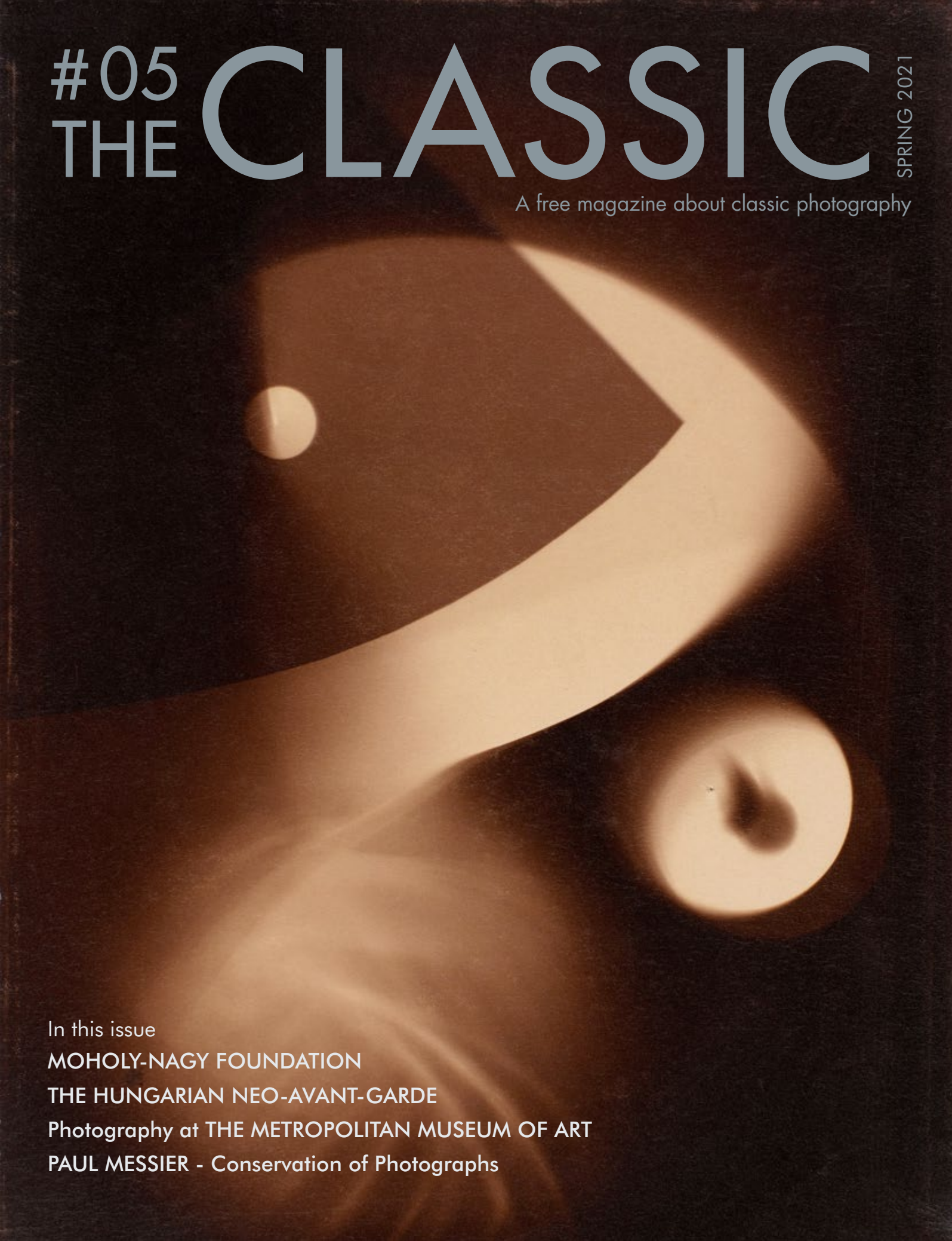
#05 THE CLASSIC

SPRING 2021

A free magazine about classic photography



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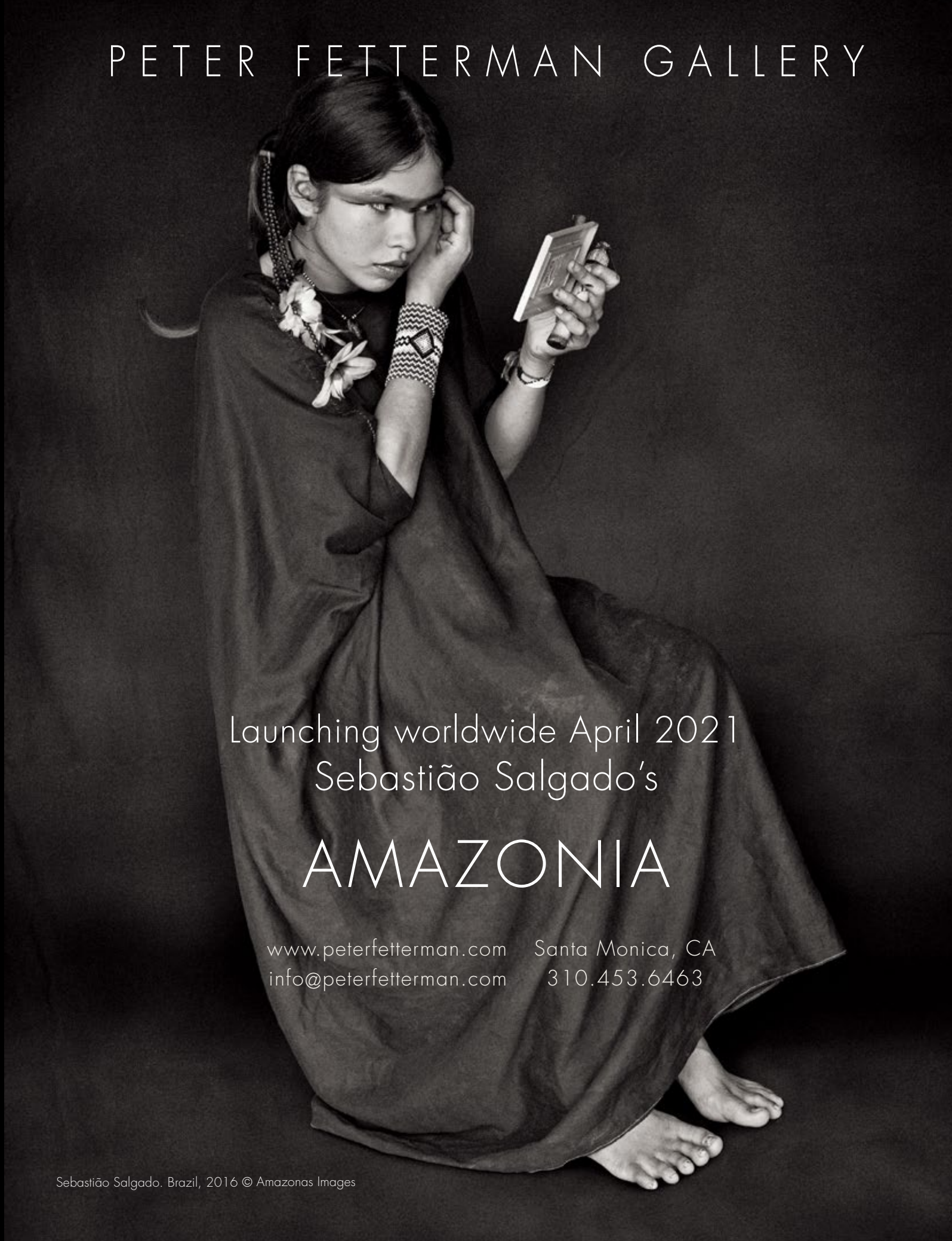

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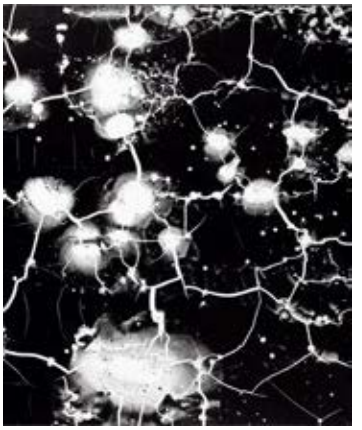

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From the editor

I tend to refer to it as "our little magazine". Well, at least that's how we started when we launched *The Classic* at AIPAD in the spring of 2019, with a print magazine and a basic landing page. Within a few months, Mary Pelletier joined our team as social media manager and contributing editor. In spring 2020, we began publishing the digital version of *The Classic* simultaneously with the print magazine, which resulted in us quadrupling our readership.

Six months later, we launched *The Classic Platform* on our website, like the magazine, designed by art director Mike Derez. I felt that calendars for photography auctions and fairs would be useful to our readership. *The Classic Auction Calendar* was launched in November, and this spring we launched *The Classic Fair Calendar.*

The platform has proved very popular and I'm extremely grateful to all the authors for their contributions. Denis Pellerin however, deserves a special mention. At the time of writing, he has contributed six fascinating articles, including investigations into the mysteries behind Florence Nightingale's iconic photographs and stereo daguerreotypist Warren Thompson.

One of the reasons for the platform's existence is that it allows us to spill over from the magazine, so to speak. And this time we are indeed spilling over. We have two lengthy articles on a Hungarian theme in the magazine, the Moholy-Nagy Foundation and the Hungarian Neo-Avant-Garde. On the platform, Renate Heyne is interviewed about Moholy-Nagy's photograms and we present two projects on the Roma people by György Stalter, part of the Neo-Avant Garde during the 1970s.

We also use the platform to publish interesting articles from the past. This time, I'm particularly pleased to able to republish two articles by Julia Ballerini, that would lead to her book *The Stillness of Hajj Ishmael - Maxime du Camp's 1850 Photographic Encounters*, published in 2010.

Finally, it's always good to see new initiatives, be it classic photo fairs, organisations or book publishers. This time around, we feature Fototeca de Panamá, the first organisation in Panama dedicated to the study, preservation and promotion of photography.

Michael Diemar
Editor-in-chief

László Moholy-Nagy. *Photogram*, gelatin silver photogram, 1923-1925. Musée national d'Art moderne / Centre de création industrielle Centre Pompidou, Paris. © Moholy-Nagy Foundation.

THE CLASSIC Platform

An online resource

Recent uploads include

Bubble and *Fly*, the making of two iconic fashion stories
By Melvin Sokolsky

How David Attie invented Photoshop in the 1950s.
And had his career launched by Truman Capote
By Eli Attie

History of Photography in China - New discoveries and research
By Terry Bennett

The Epidemic Conflagration - Medical Science and Photography
at the Time of the Plague in Manchuria 1910-1911
By Pierre Dourthe

What did the Victorians see in the stereoscope?
By Denis Pellerin

György Stalter's *Manufacture* and *Tólápa* - two projects about Roma
By Michael Diemar

Ecstatic Light-Renate Heyne on Moholy-Nagy Photograms
By Mary Pelletier

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

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

Irving Penn. *Harlequin Dress* (Lisa Fonssagrives-Penn), 1950.
Estimate: $200-300 000. Courtesy Sotheby's.

50 YEARS OF PHOTOGRAPHS AT SOTHEBY'S

"We started something in December '71," photography specialist and auctioneer Philippe Garner told *The Classic* in Autumn 2019. That was the year Garner was charged with organising what is now seen as the first sale of the modern photography market, which took place at Sotheby's Belgravia on 21 December 1971. That sale, Garner said, "really was a marker that the time had come for photographs to be part of the visible auction market."

This April, Sotheby's Photographs department will mark its Golden Jubilee with an auction that showcases fifty iconic images by the medium's most influential artists. The two-part online sale in New York and London encompasses nearly 200 years of global photographic history, including works by 19th-century practitioners such as William Henry Fox Talbot, Carleton Watkins, and Gustave Le Gray; prints by pioneering women artists Anne Brigman, Imogen Cunningham, and Lee Miller; post-war and fashion photographs by Robert Frank, Lee Friedlander, Richard Avedon, Irving Penn, and more. Each of the fifty photographs demonstrates – in its own way and for its own time period – a significant achievement in the history of the medium.

50 Masterworks to Celebrate 50 Years of Sotheby's Photographs. Online sale dates: 12 - 21 April 2021

THE MELVIN SOKOLSKY ROOM

With over 200 of his best images, Monterey-based Willem Photographic's holding of Melvin Sokolosky prints is thought to be the biggest in the world. "Melvin has become a good friend over the years and he thinks I have more than any of his other collectors", says gallery owner Brooke Gabrielson. "I decided to do something special with them so I expanded the gallery to create a special room for them."

It's an impressive collection, including rarities such as unique, oversized prints and contact sheets of the iconic *Bubble* (1963) and *Fly* (1965) shoots for *Harper's Bazaar*. Gabrielson, a highly successful lawyer, has always been a passionate collector. "Having sold two huge collections of cameras, in 2002 I decided to open my own gallery, naming it after my beloved dog Willem who had just passed away. I had collected all manner of photographs by then but I decided to have a special focus on fashion and editorial photography by my favourites, Sokolsky, Edward Steichen, Sam Haskins, Peter Lindbergh, Patrick Demarchelier, Irving Penn, Cecil Beaton, Horst P. Horst, Norman Parkinson and the other greats."

www.willemphotographic.com

WOMEN ON TOUR

Who was *The New Woman*? A global phenomenon, she embodied an early 20th century ideal of female empowerment based on real women making revolutionary changes in life and art. The camera was an integral tool in this exploration of identity, and a new exhibition, organised by the National Gallery of Art, Washington, explores the way women of the 20th century embraced photography as a mode of personal and professional expression. *The New Woman Behind the Camera,* postponed due to the coronavirus pandemic, will now open at the Metropolitan Museum of Art (originally its second venue) on 2 July and travel to the National Gallery in October. But the pandemic couldn't stop the publication of the National Gallery's catalogue, which is available now. Featuring over 120 international photographers, including Lola Álvarez Bravo, Elizaveta Ignatovich, Germaine Krull, Dorothea Lange, Tsuneko Sasamoto, and Homai Vyarawalla, just to name a few, the exhibition and catalogue provide a necessary and timely re-evaluation of the history of modern photography with women at the forefront.

The New Woman Behind the Camera The Metropolitan Museum of Art, NY, 2 July - 3 October 2021
National Gallery of Art, Washington, 31 October 2021 - 30 January 2022

Germaine Krull. *Selbstporträt mit Icarette* (*Self-Portrait with Icarette*), gelatin silver print, circa 1925, printed 1978.
Department of Image Collections, National Gallery of Art Library © Estate Germaine Krull, Museum Folkwang, Essen.

A SUITABLE JOB FOR A WOMAN

At 6 ft 2 in, with striking features and swept-back hair, Grace Robertson OBE, who passed away at the age of 90 on 8 January this year, stood out in any crowd. She was also one of the UK's most respected photojournalists but she had to fight to gain entry into what was considered "a man's profession", at times even submitting work under the name Dick Muir. She would later recall, "In those days, if you were a middle-class girl there were three jobs, teaching, secretarial work or nursing, just to fill in until you got your man."

She made her reputation at the weekly British magazine *Picture Post* and in 1954 produced her most famous reportage *Mother's Day Off*, accompanying a group of "charladies" from Battersea on their annual outing to Margate. Gallerist Peter Fetterman worked with her for many years: "She would have me in hysterics whenever we would meet or when I would receive a long letter from her. Her love of life and her incredible intelligent insights were unparalleled. She was truly a one of a kind, as was her late husband the equally talented Thurston Hopkins, whom she met when they were both working for *Picture Post*."

Grace Robertson. *On the Caterpillar, London Women's Pub Outing,* gelatin silver print, 1956. Courtesy of Peter Fetterman Gallery.

FASHION AND COLD WAR IN BERLIN

Berlin Photo Week makes its big comeback this summer – kicking off its third edition on 26 August 2021, with Arena Berlin as its central location. Last year, it was announced that the event would merge with Messe Berlin and out of this a new concept was born, combining photography, video, and art with the latest innovations from the imaging industry. There will also be two major exhibitions of classic photography; one, an exclusive presentation of work by iconic American-Russian photographer George Hoyningen-Huene, who helped shape international fashion and portrait photography in the early 1920s and 1930s. Combining the mediums of photography and film, the second exhibition celebrates the legendary work of Magnum photographer Thomas Hoepker. His poignant series *Mauerkinder* (*Children of the Wall*), which was last shown in 2011, will now be presented at the Schlesischer Busch watchtower, a historically charged building which once overlooked the border strip of the Berlin Wall.

Berlin Photo Week runs from 26 August - 3 September 2021

George Hoyningen-Huene. *Balenciaga*, gelatin silver print, 1938.

Kan-Tai Wong.

Xinjiang 1980 is published by Mahjong and is available through www.shashasha.co

XINJIANG 1980

In 1980, Hong Kong photojournalist Kan-Tai Wong and a couple of friends ventured into the western Chinese province of Xinjiang, home to many of China's ethnic minorities, including the Ughyurs. Armed with colour slide film, they visited the cities of Urumqi, Turpan and Kashgar. Wong recorded scenes from the Uyghurs' daily lives, the streets, markets and the faces of the people he encountered. In 2020, as the situation of the Uyghurs in China began to worsen dramatically, Wong assembled a selection of the images he took in Urumqi and turned them into a book.

"During that time, mainland China was like a forbidden land slowly emerging from her gradually revealing but still secretive curtain," Wong says. "Hong Kong and Macau comrades armed with a return permit could travel along the Silk Road as far as the border of Xinjiang. Having made use of our daring youthful time to get on board a train with overnight compartments, my two friends and I embarked from the south to travel to the west in order to pursue the dreams which had been bequeathed to us from ancient poetry."

MILLON

Gustave LE GRAY, « Deux bateaux (le Havre?) » 1856-1857, épreuve salée et albuminisée 31.5x40.6cm - 12.2x15.75 inch

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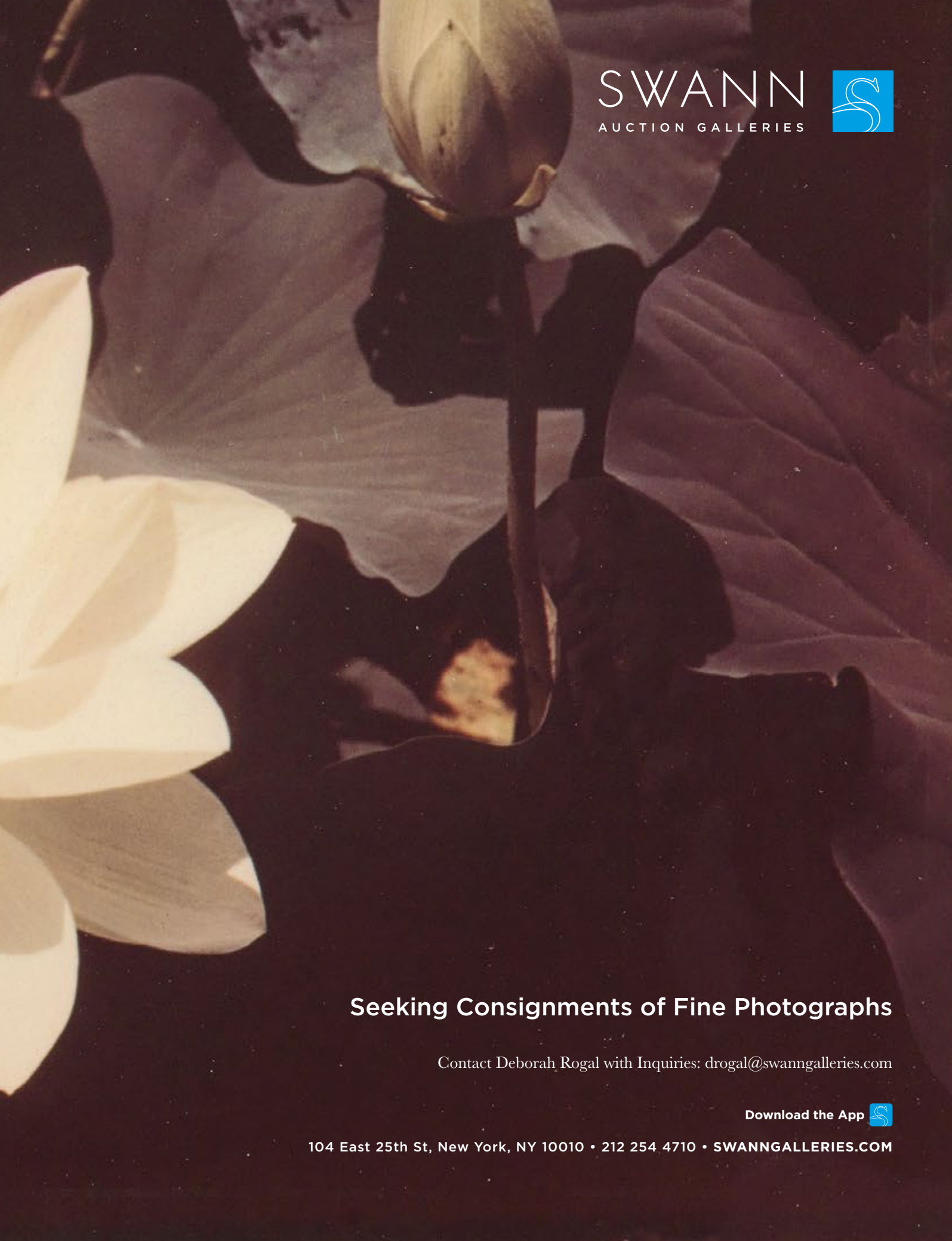
Edward Steichen, *White Lotus*, dye transfer print, 1939, printed 1940. Sold for $81,250.



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GERMAN PHOTOGRAPHY AUCTIONS BASSENGE AND LEMPERTZ

By Michael Diemar

JENNIFER AUGUSTYNIAK

MAREN KLINGE

CHRISTINE NIELSEN

The German auction houses have created an important niche for themselves in the international photography market. While the auctions at Bassenge, Lempertz, Grisebach and Schneider-Henn offer material by many of the well-known international names from the 19th century to the present, they also offer important, often unusual and very rare German material, be it daguerreotypes, Bauhaus-related photographs, the New Vision, historical photographs from the interwar, war and post-war years, or exquisite images by names such as August Sander, Peter Keetman, Heinz Hajek-Halke.

Jennifer Augustyniak is Head of the Photography Department at Berlin-based Bassenge. She took up her post in May 2000, just two years after the auction house started holding photography auctions. Things have changed a lot since then, she explains.

– When I started, the catalogues were written in German. In June 2002, we switched to English, as many of our existing clients did not speak German and also in the hope that this would increase our international client base. Then about eight years ago we started doing live auctions on the web. That has brought in a whole new client group so we have seen a steady increase of foreign buyers.

Bassenge holds two photography auctions a year, in June and December.

– Compared to many foreign houses, we offer a lot of material in each auction, usually about

Chargesheimer (**Karl Hargesheimer**). *Lichtgrafik. Monoskripturen*, 1961. Album containing 10 unique photoworks on Agfa-Brovira paper. Number 9 from an edition of 25 unique works (+5 AP). Sold at Lempertz Spring 2020. Estimate 10-15 000 euros, sold for 25 000 euros.

380-400 lots. We tend to have about 100 lots of 19th-century material, something which we are known for in Germany as not many houses concentrate on that material here. We also tend to have a substantial amount of ethnographic material as well as historical/documentary photography, material that has a lot of appeal to specialized collectors scattered all over the world.

How does the German market differ from say, the French, the American, the British markets?
– There are not as many collectors in Germany as in America, France or England. It is still quite a small community that collects and understands photography. Having said that, there is definitely a strong and growing interest in photography, especially among younger people, and one can see this in the wide range of exhibitions that are shown in Germany every year.

Where is the material sourced?
– It varies. Many people bring us photographs from their own personal collections or material they have inherited. However, we rarely receive complete collections. We also have a small core of dealers who supply us with material. They are usually people who watch the market very closely so they know what kind of material sells well in Germany and tailor their consignments accordingly. We also get consignments from photographers who bring in their own work.

Émile Gsell. Album, with 345 views of Indochina, taken 1886-1888. Sold at Bassenge 2007. Estimate 18 000 euros, sold for 80 000 euros.

Émile Gsell. Album, with 345 views of Indochina, taken 1886-1888. Sold at Bassenge 2007. Estimate 18 000 euros, sold for 80 000 euros.

Of all the classic photography material Bassenge has sold over the years, are there particularly memorable lots that come to mind?
– In 2007 we sold an extremely rare and early Émile Gsell album, with 345 views of Indochina, taken 1886-88; Chochin China, Tonkin, Siam, Cambodia and Angkor Wat. The hammer price was 80 000 euros. Today, that seems a perfectly reasonable price as some of the prints were exceptionally large and in very good condition. But at the time it was a very high price and it remains the highest price realised for a single lot in any of our photography auctions.

Bassenge has also sold some very important daguerreotypes.
– The one that immediately comes to mind is the one that we sold in our December 2009 auction, a portrait of Harro Harring, taken in 1848 by Carl Ferdinand Stelzner, an important German photographer who we were able to identify. Harring is known today only by historians and literary specialists but

Peter Keetman. *Röhre* (Pipes), ferrotyped gelatin silver print, 1958, printed later. Sold at Bassenge November 2011. Estimate 1 200 euros, sold for 3 000 euros.

he was one of the most remarkable and fascinating figures of the first half of the 19th century. He studied at the art academies in Copenhagen and Dresden, wrote plays, books, poetry, radical pamphlets. He met or made friends with Caspar David Friedrich, Lord Byron and Heinrich Heine, and took part in the Greek fight for independence against the Turks. In 1831, all his writings were banned in States of the German Federation. Two years later, he took part in an unsuccessful revolution attempt in Italy. After spending time in prison, he left for Brazil where he met Giuseppe Garibaldi and together they strove to promote "The United States of South America." Harring's radical strategies all led to failure. Suffering from hallucinations, physically and psychologically broken, he took his own life in 1870, with the dagger he always carried with him. The portrait sold for 19 000 euros. It was a pretty good price for Germany, but if it had been offered in England or the US, with comparable historical importance for the respective countries, I am sure it would fetch a much higher price. It was purchased by collector Dietmar Siegert. He subsequently sold a large part of his collection, including the Harring portrait, to Münchner Stadtmuseum, Munich.

Lempertz has auction houses in Cologne, Berlin, Brussels and Milan. The photography auctions, also held in June and December, take place in Cologne, where the department is headed up by Christine Nielsen and Maren Klinge, both of whom took up their posts in 2007. Lempertz was also the first auction house in the German-speaking world to hold photography auctions, Christine explains.

– Following the first *Photographika* auctions, held in 1976 and 1978, Lempertz began to include photography auctions in its regular auction programme in 1989. A pioneering act, and enthusiastically received by the international photo community, who met regularly during the *Photokina* trade fair in Cologne. Things have changed a lot since then. Previously, everything was much more analogue and there were far more subscribers to our printed catalogues. The previews were better attended, but there was no online bidding and no automated condition report requests. Entering the digital realm, business has become much more international. We have always had many US customers, but in recent years we have also received more and more enquiries from South America and Asia so the number of requests from abroad has multiplied. Unfortunately, this means that we no longer, or at least hardly ever, get to know our customers personally.

They have seen other changes as well, says Maren.

– Trends have come and gone and then suddenly we achieve prices for a photographer's work that would have been unthinkable just a few years earlier. One example is the work of German photographer Chargesheimer. In 2008, we sold *Lichtgrafik. Monoskripturen*, his wonderful portfolio of abstract photographs from the 1950s, for 2 000 euros. Hardly anyone was interested in works like that at the time. In recent years, we have seen a continuous price increase. In spring 2020, we sold the same portfolio for 20 000 euros. We have also seen prices climb for top pieces by the famous photographers in the vintage sector, August Sander, Albert Renger-Patzsch and others. Collectors know that such works are becoming rarer and rarer so the sums they are willing to invest are increasing. Renger-Patzsch's famous *Natterkopf* was sold in 2016 for just under 150 000 euros. Twenty years earlier, a comparable print sold at a New York auction for 25 000 dollars.

Albert Renger-Patzsch. *Natterkopf*, vintage gelatin silver print, 1925. Sold at Lempertz Spring 2016. Estimate 15-20 000 euros, sold for 150 000 euros.

Carl Ferdinand Stelzner. *Portrait of Harro Harring*, daguerreotype, 1848.
Sold at Bassenge in December 2009. Estimate 15 000 euros, sold for 19 000 euros.

Heinrich Kühn. *Miss Mary*, gum bichromate over platinum print, 1908.
Sold at Lempertz Fall 2017. Estimate 8-10 000 euros, sold for 31 250 euros.

The Lempertz auctions cover a broad spectrum, Maren says.
– A typical auction includes material from the 19th century to the present day, such as historical travel, nude photographs, Pictorialism, New Objectivity photography, New Vision, fashion and reportage photography, Fotoform works as well as works by internationally renowned artists like the Bechers, Cindy Sherman, Wolfgang Tillmans, etc. Prices start within three figures, with the majority of lots ranging between 2 000 and 4 000 euros. There are always a number of works in the five-figure range, especially among the contemporary photographs. We have been offering the latter in our Contemporary Art auctions for many years now, as the collectors of those kinds of works differ from those who collect classic photography.

They both travel extensively to source material, Christine explains.
– Lempertz carries out a set number of valuation days prior to each auction. February and September are our fixed travel months. We regularly travel to various cities throughout Germany, Hamburg, Munich, Berlin and Stuttgart, and in neighbouring European countries, Paris, Zurich, Vienna, Milan and Amsterdam. We also go to New York twice a year, where we have received a steady supply of consignments to the photography department for many years. In addition to these fixed routes, where we meet our regular clients, we also travel spontaneously to collectors who offer us works from their holdings.

For Maren, there have been many memorable lots over the years.
– Last autumn, we sold Karl Blossfeldt's *Eisenhut*, an image he included in his book *Urformen der Kunst*. A magical, slightly chamois-coloured vintage print where everything was just right. I am a big fan of 1920s photography and I just love the quality of the paper from that time. In addition, we also discover "little pearls" sometimes. A few years ago we were approached by the executors of the estate of the Hungarian photographer János Szász. He had no presence at all in the art market at that point. I immediately fell in love with his work and so we became the first auction house to offer his photographs. Since then, his name has become firmly established in the photography market and his prints can be seen at Paris Photo and other fairs. It's nice because it gives you the feeling of being part of the process.

AUCTION HOUSE SPECIALISTS AS COLLECTORS

JENNIFER AUGUSTYNIAK
– I have always been interested in and have collected film-related photography from the 1920s-1940s. Apart from being an old movie buff, I have always admired the lighting, poses and the clothes and costumes shown in these images. It was an art in itself and ultimately what spurred my interest in photography and led me to seek work in the field.

CHRISTINE NIELSEN
– Since I don't have a particularly large budget, I love to make small discoveries at flea markets, often of works by anonymous amateur photographers. I allow myself to be guided exclusively by my eye and my feeling. Once a photograph has made its way into my small personal archive, it never comes out! Privately, I only collect, I never sell.

MAREN KLINGE
– The wonderful thing about our job is that you can always "live" with a beautiful print for a few months before it is auctioned. It is a great privilege! In my own collection, I focus on works from the '20s, New Objectivity and Bauhaus, and I also own some works by Candida Höfer.

PHOTOGRAPHS

October 5 | Live & Online

Accepting Consignments | Deadline August 2

Walker Evans (American, 1903-1975) *Barber Shop*, New Orleans, 1936 | Sold for $45,000

Irving Penn (American, 1917-2009) *Cuzco Children*, Peru, December, 1948 | Sold for $93,750

Man Ray (American, 1890-1976) *Gertrude Stein and Alice B. Toklas in their rue de Fleurus Drawing Room*, 1922 | Sold for $35,000

Henri Cartier-Bresson (French, 1908-2004) *Rue Mouffetard*, 1954 | Sold for $25,000

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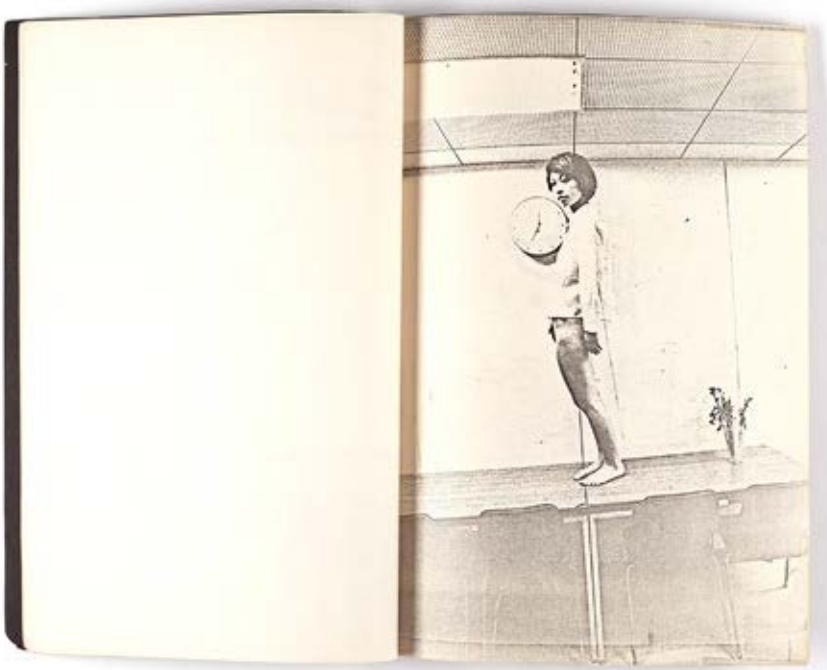
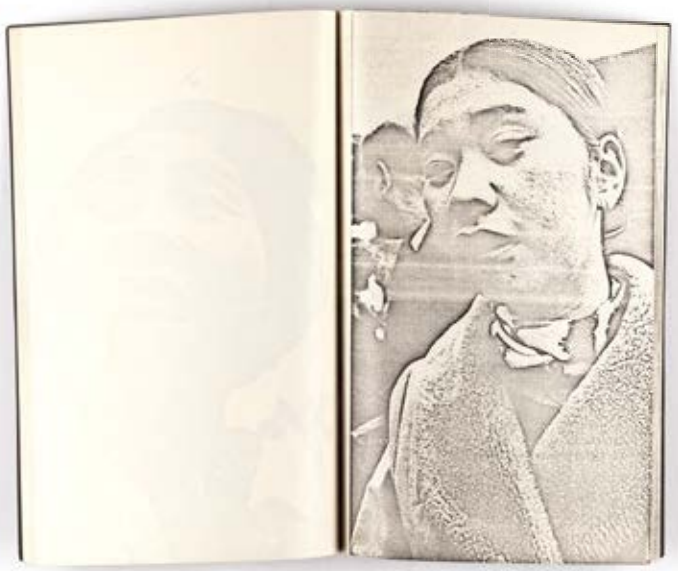
THE XEROX PHOTO ALBUM OF NOBUYOSHI ARAKI

By Michael Reitter-Kollmann

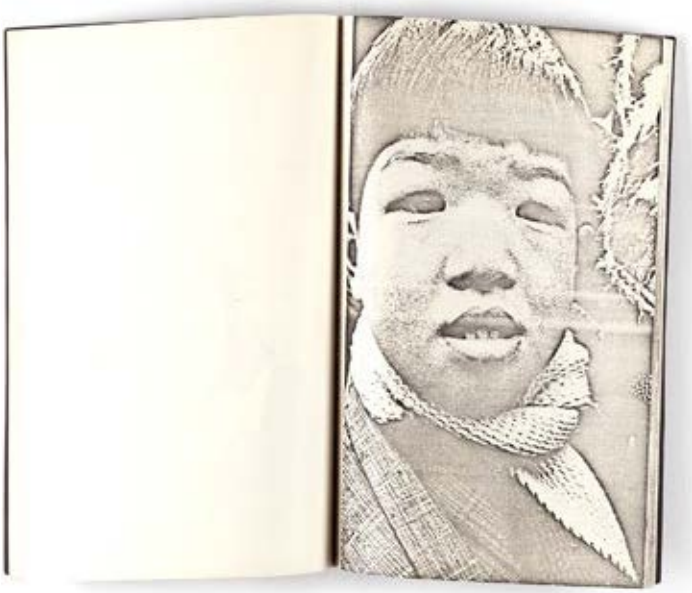


With more than 500 books published, Nobuyoshi Araki's contribution to the art of the photo book can only be described as monumental. It also plays an essential role in the interpretation of his overall output.

Among the many books, one cornerstone emerges: his 25-part series *Xerox Photo Album* (*Zerokkusu sahshin-cho*), which he self-published in 1970, each part in an edition of 70 copies. Already, they contain the central elements constituting a point of departure for his later works. His anarchist approach, powerfully directed against the conventions of documentary photography, is also first articulated here.



The basis of the *Xerox Photo Album* are photographs taken during the period of EXPO'70, a world's fair held in Suita, Osaka Prefecture, in 1970; portraits, staged images and nudes, all of them taking a stand against the conventions of consumerist culture following a Western model and dominating Japanese media at the time. Araki made photocopies of the photographs using one of the first office photocopying machines produced by Rank Xerox, located at the advertising agency DENTSU, where he was employed between 1963 and 1973. The effect of the image fading from copy to copy, vis-à-vis the original photograph, helped him visualize his notion that a photograph is never a



If, during the 1960s, Araki's philosophy was close to the Italian neo-realists, in this series he first executes a radical turnabout. In the *Xerox Photo Album*, he destroys the transparency of the photographic surface. From today's perspective, breaking through photography's role as documentary proof of reality was a necessary step, allowing Araki as it did to liberate himself from the apparently purely photographic document and reinvent his artistic path in photography. Thus, it can be seen as a "blueprint" for his magnum opus *Sentimental Journey*, created the following year. Only the knowledge of the artificial character of photography enabled him to complete his reorientation towards his "I-Novel".

pure depiction or copy of reality. The slim brochures for the *Xerox Photo Album* were produced by his wife-to-be Yoko in the formats A4 and A5, using Japanese hand-binding with red thread. As part of his concept, he randomly selected addresses from the phone book and mailed the brochures to strangers. Araki employed the same tactic simultaneously for his exhibition format *Mailed Photo Exhibitions*. For this format, he packaged the photographic negative of a nude in a matchbox, together with one match, labelling the matchbox "Set me on fire".

The technique Araki applies in his series *Xerox Photo Album* is the electrophotography process, also known as xerography, developed by the American physicist Chester F. Carlson in 1938. However, the Xerox 914, the first mass-produced photocopying machine, was not sold until 1959. Soon thereafter artists discovered it for themselves as a creative tool. The Italian artist and graphic designer Bruno Munari is considered the

founder of this art form, also known as "copy art". His *Xerografie originali*, a series he began in 1963, was first shown at Documenta III in Kassel in 1964 and then at the Venice Biennial in 1970. In 1965 the series was also exhibited at the Museum of Modern Art in Tokyo. It is plausible to imagine that this exhibition provided powerful impulses for the rising avant-garde of Japanese photo artists.

The Xerox Photo Album is among the rarest publications by Araki, making it much sought-after by collectors. However, the brochures for the 25-part series also have a strong avant-gardist character and have become icons of the now-widespread DIY publishing movement among young artists. As part of its exhibition ARAKISS from 29 April to 1 August 2021, the Vienna photography museum WestLicht will feature the special exhibition, *The Books of Nobuyoshi Araki*, showing masterworks of photobook art by Araki from the Peter Coeln Collection.

www.westlicht.com

FOTOTECA DE PANAMÁ

By Michael Diemar

Fototeca de Panamá

MAYLIN PERÉZ PARRADO

In 2015, Maylin Peréz Parrado, a Cuban-born curator, critic and independent art historian, began travelling to Panama with increased frequency. In 2012, she had taken up her post as curator at Fototeca de Cuba but she soon noticed that there was no equivalent in Panama.

All images courtesy of Fototeca de Panamá.

– I discovered that there was in fact not a single institution in Panama dedicated to the study, preservation and promotion of photography. In 2018, I returned to Panama City from having curated an exhibition in Cuba. I told the photographer and collector Ricardo López Arias that I was interested in

Carlos Endara Andrade. *Central Avenue and Plaza de Santa Ana*, circa 1913.

creating a Fototeca de Panamá and he loved the idea. We discussed the matter with architect and art critic Erik Wolfschoon. He came on board and in August the same year, we inaugurated Fototeca de Panamá. In 2019, we held the first exhibition entitled *Carlos Endara Andrade. One hundred years of photographs of the city*, in collaboration with the Cultural Center of Spain in Panama, Casa del Soldado.

Fototeca de Panamá's headquarters are located in Alberto Navarro Street in Panama City. There are plans to acquire its own exhibition space, but for now, the programme is based on collaborations, and negotiations are underway for international exhibitions of Carlos Endara Andrade's work in 2022.

It's a small team of five people, with Maylin acting as director and curator. She graduated from Universidad de Oriente in Santiago de Cuba in 2011. From 2012 until 2015, she was curator at Fototeca de Cuba (FC) and at the Cuban Art Factory (FAC). Over the years, she has also collaborated as a curator with Arteconsult Gallery in Panama City, as a researcher for the magazine *Art On Cuba* and as a member of Art Consulting in Italy.

Fototeca de Panamá has a fascinating collection of photographs of Panama, thanks to the collaboration of Ricardo López Arias. Over several decades, he has bought and acquired various photographic collections, and among them is the collection of negatives by Carlos Endara Andrade (1867-1954), who was born in Ibarra, Ecuador and settled in Panama City in 1886, Maylin explains.

– Ricardo López Arias purchased the collection in the early 1990s from Alfonso Laverne, son-in-law of the late photographer. It consists of approximately 5 500 original negatives, most of which are 8 x 10 and 5 x 7-inch glass negatives. The collection covers the period from roughly 1890, when the Frenchman Ferdinand de Lesseps carried out the first and failed construction of the Panama Canal, to approximately 1945. It is the most important part of the collection as it extensively documents decisive events in the history of Panama, such as its independence from Colombia in 1903, the beginnings and development of the entire infrastructure of the country, political figures, businessmen, treaty signings, etc. In addition, there are more than 1 000 negatives focused on social life, private homes and street scenes.

Another important part of collection consists of roughly 3 000 photographic prints, covering the period from 1940 to 1970, assembled by the late historian Jorge Conte Porras, and purchased from his daughter. The collection also holds 1 300 negatives copied from the original photographic collections of the National Archives of the United States, relating to the events of January 1964. They show the

Carlos Endara Andrade. *Portrait of Victoriano Lorenzo*, circa 1900. Lorenzo was a native leader in the Panamanian province of Coclé during the War of the Thousand Days (1899-1902). He was executed on 15 May 1903.

Carlos Endara Andrade. *Portrait of a mestizo family*, circa 1915.

Japanese and German women boarding transport for transfer to internment camps in the United States. Unknown photographer. Canal Zone, Panama, 1942.
National Archives of Washington.

disturbances in the border area of the Canal Zone, controlled by the United States in its role as administrator of the Panama Canal.
– We also have 5 000 negatives copied from the original photographic collections of the National Archives of the United States, all related to the invasion of the US Army to Panama in December 1989 that overthrew General Noriega.

Early photographs of Panama are as yet not represented in the collection and much of that history is still to be written, Maylin explains.
– It is not known when the very first daguerreotype was made in Panama. Around 1845, there were many daguerreotypists who arrived in Panama with the aim of showing and commercialising the new invention of photography. Most of them were North Americans and Europeans, who made long journeys through the South Americas. Upon their arrival in Panama, they installed their laboratories and advertised their services in newspapers such as the *Panama Star and Herald*. But those photographers were in transit and would soon move on to other places.

A few years later, there was an increase in traffic through Panama.
– In 1848, with the rise of the California Gold Rush and the construction of the Panama Railroad, the number of merchants and visitors from various parts of the world increased considerably. Among the travelling photographers who came to Panama were J. W. Newland in 1846, Charles V. and Jacob C. Ward in 1848, Benjamin Pease in 1851 and J. H. Fitzgibbon

Carlos Endara Andrade. *First excavations of the French Canal,* Panama, 1888.

in 1858. Others remained for a much longer period, like the German photographer Emilio Herbruger (1808-1894) and his two sons Emilio Jr. and Florencio Carlos, who stayed from 1861 until 1870. Florencio C. retired from photography in 1870 to dedicate himself to other businesses and his brother Emilio moved to Guatemala and organized the first darkroom in the country. From 1870 onwards, there were several important photographers who travelled to Panama, including Timothy O'Sullivan, Eadweard Muybridge and Otto Siemon.

And then in 1886, Carlos Endara Andrade, often called just Carlos Endara, arrived from Ecuador and settled in Panama City.
– By that time, there were many established commercial photography studios in the country, most of them located in the old town of Panama City and in the province of Colón, a rapidly growing city due to the early stages of the construction of the Panama Canal. Among the studios were Fotografía Nelaton A. Sarthou, Emilio Castro, Foto Calm and The Herbruger family's studio, the latter specializing in portraiture. Endara worked for a short time in the studio of the French photographer F. Blanc. When Blanc left the country, Endara went to work with Epifanio Garay, a famous painter and portraitist, who arrived in Panama in 1870 from Bogotá. Together, they founded the firm Garay y Endara, but the partnership only lasted until 1889. Endara continued with the studio by himself and in 1895 his brother Victoriano joined him. They offered various commercial services from portraits to the sale of cameras and other photographic equipment. In 1910 Carlos and Victoriano opened a new studio, named "Fotografía Endara Hermanos" ("Endara Brothers Photography"). On August 10, 1912, they had the first very first elevator of Panama installed there, manufactured by the Otis Elevator Company of New York.

Carlos Endara Andrade stands as a towering figure in photography in Panama.
– He became the personal photographer of President Belisario Porras during the entire periods he was in office, that is, 1912-1916, 1918-1920 and 1920-1924. He also worked for numerous newspapers, magazines and book publishers. With his camera, Endara documented events and people that are central the country's history.

The 1930s saw numerous photographers arriving from other countries in Latin America, including Peruvian Orestes Cabredo and Miguel Valencia from El Salvador. They were followed in 1951 by Peruvian Emilio Gastelú, who sadly died recently of COVID-19, at the age of 90.

Many of them would be present to document the riots in January 1964, when grievances between native

Panamanian student raises the American flag pole to lower it. Unknown photographer. Events of January 9, 1964, Panama. National Archives of Washington.

Panamanians and "Zonians" (Americans residing with the US controlled Canal Zone) boiled over into a series of anti-American riots which resulted in the evacuation of the US embassy, dozens of deaths, and ultimately, renegotiation of the 1903 treaty, which led to the final handover of the Canal to Panama in the year 2000.

Panama's history has often been turbulent, Maylin says.
– There was a coup in 1968, the start of a long period of military dictatorships in Panama that finally ended in 1990. Photography, especially documentary and photojournalism, had a great boom during this time, and this is also richly represented in the collection.

Alcides Rodríguez. Ricardo Arias Calderón of the Christian Democratic Party participates in a violently repressed demonstration, Panama City, 1987. Calderón would serve as First Vice President of Panama 1989-1992. Teresita Yaniz de Arias private collection.

Maylin and the board of Fototeca de Panamá hope to expand the collection over the coming years, through donations and purchases.

– There is still much to be discovered. There could be some surprises. For instance, there's no record of camera clubs in Panama prior to 1970 but something might turn up. As far as the photography market is concerned, there doesn't seem to be that much competition for photographs of Panama but we are aware of several private collectors who have built some very interesting collections.

Fototeca de Panamá has quickly made its presence felt locally. And the team has shown what a group of passionate people can achieve on a fairly modest budget.

– We aim to contribute to the development of photography in Panama as a form of expression, identity and culture, to promote the photographic heritage contained in the collection. We are also interested in establishing professional links and alliances with various cultural spaces and institutions within the national and international artistic community.

fototecadepanama.com

Carlos Endara Andrade. *Panamanian-American Railroad,* Panama City, 1920.

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ANDREW J. RUSSELL'S *THE GREAT WEST*

By Stacey Lambrow

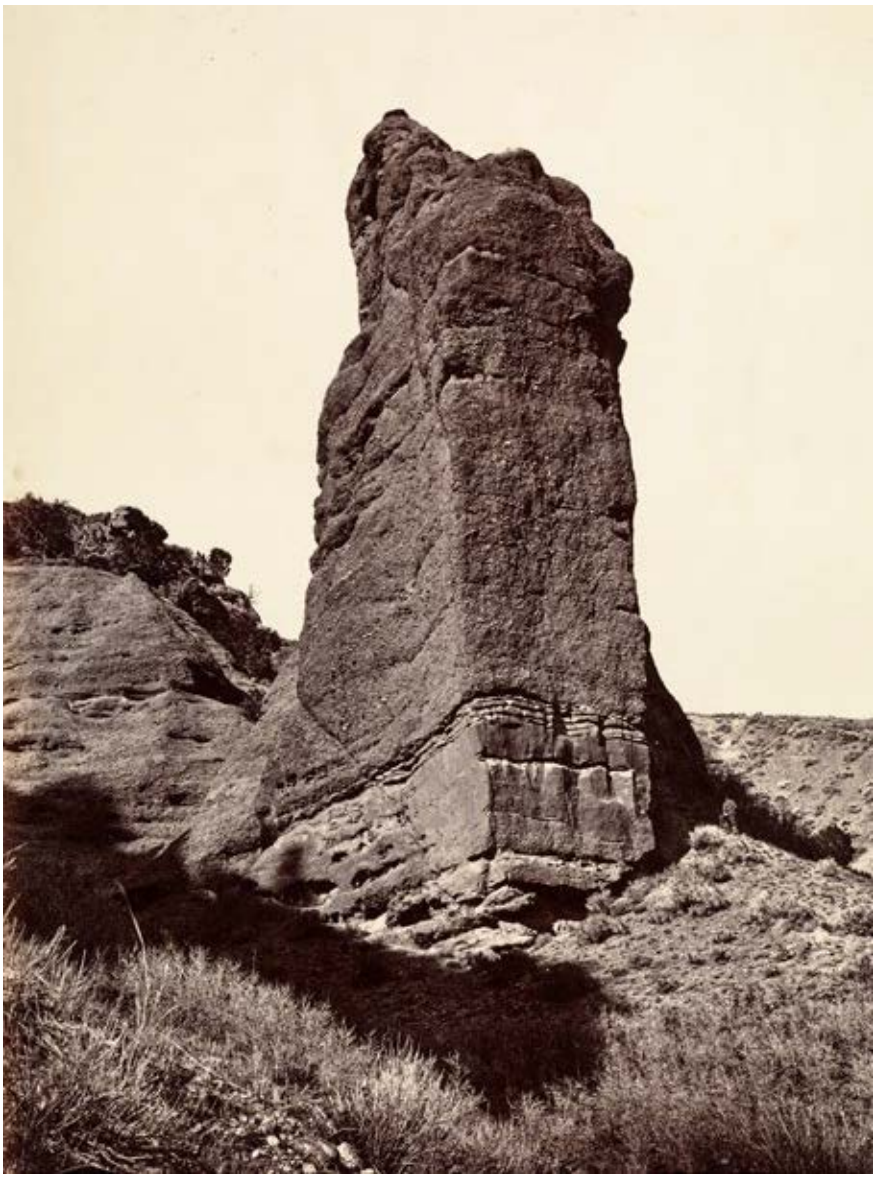
All images courtesy of the 19th Century Rare Book and Photograph Shop.

Andrew J. Russell. *Hanging Rock, Foot of Echo Canon*, albumen silver print, 1868-1869.

President Abraham Lincoln signed the Pacific Railroad Act in 1862 to facilitate the construction of the transcontinental railroad connecting the east of the United States to the west. Two companies constructed the railroad. The Union Pacific Railroad Company built the railroad west from Omaha, while the Central Pacific Railroad built east from San Francisco. In 1868, the Union Pacific Railroad Company hired Andrew J. Russell to accomplish the difficult task of documenting the frenzied construction of its portion of the line, which traversed a vast and little-explored expanse of the American landscape. In one of the first great efforts to record a largely unphotographed section of the American West, Russell made three expeditions along the line, one in 1868 and two in 1869. The resulting series of views was published as an album with fifty albumen silver prints. *The Great West Illustrated in a series of photographic views across the continent, taken along the line of the Union Pacific Railroad, west from Omaha, Nebraska*, or *The Great West,* is one of the great achievements of nineteenth-century American photography.

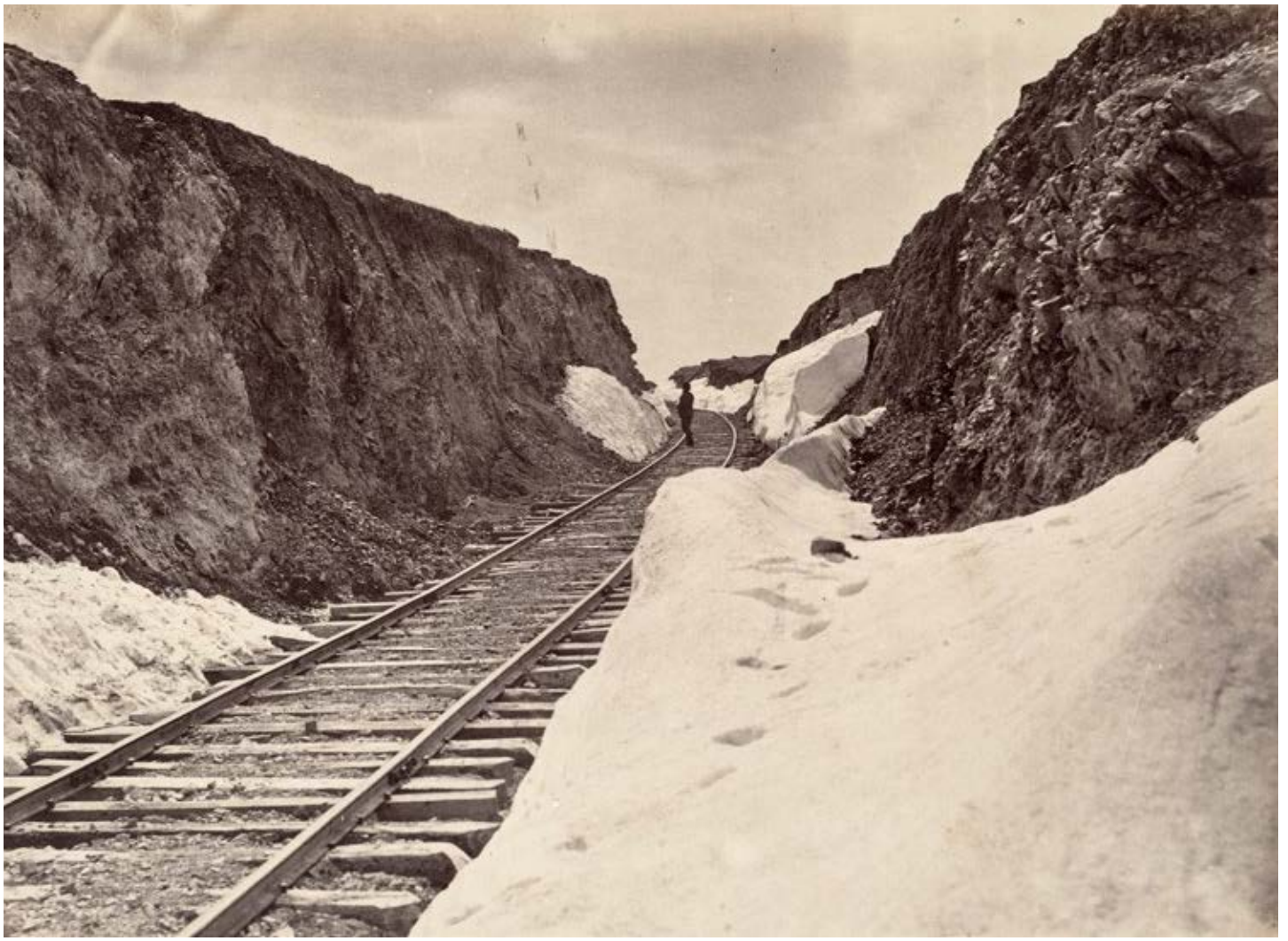
Russell's photographs document the grandeur of the American West and preserve important scenes along the 1 700-mile rail line from Omaha, through Wyoming and Utah, ending in Sacramento. The photographs depict the project's engineering marvels, the majestic landscape, and the commercial potential of the American frontier. Russell arranged the photographs geographically from east to west, capturing magnificent canyons, towering mountains, stunning rock formations, vast open plains, winding rivers, geological cuts along the railroad, early towns, locomotives, trains, and bridges, as well as group portraits.

The construction of the transcontinental railroad captivated Americans wearied and divided by the American Civil War, unifying the nation in the quest to connect the east to west, where many Americans believed the nation's future would unfold. Russell's photographs played a large role in exciting the nation about the commercial and aesthetic promise of the frontier.



Andrew J. Russell. *Monument Rock, Mouth of Echo Canyon*, albumen silver print, 1868-1869.

Russell was as much of a pioneer as those he accompanied and photographed on his expeditions. Before learning the art of photography, Russell worked in New York State as a traditional artist. His reputation earned him several important portrait and landscape painting commissions. He continued his work and artistic training when he moved to New York City in 1859. There he opened a portrait studio and painted panoramas. During the first two years of the Civil War, Russell painted a diorama, *Panorama of the War for the Union,* to help recruit soldiers to the Union Army. In 1862, Russell enlisted in the 141st New York Volunteer Infantry to defend Washington. Becoming the only official photographer of the Civil War, Russell held the position of the United States Military Railroad Photographer.

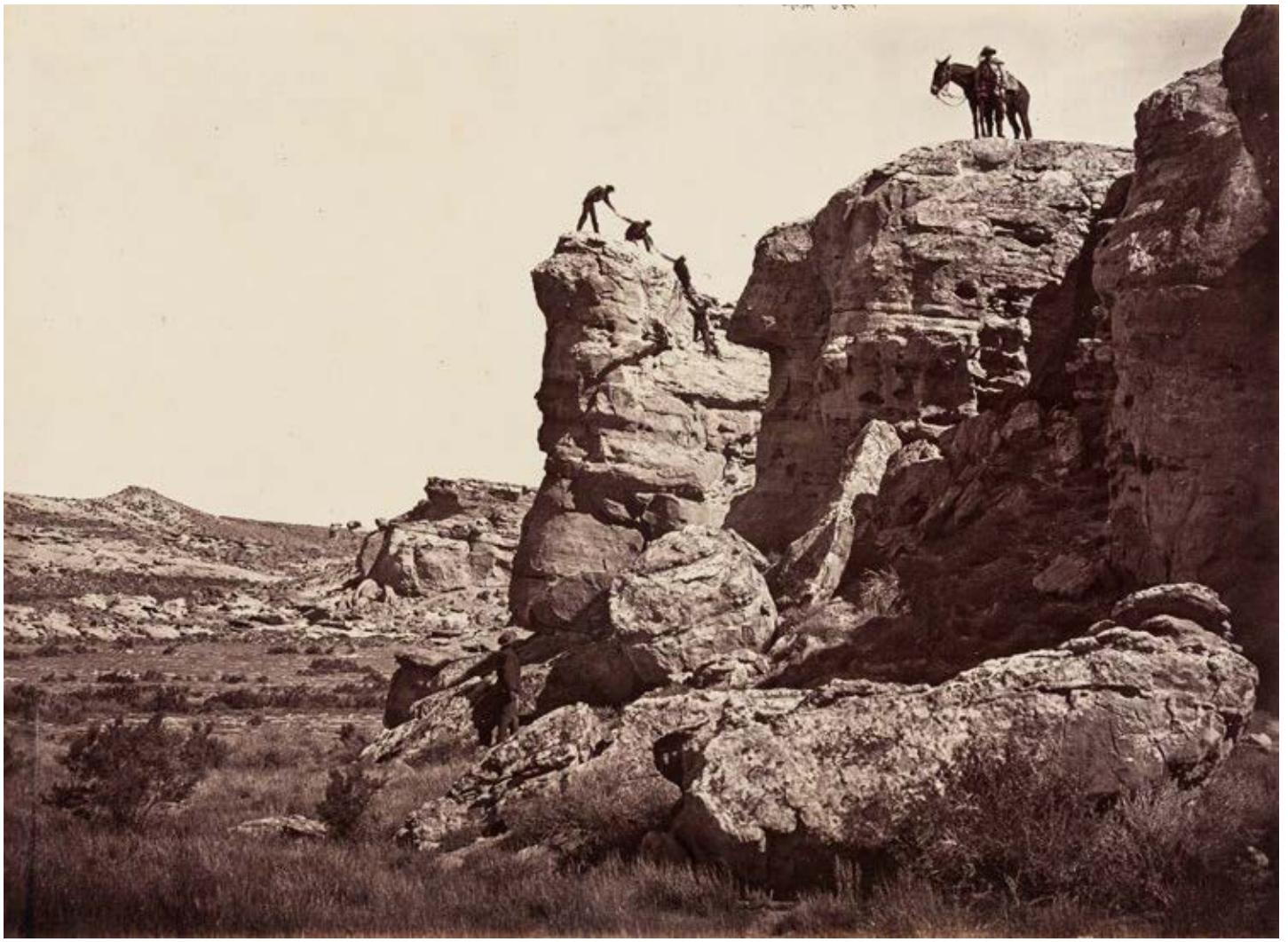


Andrew J. Russell. *Hall's Cut*, albumen silver print, 1868-1869.

He was assigned to document battlefields and encampments in Virginia, and he often photographed the work of army engineers including their construction of railroads. Through this work Russell contributed images to what is considered one of the world's first technical manuals illustrated with photographs. Russell was the only United States officer during the Civil War to photograph for the United States War Department.

Following the war Russell became the official photographer for the Union Pacific Rail Road Company and ultimately created his masterpiece, *The Great West*. He was to create a visual document "calculated to interest all classes of people, and to excite the admiration of all reflecting minds as the colossal grandeur of the Agricultural, Mineral, and Commercial resources of the West are brought to view." Russell achieved this with views of the spectacle of the construction of the new rail line through the vast American landscape culminating in some of the most captivating photographs of the age. In his preface to *The Great West*, Russell states that he was "fully convinced that the most comprehensive manner in which a positive and substantial knowledge could be offered on a subject which heretofore has given data only vague and insignificant, was in presenting to the public a series of photographic views across the continent." With this work Russell shows the inextricable links between the art of photography, the westward progress of the United States, and engineering technology.

Russell's artistic background is evident in the careful compositions of his photographs. He skillfully placed the railroad within the grandeur of its awe-inspiring natural surroundings. The photographs portray the challenges of the forbidding landscape that the railroad conquered as it ran across the great distances of the American West.

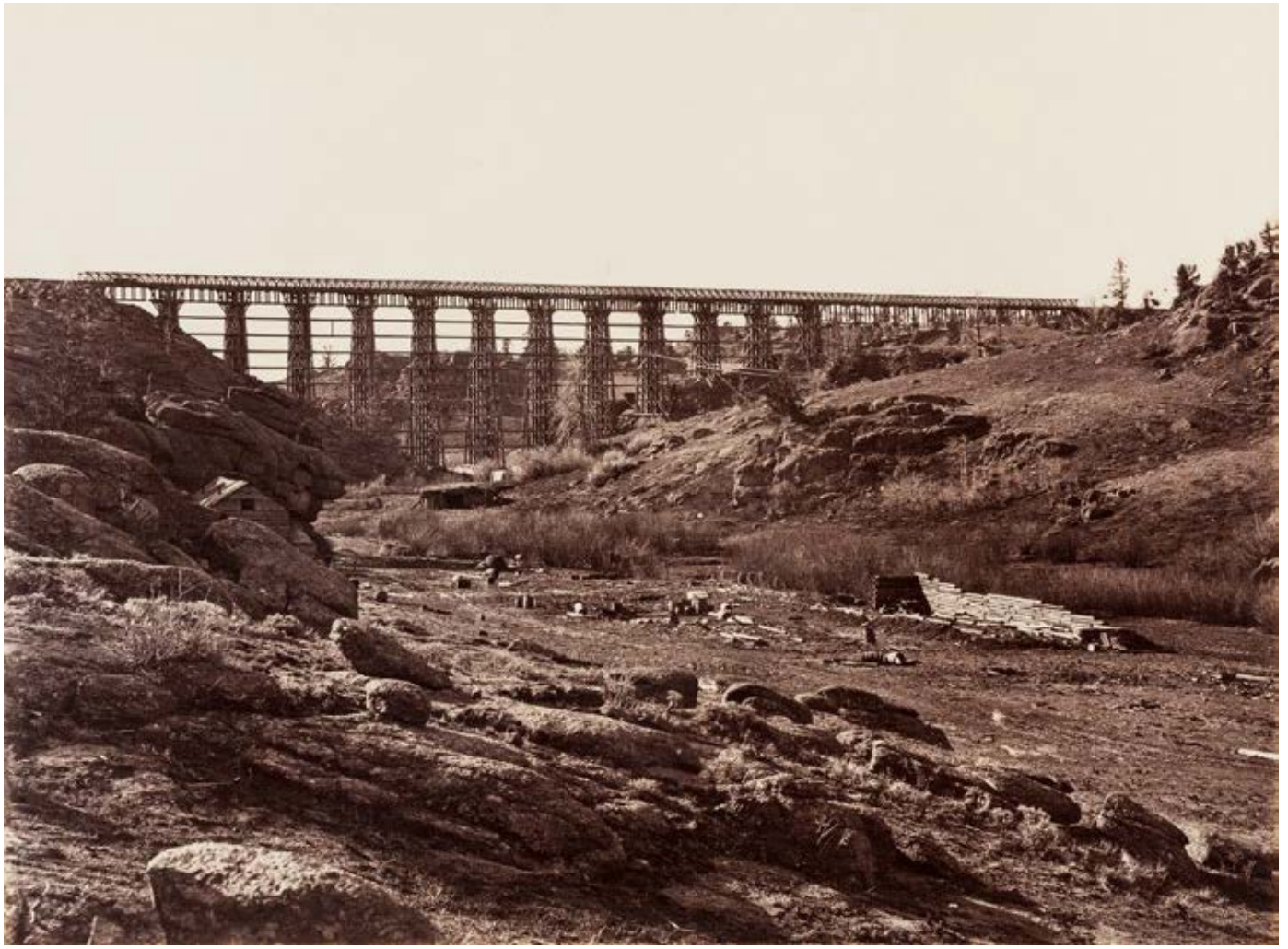


Andrew J. Russell. *High Bluff, Black Buttes*, albumen silver print, 1868-1869.

They sometimes show figures viewing the railroad from dangerously high vantage points or posed theatrically on precipices conveying the enormous scale and hazards of the landscape. In his photograph "Plate 32 Hanging Rock, Foot of Echo Canyon," Russell uses his camera to build and expand upon the tradition of nineteenth-century American landscape painting. The photograph echoes those depictions of a frontiersman in a land shaped by eons of natural forces, surveying terrain soon to be altered forever by technological development.

Russell and his camera brought the emerging West to the rest of the nation using technology and ingenuity, much as the transcontinental railway train was destined to accomplish. His photographic expeditions were also substantial engineering feats. In order to create his photographs Russell navigated hostile terrain with a heavy camera, lenses, loads of fragile glass plate negatives, and volatile chemicals. Russell's *The Great West* is a marvel. The Union Pacific Railroad Company presented the album to investors and company managers and also offered it for sale to the public as an emblem of its achievement.

Russell's photographs garnered widespread recognition, and became recognized as artistic masterpieces. Today he is considered one of the world's first important photojournalists and western landscape photographers. Russell's photographs of the Union Pacific Railroad were the basis of wood engravings in newspapers across the nation including *Frank Leslie's Illustrated Weekly*. After completing his assignment for the Union Pacific Railroad, Russell worked as a staff photographer for *Leslie's*, traveling to locations to provide photographs for news stories. Russell worked for the weekly until he retired in 1891.



Andrew J. Russell. *Dale Creek Bridge, General View*, albumen silver print, 1868-1869.

The Union Pacific and Central Pacific rail lines were famously joined on May 10, 1869 at Promontory, Utah at the Golden Spike Ceremony. Russell would hail the completion of the transcontinental railroad writing, "The great railroad problem of the age is now solved. The continental iron band now permanently unites the distant portions of the Republic and opens up to commerce, navigation, and enterprise the vast unpeopled plains and lofty mountain ranges that divide the East from the West."

An exceptional example of Andrew J. Russell's *The Great West Illustrated in a series of photographic views across the continent, taken along the line of the Union Pacific Railroad, west from Omaha, Nebraska* (New York, 1869), is on offer at The 19th Century Rare Book and Photograph Shop in Brooklyn, New York.

www.19thshop.com

Andrew J. Russell. *Granite Conon, from the Water Tank,* albumen silver print, 1868-1869.

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Gustave LE GRAY (1820-1884) *Petit temple de Philae, vu de côté, Haute-Egypte*. Albumen print, ca 1867, 31,4 X 37,2 cm. Signed.

Frank HURLEY (1885 – 1962) *The Endurance crushed between the floes*, 25 October 1915. Vintage gelatin silver print, 36,5 X 27 cm.

François de CAMPIGNEULLES (1826-1879) *Temple d'Hathor, Dendérah, Haute-Egypte/ Temple of Denderah*, 1858. Waxed paper negative, 26,8 x 32,7 cm.

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BY MARY PELLETIER

HATTULA MOHOLY-NAGY

MOHOLY-NAGY FOUNDATION

In 1939, László Moholy-Nagy decided to establish The School of Design in Chicago at 247 East Ontario Street. It was the Hungarian artist and designer's second academic address in his new city. Two years earlier, he had moved to Chicago to become the founding director of The New Bauhaus, at the request of the German Bauhaus' founding father, Walter Gropius. The new school closed one year later when financing fell through, but Moholy's academic aspirations remained. By February '39, he had enough investment capital to open his own institution, which he called The School of Design.

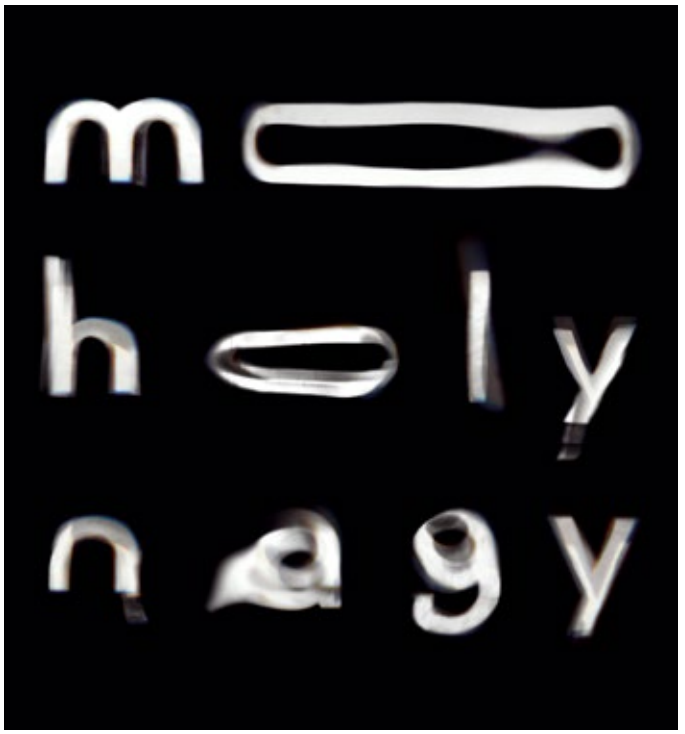
One can't help but wonder what Moholy, whose name is so inextricably linked to the city's modern design identity, would think of 'The Bean'. Formally known as *Cloud Gate*, Anish Kapoor's 2006 mammoth stainless steel, kidney-shaped sculpture reflects and warps Chicago's skyline – as well as the reflections of thousands of tourists, who visit it daily. It is pure shape and light, perfect for taking a distorted selfie. A place where photography, optics, materiality and light converge to enrich our lives – there's good reason that the team at Opendox chose this location to tease their 2019 film *The New Bauhaus: The Life and Legacy of Moholy-Nagy*. In one of their short trailers, children run around the gleaming sculpture, and teenagers take iPhone photos showcasing the skewed lines of their reflection. Moholy's words slowly fill up the frame: "It is not the person ignorant of writing, but the one ignorant of photography, who will be the illiterate of the future."

HATTULA MOHOLY-NAGY

Moholy wrote those words in the 1940s, but here in the future, we're living them. Just as he predicted, contemporary life bargains in images. And since his death in 1946, Moholy's democratic 'art practice as life practice' ethos has been translated to the public primarily through his work with photography. Though his creative production knew no bounds – he painted, sculpted, collaged, designed ad campaigns, made films – his dedication to photography, and in particular cameraless photography, burnished his reputation as an innovator, and also an educator.

Moholy learned how to create photograms, lying objects onto sensitised paper and exposing them to light, in the early 1920s with his first wife, Lucia Moholy. The photogram, he would later say, 'is the

László Moholy-Nagy. *Selbstportrait mit Hand* (*Self-Portrait with Hand*), gelatin silver print, 1925-1929.



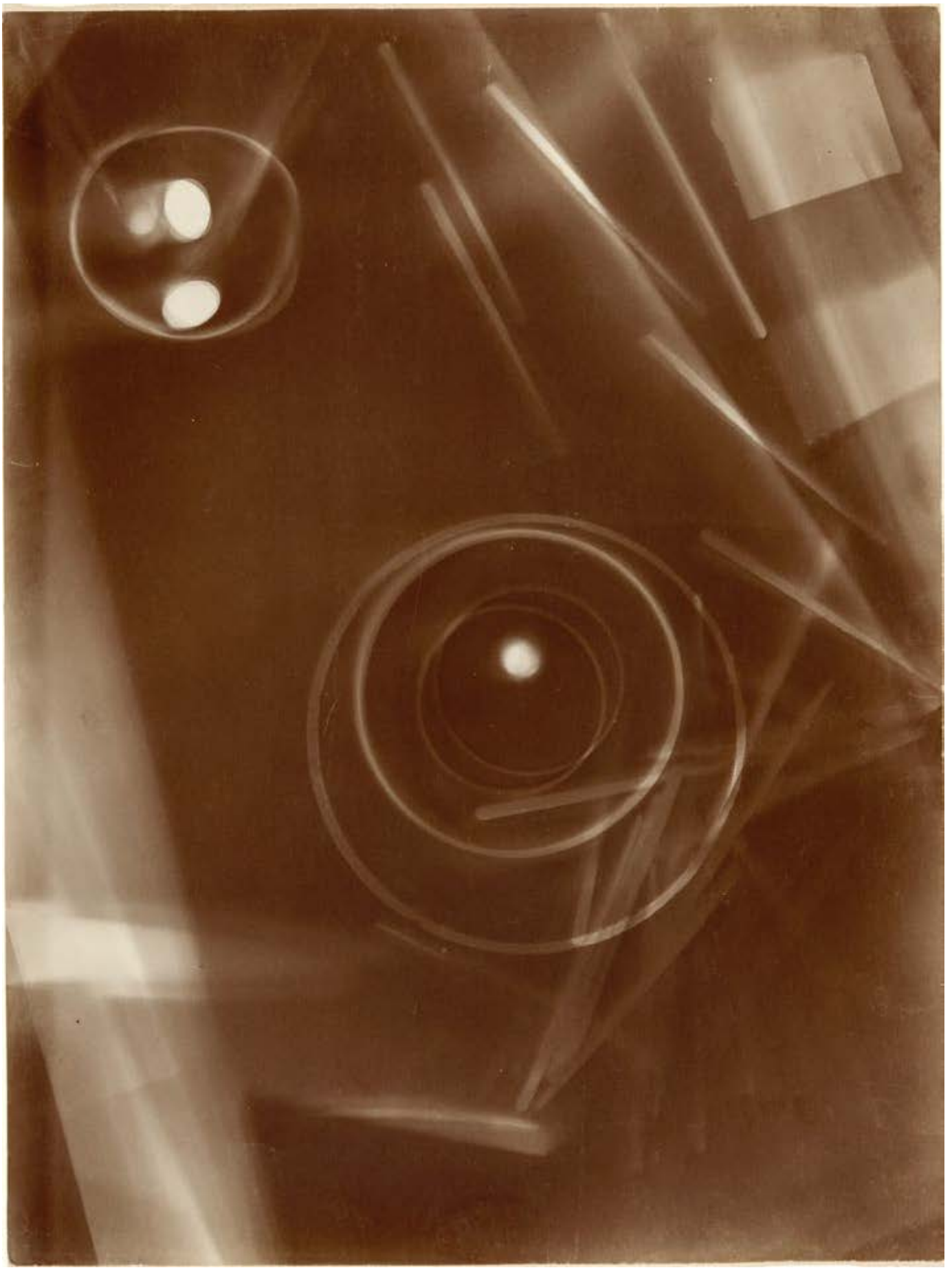
real key to photography'. Though he never taught a photography class in the traditional sense, his writings enthusiastically direct us to paint with light. In 1941, Moholy designed the exhibition *How to Make a Photogram* for the Museum of Modern Art, in which he and his colleagues György Kepes and Nathan Lerner taught visitors to do just that.

For years, his name was not necessarily as well-known as some of his other Bauhaus colleagues – Walter Gropius, Mies van der Rohe, Wassily Kandinsky, to name a few – but that has begun to change. Over the past two decades, countless exhibitions have included his photographs, photograms, paintings, sculptures and films. In 2016, the Solomon R. Guggenheim Museum mounted *Future Present*, the first comprehensive retrospective of his life's work, which then travelled to the Art Institute of Chicago and LACMA. At the tail end of 2019, just in time to catch the centennial celebrations of the German Bauhaus, director Alysa Nahmias and Opendox premiered *The New Bauhaus*, a richly researched biographical film that shows the German school's ideological reach through Moholy, arguably its most prolific export. It is playful and fascinating, bringing together archival footage, family photographs, and interviews with historians and former students, who sift through their own boxes of photographs, remembering what it was like to live the Institute of Design philosophy.

This film, not to mention the exhibitions dedicated to Moholy's work in recent years, would not have been possible without the tireless work of his daughter, Hattula Moholy-Nagy. In 2003, she established the Moholy-Nagy Foundation, and along with her family, has aimed to preserve her father's work and his legacy. In the film, we see her examining one of her father's photographs – an image of a mustachioed butcher, standing in front of his hanging wares in Marseille. "Would it be at all possible to see the back of this?" she asks the curators at the University of Chicago's Smart Museum of Art. "With my dad's stuff, especially his works on paper, the backs are almost as informative as the fronts." Assessing the stamps on the verso, and his handwriting, she tells how her mother got rid of her father's negatives, and how she's managed to salvage some of them. The image of the butcher was new to her. "Very Moholy," she says, admiring the print. Off camera, someone asks why. "Just the way the man is posed… he liked that, showing how people lived."

At the end of 2020, the Moholy-Nagy Foundation revealed its new visual identity – a freshly accessible website that showcases the detailed work achieved by Hattula and all those dedicated to researching and preserving Moholy's legacy. The letters of Moholy-Nagy's name, in all lower-case, stretch across the page, as though they've been refracted through a glass of water. It's almost surprising to learn that this text is not Moholy's own creation. Instead, it was designed by the London-based studio Pentagram, who true to remit, took inspiration from Moholy's experimental techniques.

László Moholy-Nagy. *Photogram* (proposed title page for Broom 4, March 1923), gelatin silver photogram on printing-out paper, 1922.



László Moholy-Nagy. *Photogram*, gelatin silver photogram, 1923-1925. Richard and Ellen Sandor Family Collection. © Moholy-Nagy Foundation.

László Moholy-Nagy. *Photogram*, gelatin silver print, 1939. © Moholy-Nagy Foundation.

In this interview with *The Classic*, Hattula describes how the Foundation has grown in the nearly two decades since it formally came into being, its collaborations aimed at growing scholarship, and provides personal insight into the ways her father was able to achieve so much in his 51 years as an artist and a teacher.

Photography and the photomechanical process played an integral role in Moholy-Nagy's practice, writings, and teachings. But his creative output also included painting, sculpture, film, collage, set design, book cover design, and more. What kinds of works are held in the Foundation? How were they compiled?

– At present, art, art photography, and films are held by the Moholy-Nagy Estate and their documentation is curated by the Moholy-Nagy Foundation. Most of the art and photography came to us by inheritance. On the other hand, I have been actively collecting documentation for the past four decades to fill in gaps in our knowledge that still remain. We established the Foundation primarily to provide an accurate source of information about Moholy-Nagy's life and work, but also to support research, exhibitions, publications, and so forth.

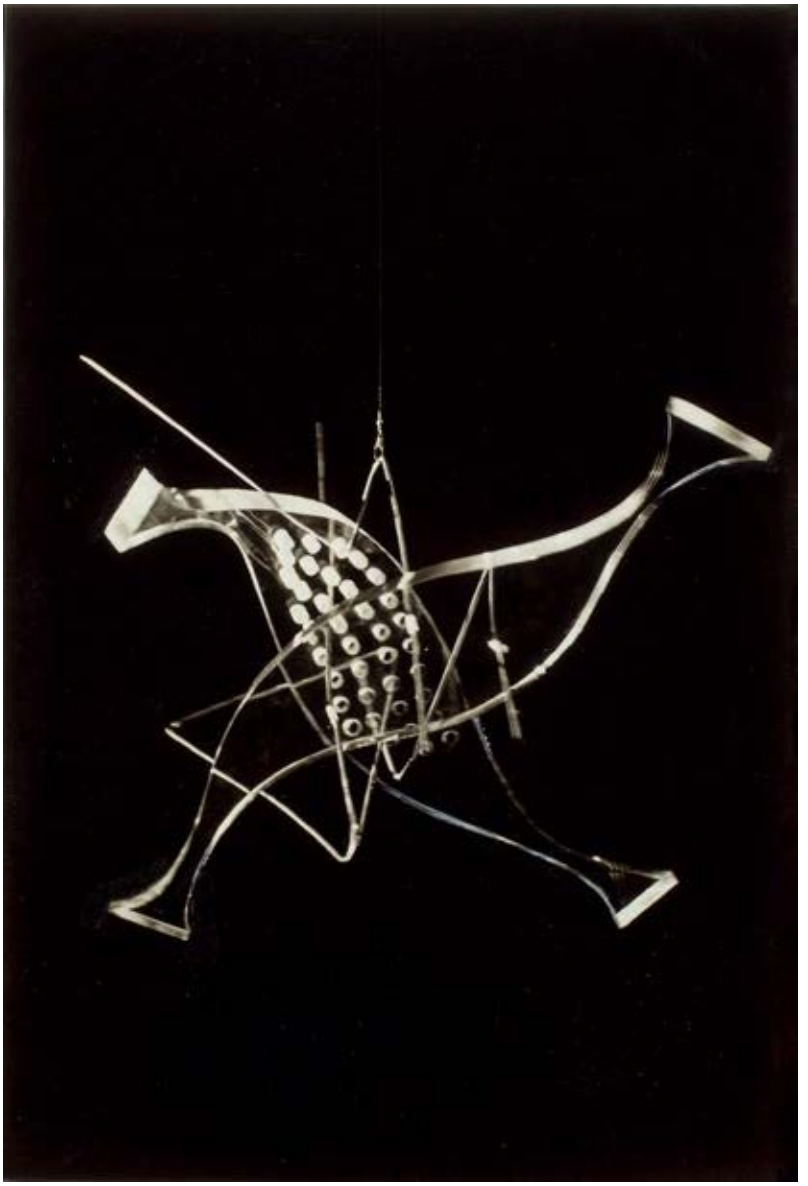
László Moholy-Nagy. *Photogram*, gelatin silver photogram, 1925-1926. Museum Folkwang, Essen. © Moholy-Nagy Fdn.

What kind of documentation do you source?
– The most valuable documentation, of course, dates to his lifetime, so we collect primary sources such as correspondence (where the gold is), journals, exhibition catalogues, photographs, books – just about anything that dates between 1895 and 1946. I have also had the privilege of interviewing people who knew Moholy personally.

What are some of the memories you have of your father, growing up? As a child, were you interested in art and creating?
– My father was not home much when I was a child. My sister, Claudia, and I saw him mainly on weekends. We always enjoyed our time with him and regarded him as a kindly but somewhat distant presence. He always encouraged us to paint and draw, which I enjoyed.

What motivated you to establish the Foundation in 2003? How do you balance your own work with the Foundation?
– By the 1990s interest in the life and work of Moholy-Nagy had reached a level where it was necessary to establish some kind of organization to handle the activity, which was becoming too much for one person. We established the Foundation to preserve Moholy-Nagy's works, assemble a database of images, provide reference lists of publications and exhibitions, compile a comprehensive catalogue raisonné, answer research questions, and provide an interface with the public through the Foundation's website. Organizing as a foundation also helps our finances. I have, frankly, found it challenging to balance the Foundation and archaeology. I try to be as good at managing my time as my father was.

Can you tell me a bit about your career in archaeology?
– I have always been interested in how things have come to be the way they are. I graduated college with a degree in history, but then decided I would not be a good high school teacher after all. I went to graduate school and got a degree in anthropology with the thought of becoming a museum curator. However, my first job was managing the field laboratory on an archaeological expedition in northern Mexico. This experience led to my decision to become an archaeologist. I did fieldwork in Mexico and Guatemala. For the past several years I have been at home writing up and publishing papers on my research.



László Moholy-Nagy. *Space Modulator in Repose*, gelatin silver print, 1943.
George Eastman Museum, Rochester, New York. © Moholy-Nagy Foundation.

Before the Foundation was formally established, did you act as a 'point person' for things related to Moholy-Nagy? How did the structure of the Foundation evolve?
– I was indeed the point person on Moholy-Nagy research before my sons, Andreas and Daniel Hug, and I established the Foundation. My two competent and interested daughters-in-law, Kristen and Natalia, got involved soon after. Our sixth board member is András Szántó, who is a relative from my paternal grandmother's side of the family. We are geographically dispersed. Dan and Natalia live in Cologne, Germany, Andreas and Kristen and I live in Ann Arbor, Michigan, and András lives in Brooklyn, New York. However, this has actually proved to be an asset in our Digital Age.

László Moholy-Nagy. *Großes Eisenbahnbild* (*The Big Railroad Picture*), oil on canvas, 1920.
Museo Thyssen-Bornemisza, Madrid. © Moholy-Nagy Foundation.

Moholy-Nagy had not been a teacher prior to being invited to teach at the Bauhaus in 1923. How did this invitation from Walter Gropius inform his career?
– My guess would be that it awakened the pedagogue within him, that is, the realization that he had the ability to teach and to teach effectively. From then on, teaching became a passion.

By the time Moholy-Nagy began teaching at the Bauhaus, he was already working with photography. How did his relationship with the camera and photographic techniques begin?
– There is some uncertainty about when and how Moholy came to photography. My current impression is that he became interested in photography through his friendship with a professional photographer in Budapest around 1918, Erzsébet Landau, aka Erzsi or Ergy Landau. His first wife, Lucia Moholy, also became a professional photographer and they collaborated throughout the 1920s. Moholy did not develop and print his photographs, so Lucia Moholy and commercial firms did printing for him.

While he wasn't developing his own film, presumably he spent a good amount of time in the darkroom, working with photograms? What do we know (if anything) about the logistics of his practices in the darkroom?
– Myron Kozman, one of his students at the School of Design in Chicago, told me that Moholy used to set up and expose photograms in the darkroom and then would have the students develop them because he was allergic to the chemicals. Unfortunately I never got information about darkroom logistics from Lucia Moholy.

In 2010, you were involved in the publication of a catalogue raisonné of Moholy-Nagy's photograms. What did you learn from that experience, about the photograms themselves and their place within his wider work?
– I learned a lot about the production of photograms from Renate Heyne and Floris Neusüss, the compilers of the catalogue raisonné. It was an excellent experience. I also became more aware of how Moholy-Nagy's artistic vision carried over from one medium to others at any given time and how he developed a style particular to photograms.

How would you describe the style that you see particular to his photograms?
– His earliest photograms are rather static and the compositions resemble his Constructivist artwork. As he gained experience and control over light in the darkroom, his compositions become more dynamic and complete in themselves. Luminous white forms often appear to float in an infinite black space. A number of artists have made and still make photograms, but I think Moholy's works are distinctive.

In 1927, Moholy-Nagy described his Fotoplastiks, or photomontages, as a kind of 'super-photography'. How did image appropriation play into his ethos of democratising imagery?
– I can't speak to that question with any certainty. I suppose the photoplastics could be regarded as forwarding Moholy's democratic ethos. However, it is also important to keep in mind that he was one of several artists of that time who were producing photomontages as art, such as Hannah Höch or Max Ernst.

László Moholy-Nagy. *Space Modulator CH for R1*, oil and incised lines on Formica, 1942.

In the introduction to his book *The New Vision*, Moholy-Nagy stresses the importance of emotional literacy as a necessary complement to intellectual literacy. As his daughter, I am curious how you see emotion and feeling translated in his work, and his photographic work in particular?
– Actually I tend to see his photographic work as expressing formalism rather than emotion – that spatial arrangement was of equal or more importance than content.

In a 1994 colloquium on Moholy-Nagy's photographic work at the Getty Museum, you noted that his prolific output was due to the fact that he didn't sleep much – but also, that he had help. I'm interested to hear more about this – how did his wives, and assistants, play a role in his work?
– In my opinion, Moholy's ability to construct a strong and wide-flung support system was almost as important to success in his career as his innate genius. Throughout his life, he acquired knowledgeable mentors, a host of correspondents scattered over the globe, talented assistants, and a succession of hard-working "handmaidens" including both of his wives, all of whom enabled him to achieve so much within an astonishingly brief working life.

Who are some of the people you may remember, or have come to learn about, being a part of this network?
– I was just thirteen years old when Moholy died. My sister, Claudia, and I didn't participate in our parents' activities, so I don't have many personal memories. I remember meeting Walter and Ise Gropius, Herbert and Joella Bayer, Xanti Schawinsky, Sigfried Giedion, Fernand Léger, Walter and Pussy Paepcke, György and Juliet Kepes, and Hilla von Rebay. Later, as an adult when I lived in Zurich, I met Lucia Moholy, Johannes Itten, Max Bill, Ellen Frank, and Jack Pritchard. I know that Moholy's connections to the Museum of Modern Art in New York were very important to him. After he left the Bauhaus, Helene de Mandrot, who held a salon during the summer at her husband's castle in La Sarraz, Switzerland, was a key figure. I have undoubtedly missed some important contacts here, because, as my mother put it, Moholy regarded almost everyone he met as a potential collaborator.

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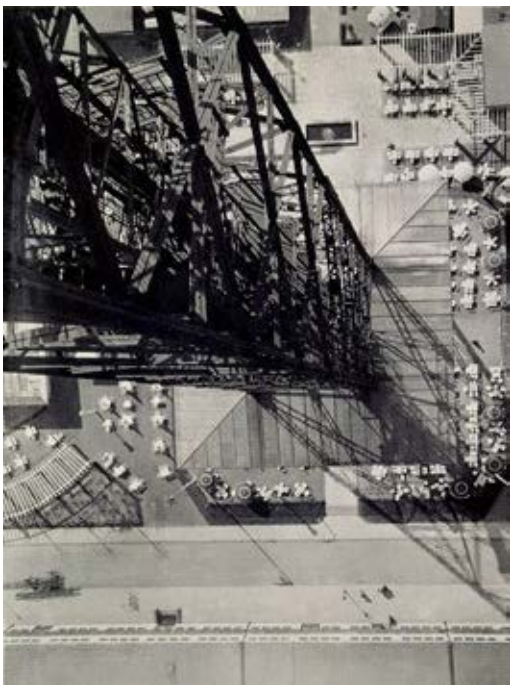

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1. **László Moholy-Nagy.** Belle-Île-en-mer, gelatin silver print, 1925. © Moholy-Nagy Foundation.

2. **László Moholy-Nagy**. *Blick vom Berliner Funkturm im Winter* (*View from the Berlin Radio Tower in Winter*), gelatin silver print, 1928-1929. © Moholy-Nagy Foundation.

3. **László Moholy-Nagy**. *Funkturm Berlin* (*Berlin Radio Tower*), gelatin silver print, 1928-1929. © Moholy-Nagy Foundation.

4. **László Moholy-Nagy.** *Scandinavia*, gelatin silver print, 1931. © Moholy-Nagy Foundation.

Moholy-Nagy worked at a time when the value of a photograph was worth just a little more than the cost of the paper. Were there caches of photographs left at the Institute or other places that later made it onto the market? Or that the Foundation succeeded to retrieve?
– There was a significant loss of photography and documentation after Moholy's death. Some of the perceptive people who salvaged works have put them on the market with great success. A few others have generously returned works and documentation to the Estate.

Can you describe some of the specific artworks that you were excited to have returned to the Estate?
– I was only able to buy back a few small artworks before prices rose to the point where they became unattainable. What really excites me is receiving documentation, because so much has been lost. For example, on occasion I have been thrilled to receive many black/white camera negatives, 35 mm Kodachrome slides, and glass negatives, and copies and outtakes of Moholy's films. People have been very kind in sending copies of correspondence written by both of my parents. I don't worry so much about the photographs and art; they will always retain value and will be preserved. It is the loss of documentation, which makes the photography and art meaningful, that troubles me the most.

László Moholy-Nagy. *Das Gesetz der Serie* (*The Law of the Series*), Photoplastic (gelatin silver print), 1925. © Moholy-Nagy Foundation.

Many foundations and estates have closed down their authentication boards or have stopped authenticating works in fear of costly legal proceedings. Has this been issue for the Foundation? Does the Foundation authenticate works?
– It has not been an issue yet, most likely because Moholy's works are still somewhat undervalued by the art market. It could become a problem later, despite the fact that such lawsuits tend to be settled in favor of the defendants. The Foundation does not formally authenticate works, but we will issue an opinion with the advice of a group of experts. We never charge for our opinion and urge people to get in touch before they buy.

Have forgeries ever been an issue? What are some of the tell-tale signs of a forgery?
– Oh my, yes! The situation is especially bad for works on paper, lately even including fake photograms and photographs. The overall style and composition of the work is usually sufficient to raise suspicion. Fakes, even carefully executed, usually don't look quite right. Quite often the signature looks odd, or is not placed where Moholy would have placed it.

Was Moholy-Nagy careful keeping documentation and correspondence? At the Bauhaus and then at the New Bauhaus?
– He may well have been careful, but after his death virtually all of the correspondence and documentation was discarded, both at home and at the school.

Last year, you collaborated with Steidl and editor Jeannine Fielder to publish *Moholy Album,* which focuses attention on Moholy-Nagy's contact sheets from the mid-1920s through 1937. Are these a recent find? What can we learn from them?
– A remnant of what once must have comprised a set of at least 270 sheets of contact prints was returned to me in the late 1970s, along with about 200 negatives. The circumstance that so many sheets and negatives were lost is truly unfortunate. As Jeannine Fiedler

László Moholy-Nagy. *Nude*, gelatin silver print, 1931. Bauhaus-Archiv Berlin. © Moholy-Nagy Foundation.

recognized, the contact sheets are a treasure trove of information about Moholy's European photographic work, even his personal and professional life. They show his working methods, the subjects and effects he was interested in, the kinds of cameras he used, those who printed for him, his travels, his family, colleagues, and friends, and so on. He often made still photographs of the subjects he was filming.

The film *Sound ABC* was rediscovered a couple of years ago, having been missing for some 80 years. Are there other lost works?
– Moholy is said to have shot a few short films in connection with his commercial and theatre work. As far as I know, such films have not been located.

Over the past two years, the Opendox documentary *The New Bauhaus* has been critically celebrated at a number of film festivals. To what extent did the Foundation assist the production?
– We were glad to devote considerable time and effort to make this film a success. This included giving interviews, fact checking, providing contact persons, and making available documentary, photographic, and film materials. We enjoyed working with the director and the production team.

What kinds of work is the Foundation involved in currently? Are there exhibitions, books or other things in the pipeline?
– We are currently in the process of updating our website and organizing our archive in order to digitize it for easier access. There is always a steady stream of requests for information. At the moment we are in a relatively calm period after the traveling Moholy-Nagy retrospective exhibition of 2016-2017, the flurry of activity during the Bauhaus100 year, *The New Bauhaus* film, and the publication of several books, including Jeannine Fiedler's very important work. However, for the past 40 or so years, there has always been a certain amount of interest and activity around Moholy-Nagy and so we anticipate there will be major events in the near future.

MOHOLY-NAGY DESIGN MATTERS

In May 1929, László Moholy-Nagy asked the question: "Wohin geht die typographische Entwicklung?" In English: "Where is typography headed?"

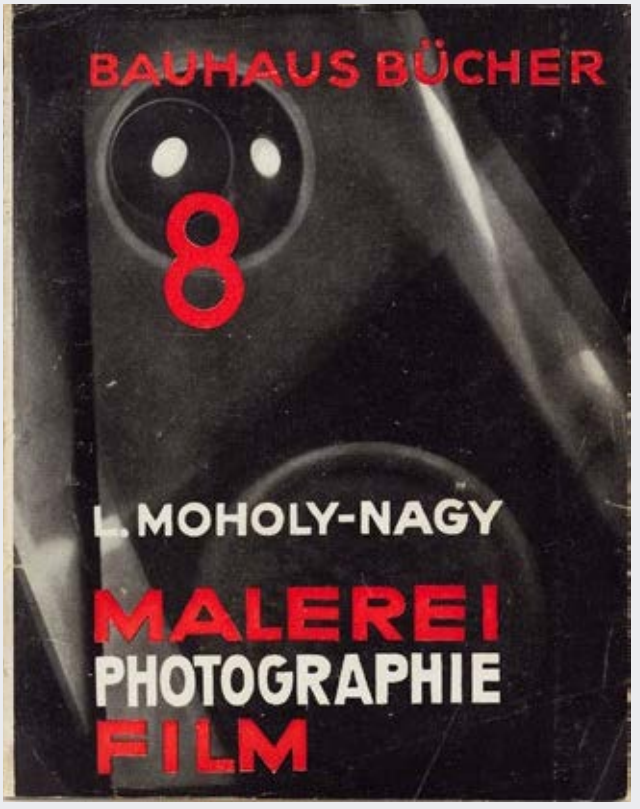
Throughout the 1920s, and while he was teaching at the Bauhaus, Moholy experimented with words. Not only in his writing, but in their presentation – he was fed up with the "sober homogenous grey surface" that greeted readers of the page, as he wrote in 1925. Through typographical design and improved printing methods, Moholy aimed to achieve a "dynamic, eccentric state of balance" on the page that would communicate directly and, among other practical applications, help readers to stay awake.

When he was invited back to the Bauhaus in 1929, one year after he left his teaching post, Moholy had already begun his successful career as a commercial designer in Berlin, where he would construct everything from advertisements for 'jackets for the everyman' to stage sets. He had been asked to return to participate in the school's *New Typography* exhibition. Moholy's room, with the title "Where is Typography Headed?" was like a lesson – 78 wall charts illustrating the development of modern typography. (A few years ago, Berlin's Kunstbibliothek re-discovered the charts and published them in *Moholy-Nagy and the New Typography,* 2019.)

Moholy had entered the world of typography design and publishing at the Bauhaus in the early '20s. Around 1923, he began planning a series of 30 brochures, which would discuss and illustrate a range of social and political concerns, going so far as to write to the Russian Constructivist designer Aleksander Rodchenko for his input. This project never got off the ground, but it gave way to another series: the *Bauhaus Bücher,* or Bauhaus Books. Together with Walter Gropius, Moholy planned to design 50 volumes presenting modern artistic issues, each volume dedicated to a single trend produced in conjunction with artists themselves.

From 1924-1930, 14 volumes of the Bauhaus Books were published, with all but three designed by Moholy. The focus, unsurprisingly, was overwhelmingly Bauhaus, or Bauhaus-adjacent: among the contributors were Paul Klee (Vol. 2 *Pedagogical Sketchbook*), Theo van Doesburg (Vol. 6 *Principles of Neo-Plastic Art*), Wassily Kandinsky (Vol. 9 *Point and Line to Plane*), and Moholy himself (Vol. 8: *Painting Photography Film*). Moholy's own cover was a departure from the bold lines of colour used in previous volumes. Rather than separate text and image, he placed text directly over his own photogram, balancing the red and white title among its elements of light – a study in Moholy's synthesis of media. Text does not exist separately from the ideas of photography and film espoused in the book, but is integral to their communication, achieving "the harmonious articulation of the surface" Moholy sought to achieve throughout his life.

László Moholy-Nagy. Cover for *Foto-Qualität* (Photo-Quality) Magazine, 1931. Printed matter. © Moholy-Nagy Foundation.



László Moholy-Nagy. Cover and design for *Malerei Photographie Film* (Painting Photography and Film), *Bauhaus Bücher* (Bauhaus Books), 1925. Printed matter. © Moholy-Nagy Foundation.

MOHOLY-NAGY TEACHING IN MOTION

Film screen of Moholy-Nagy working with a student at the School of Design of Chicago.
Unknown Photographer. © Moholy-Nagy Foundation, courtesy of Opendox.

1923. Moholy-Nagy is invited by Walter Gropius to teach at the Bauhaus in Weimar, Germany. Moholy arrives at the Bauhaus as a young artist, armed with Constructivist ideas and no teaching experience. The German-born Dutch artist Paul Citroen, who was a student when Moholy took up his post, would later write about his teacher, "Like a strong eager dog, Moholy burst into the Bauhaus circle, ferreting out with unfailing scent the still unsolved, still tradition-bound problems in order to attack them." Moholy directs the preliminary course, along with the metal workshop. His teaching revolves around the idea of *Gesamtwerk*, or the total work, a commitment to life and art as one and the same.

1925. The Bauhaus moves to Dessau and Moholy moves with it. Moholy and Gropius begin to publish the *Bauhaus Bücher* (Bauhaus Books) series, each volume dedicated to an artistic trend. Moholy designs 11 of the 13 issues.

1928. Moholy writes *The New Vision, From Material to Architecture*, a summary of his preliminary course agenda. "In art education at present we are striving toward those timeless biological fundamentals of expression which are meaningful to everyone." Gropius steps down as director of the Bauhaus, and Moholy resigns.

1937. Moholy moves to Chicago to establish The New Bauhaus. After nearly a decade of commercial and personal work, Gropius recommends Moholy direct a new design school sponsored by Chicago's Association of Arts and Industries. "The program is broad and bold," Eleanor Jewett wrote in *The Chicago Tribune* on 10 October 1937. "It is in the hands of a most capable genius, Moholy-Nagy, who has already proved himself in the eyes of the men who know."

1938. The New Bauhaus closes after the Association of Arts and Industries rescinds funding, concerned with practical industrial application of its courses.

1939. Moholy opens The School of Design in Chicago with many of the New Bauhaus' staff and students. Financial support is provided by Container Corporation president Walter Papecke. The school's mission is dedicated to "integrated training in arts, science and technology, leading to a thorough consciousness of human needs and of the creative power of the individual student."

1940. School of Design Summer Sessions are held at Mills College, Oakland, CA.

1942. School of Design begins offering training in camouflage design to aid in the war effort, which is certified by US Civilian Defense.

1944. The School of Design is restructured as the Institute of Design. The school's colour film *Design Workshops* is released.

1947: *Vision in Motion* is published one year after Moholy's death. A compendium of his teaching, the book offers insight into Moholy's ID philosophy and interdisciplinary approach and is still used today. "There is design in organization of emotional experiences, in family life, in labor relations, in city planning, in working together as civilized human beings. Ultimately all problems of design merge into one great problem: 'design for life'."

Visit www.moholy-nagy.org/teaching for more on Moholy-Nagy's teaching.

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Martin Munkacsi (1896-1963)
Portrait of a Young Woman, for *Life, Harper's Bazzar, Ladies Home Journal,*
c. 1946-1948. Gelatine Silver Print,
printed c. 1955 -1960, pencil annotation verso,
28cm x 22cm (detail).

Richard Meara Fine Photographs

Bulldog Spirit, gelatin silver print snapshot, c.1950

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BY MICHAEL DIEMAR

THE HUNGARIAN NEO-AVANT-GARDE

They were known to Hungarians as "The Three Ts": "Támogatott", "Tűrt", "Tiltott", meaning "Supported", "Tolerated", "Banned". Under Hungary's communist regime, which lasted until 1989, all forms of cultural expression – art, film, photography, theatre, music, literature and academic texts – were divided into one of these three categories. Surveillance was constant. And anyone working within the "Banned" category did so at substantial risk, of being pulled in for questioning, getting harassed or sent to prison.

Hungary became a one-party socialist state on 20 August 1949, governed along Stalinist lines. On 23 October 1956, The Hungarian Uprising, a nationwide revolution, broke out to overthrow the regime and its Soviet-imposed policies. Despite Soviet military presence, and troops loyal to the regime, the revolutionaries managed to storm the parliament building and forced the collapse of the government under Ernő Gerő. On 24 October, Imre Nagy, a reform-friendly politician, was elevated to the role of Prime Minister. Over the coming days, the Soviet troops were fought to a standstill and hostilities began to wane. On 28 October, fighting ceased, as many Hungarians believed Soviet troops were withdrawing from their country. In Budapest, people ventured out into the streets again. Among them was the 13-year-old László Haris. On 2 November, he took a series of sombre images of shot-up streetcars, abandoned tanks and exhausted revolutionaries. The day before, Nagy had declared Hungary's neutrality and its withdrawal from the Warsaw Pact. It didn't last long. In the early hours of 4 November, Soviet troops under Marshal Ivan Konev launched *Operation Whirlwind*, combining airstrikes, artillery and tank-infantry. At 4.20 pm, Imre Nagy took to the airwaves. Speaking in English, he sought to "notify the people and the entire world" of his country's predicament. His speech was followed by a repeated SOS signal. At 7.25 pm, the signal stopped. It was over.

For László Haris, who would play a prominent role in the Hungarian Neo-Avant-Garde, the events of 1956 would as for so many others have a lasting influence. – It had a profound effect on me, as a human being and as an artist. I despised the communist dictatorship on moral and philosophical grounds. There was no freedom in the society and that was why creating art became so important to me.

László Haris. *Budapest, 2 November 1956*, gelatin silver print. Courtesy of László Haris.

"They tried to silence us."
László Haris. *Illegal Avant-Garde*,
gelatin silver print, 1973. Courtesy of László Haris.

Csaba Konsz. *Untitled*, gelatin silver print, 1964. Courtesy of Einspach Fine Art & Photography.

Hungarian photographers figure prominently in the history of photography. László Moholy-Nagy, Brassaï (Gyula Halász), André (Andor) Kertész, Martin Muncácsi, Robert Capa (Endre Friedmann) and Lucien Hervé (László Elkán) – each in his own way left a lasting influence on the medium. They had, however, all left Hungary during the inter-war years, so there was no symbolic handover to a younger generation, no mentoring, teaching or helping. Any lingering sense of continuation was brutally cut when the one-party state was established in 1949, and with it, the introduction of draconian censorship laws, reaffirmed in 1956 after the uprising had been crushed.

Despite censorship, on 5 March 1965, things began to stir, when three young photographers, Zoltán Nagy, Csaba Koncz and György Lőrinczy, presented an exhibition of abstract works at Építők Műszaki Klubja, an architect's club in Budapest. It marked the start of the Hungarian Neo-Avant-Garde and over the next two decades, a stream of creative

György Lőrinczy (1935-1981) had a long involvement with photography as a skilled practitioner and writer prior to the 1965 exhibition with Koncz and Nagy. In a diary entry 8 July 1963, Lőrinczy wrote, "I need to be much bolder in taking images; I mustn't be afraid of solutions of form, of abstracting more forcefully." He would take abstraction further and further. In 1966, he embarked on the series *Stickies*, using oil, water, glue and other fluids smeared on sheets of glass. In 1972, Lőrinczy published his book *New York, New York*, with images, some solarized, that he had taken during a visit to the city in 1968, of bikers, cars, street theatres, and Iron Butterfly on stage at the Fillmore East. New York was also where he would settle after defecting in 1973. His work took a new direction into post-modernism, but suffering from depression, he committed suicide in 1981.

György Lőrinczy. *Substances N°8,* gelatin silver print, 1966. Courtesy of Vintage Galéria.

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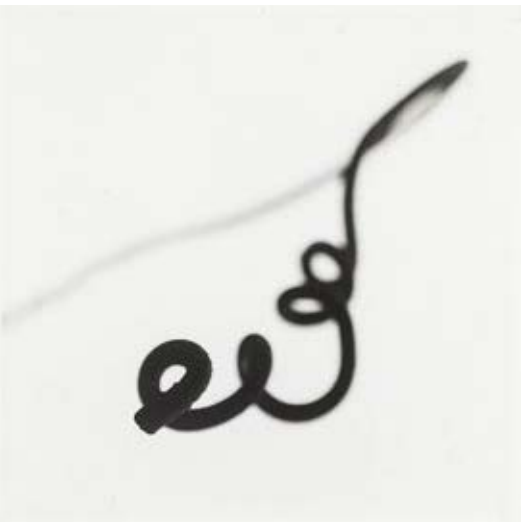

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1, 3, 4. Csaba Konsz. *Untitled*, gelatin silver print, 1967 or earlier.
Courtesy of Einspach Fine Art & Photography.

2. Csaba Konsz. *Tao 2,* gelatin silver print, 1964 or earlier.
Courtesy of Einspach Fine Art & Photography.

photographers and artists would emerge, documented in-depth by art historian Sándor Szilágyi in his book *Neo-Avant-Garde Trends in Hungarian Art Photography 1965-1984* (2017), the English-language version of his 2007 book.

The best-known name associated with the Hungarian Neo-Avant-Garde is undoubtedly Dóra Maurer, who having married Austro-Hungarian artist Tibor Gáyor in 1967, was free to travel between Vienna and Budapest because of her husband's dual citizenship, thus enabling her to establish an international career. The other names have gradually become better known, through Szilágyi's book, museum exhibitions and the efforts of the Budapest-based galleries Vintage Galéria and Einspach Fine Art & Photography. Photographers such as Péter Timár, who threw black and white social documentary images off-kilter by tinting details in colour; Gábor Kerekes, the waiter turned existentialist photographer; János Szerencsés, who produced deceptively banal images, loaded with meaning; László Török, who took his cue, not from photography but from poetry in his staged photographs. And then there were the artists, who like Dóra Maurer, also worked in photography: Miklós Erdély, time travelling in photography to meet up with his younger self, or Tamás Szentjóby, who gave up his label as "artist" to work as "non-art artist".

Dóra Maurer. *Objectified Outline 6*, gelatin silver print, 1981. Courtesy of Vintage Galéria.

In 1974, Szentjóby was arrested on charges of agitation for his involvement in the Samizdat Movement, its name the Russian word for self-publishing. It was a form of dissident activity across the Eastern Bloc, in which individuals produced forbidden publications, distributing them in secret. Szentjóby was thrown out of Hungary in 1975, residing in Switzerland until 1991. Csaba Koncz and György Lőrinczy defected. Some of those who remained would in various, and by necessity subtle, ways criticise the regime. Others quite simply tried to ignore it as best as they could, focusing on their work, exhibiting in private spaces.

Speaking to Sándor Szilágyi on the phone, I began by asking him for a definition of the Neo-Avant-Garde, which would head off in many different directions over the years.

– There's a broader definition: "non-conformist opposition of communist party state culture." That was what Csaba Koncz, Zoltán Nagy and György Lőrinczy presented at the exhibition in 1965.

Dóra Maurer. *Seven Twists VI/V*, gelatin silver print, 1979. Courtesy of Vintage Galéria.

Dóra Mauer, born 1937, has worked in numerous mediums, including film, photography, sculpture, painting and performance. Her work is based on mathematical and complex systems processes, inviting the viewer to explore meaning and content. As she once pointed out to an interviewer, a photograph of a ball thrown in the air can either be seen as "coming or going."

Nothing like that had ever been seen before in Hungary. It was a completely unique thing. All the other artists, painters, writers. etc. immediately realized that this was a new area. Before that, the official canon dictated that photography had to be figurative, depict what was in front of the camera. The abstract non-figurative belonged to the non-photographic, painting and other arts. That was the important break those three young guys made and in doing so, they created a new canon. Their images were about freedom, even though they weren't directly political, such as talking about the 1956 revolution for instance. They knew that if they did that, they would be thrown in jail.

Just to keep things simple, János Kádár, the country's leader from 1956 until 1988, introduced "The Three Ts". How did this work in practice? Were there committees to whom artists, writers, filmmakers, etc. would present their work?
– The categories functioned largely through self-censorship. Many tried to blur the lines between "tolerated" and "banned" as much as possible. But others, like Tibor Hajas, knew that they were always going to be in the banned category. It's actually very difficult to explain to people, including young Hungarians, what life was really like under the regime.

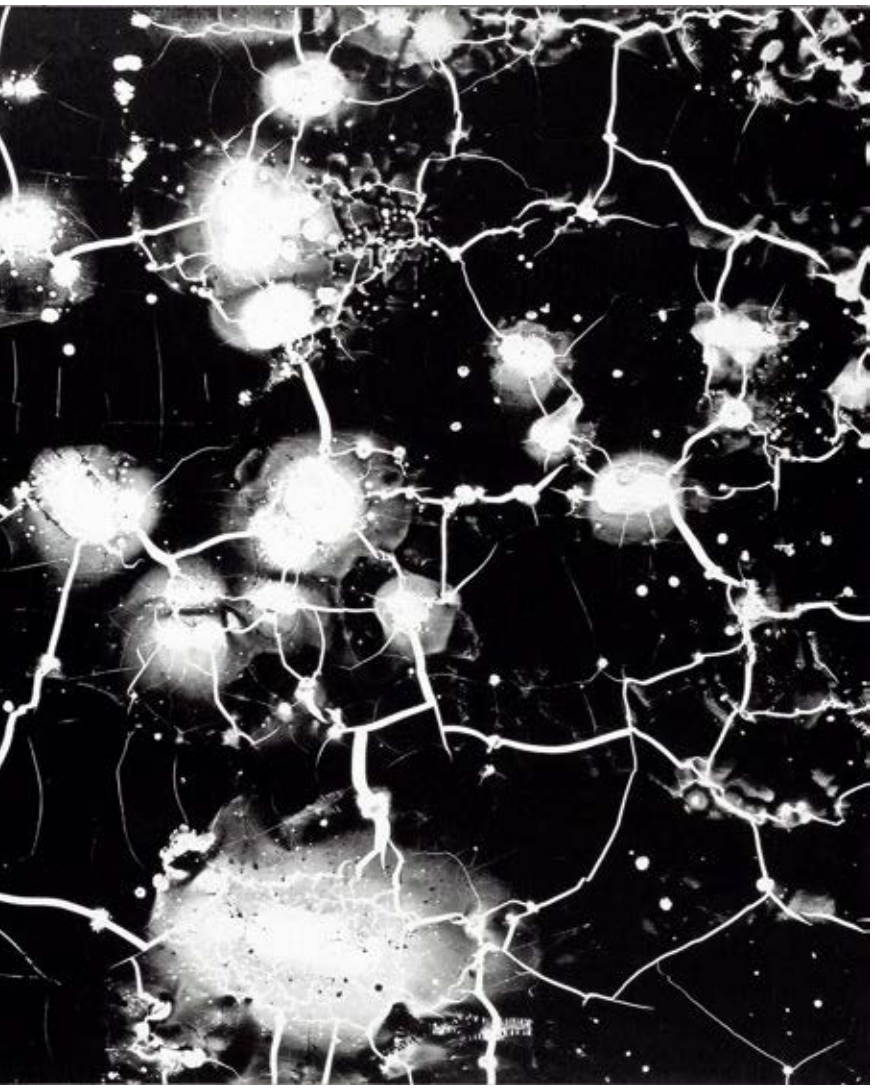
Gábor Attalai, produced images of himself and his friends, sticking fingers in each other's mouths and noses, that is, idiotic ways of communicating, a reference to the level of the regime's communication. For others, their art was more about creating zones of personal freedom.
– Yes, that's true but it's important to keep in mind that works by these artists were seen by very few people. They weren't exhibited in the big museums or institutions in Budapest, only in the periphery, at the architect's club or in the countryside, or in secret, so not many knew about them. Of all the artists associated with the Hungarian Neo-Avant-Garde, only two managed to get a book published under the regime, György Lőrinczy and László Török

The Studio of Young Photographers was established in 1977. Did it play a role in the story of the Neo-Avant-Garde?
– It was controlled and financed by the state. It had an official aesthetic. They simply didn't publish works by these guys. The progressive artists regarded photography as "The Front Line" and we firmly believed that because we knew it drew a line between "us and them", the latter being the artists who followed the mainstream, the official canon. As for myself, I was involved in the political underground, not the artistic underground.

Tibor Csiky. *Globus Tin / Hungary Art*, gelatin silver print mounted on paper, 1973.
Courtesy of Vintage Galéria.

Tibor Csiky (1932-1989) was a self-taught sculptor and visual artist. From 1971-1974 he created conceptual works using wordplay, texts and photographs.

Censorship and strict border controls meant that very little photography from the west was seen in Hungary and that very little of the Neo-Avant-Garde was seen in the west. Were there secret networks?
– There were some networks established within the Eastern Bloc, with Warsaw and Bucharest, and outside, with Vienna. Artists would invite other artists, help to exhibit, etc. but these networks were all based on personal contacts. It was easy to come here and make friends with writers, photographers and artists who were working underground, and quickly find out what was happening but there was very little publicity.



László Haris. *MET 5*, gelatin silver print, 1970. Courtesy of László Haris.

Your book puts the end of the Neo-Avant-Garde to 1984.
– It sort of petered out after that. A new generation came along in 1981, with a new aesthetic. It became known as "The New Wave", the subject of my next book, and lasted until about 2000. There wasn't a clash between them and the older generation. They got along well and sometimes exhibited together. The artists of "The New Wave" had a different attitude. They just laughed at "The Three Ts" and made fun of them in their works. And then in 1989, the regime came crashing down.

Csaba Koncz (born 1938), whose 1965 exhibition with Zoltán Nagy and György Lőrinczy opened the door, was Szilágyi explains, "not a photographer by profession but a gifted multitalented hippie" and "the most mature abstract artist in Hungarian photography." Though not professionally trained, in 1962, Koncz began earning his living taking photographs for book covers, scientific and architectural journals. After a brief foray into social documentary with *The Gypsies*, his 1962 series on the population of a small Roma village, Koncz embarked on a highly productive period, making abstract images. At first he photographed wire nets, using the breaks in the nets and selective focus. Then he began using simple objects he had found on a scrapheap, bits of bent metal and nails, arranging and photographing them with the skill of a calligrapher. Szilágyi comments, – They may look like photograms but that is not the case. He photographed objects, either in the snow or by placing them on a plane of glass, supported between the backs of two chairs or ladders, photographing the arranged composition from below, looking up at the sky.

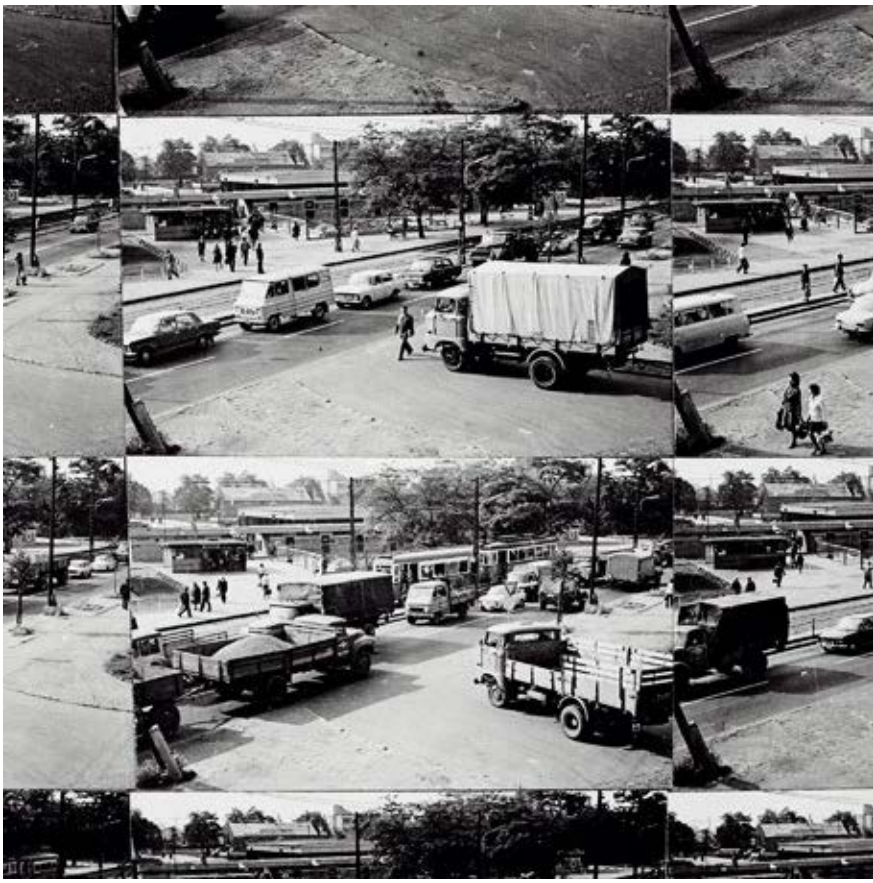
Koncz received some extremely savage reviews for these works, by critics who, following the official line, described them as products of a western, capitalist mindset, including one which stated, "This arty tripe is for snobs and the bloated rich who dig lakes on their estates the size of a country, build pleasure houses there and import seals from Greenland and glitzy women." In 1967, hidden in the boot of a car, Koncz defected via Yugoslavia to Austria, seeking political asylum, including the reviews in his application. It was successful and during the years that followed, he made his living in Europe and Asia as a wandering musician, returning to Hungary only in 1992.

László Haris, (born 1943), would become one of the most prominent figures in the second generation of the Neo-Avant-Garde, working in abstraction, with sequences, actions and later with painting. He is still very active as an artist he explains in an email, translated by his daughter Éva Haris.
– I had taken photographs and worked in the darkroom since I was six but I had no plans to become a photographer. Like my father and my brother, I trained to be an engineer. Before and during my studies, I worked in the photo lab of the powder metallurgy works at a machine engineering plant. There was no copying machine so part of my job was to reproduce technical books from the west. The experience of looking at and photographing the metallographic samples in the books opened a gate for me and made me realise that the world was endless.

Influenced by Koncz and Lőrinczy, Haris was attracted by the simplicity of their work and saw in it a potential for expressing wider philosophical ideas, including eastern spiritual teachings. In 1967, he met the painter Attila Csáji, who was looking for somebody to photograph and reproduce his paintings. It led to a close friendship and collaboration. Going

beyond the assignment, Haris began photographing small details of his friend's paintings, making huge enlargements of them, which as Szilágyi comments, "suggested a moonscape and the impact of a comet." In 1969, he was invited to participate in a group exhibition, *Sur et Non*, and was immediately recognized as a force to be reckoned with. He would also soon prove important as an organiser.

– In the winter of '69-'70, I set up the Balantonboglár Chapel Exhibition Group with six friends, using a disused chapel as an exhibition and studio space. The group disbanded in 1971 and more and more artists were invited in to exhibit. The chapel was extremely important for the avant-garde. So it was a shattering experience for me, and for so many others, when the police, ordered by the authorities, turned up on 27 August 1973 and closed it down. There were articles about it in the newspapers, including one with the headline, "Avant-Garde takes illegal road". They wanted to silence us. I used the article to create an image, stuffed into my friend and graphic designer József V. Molnár's mouth. In 1982, I turned the image into a commemorative stamp for an exhibition of artists' stamps, organised by György Galántai.



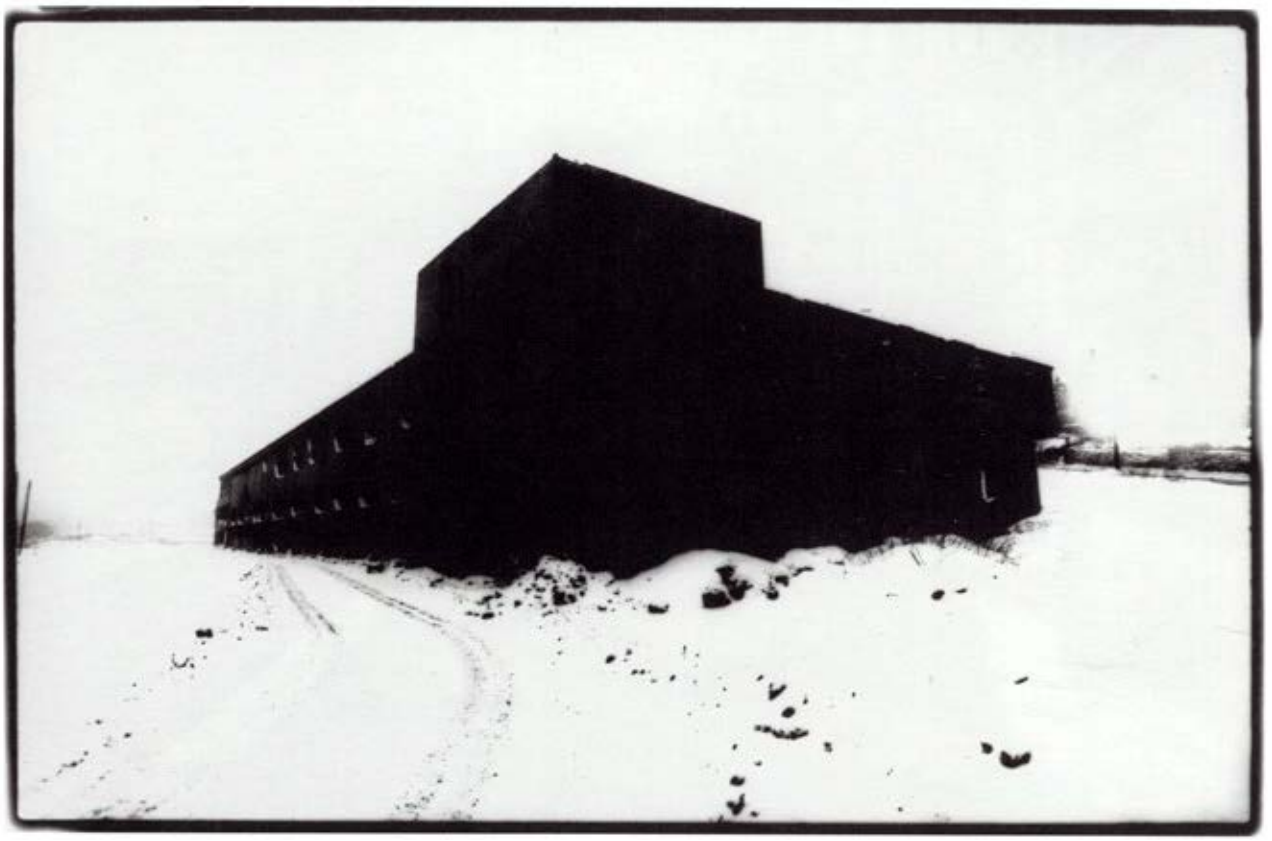
László Haris. *5 June 1975*, detail, gelatin silver print on hardboard, 1975. Courtesy of László Haris.

László Haris. Preparations for *Sign and Shadow*, gelatin silver print, 1975. Courtesy of László Haris.

During the period 1972-1975, Haris produced six actions in collaboration with sculptor Sándor Csutoros and József V. Molnár, and one on his own. The Sign was the central motif in the seven actions but it was never clearly defined or definable.
Haris explains.
– Freedom was the main theme of the seven actions, or to be more precise, the lack of personal, artistic, social and political freedom. We did however avoid expressing ourselves explicitly in political symbols, which would have turned them into direct political actions. Instead, we wanted to express in more abstract and philosophical concepts and symbols.

In the mid-1970s, several artists in the Neo-Avant-Garde produced works with sequences of images, each with their own approach, the most mature of the works perhaps Haris' *5 June 1975*. The images were of the rather mundane Mázsa Square in Budapest, taken from a friend's flat. Haris took photographs of the square in three-minute intervals over 24 hours. The idea came from Andy Warhol's 1964 film *Four Stars*, which Haris had only heard about, and despite being referred to sometimes as a "24-hour film", it's actually 25 hours long. Instead of showing 24 hours of life on Mázsa Square, Haris condensed it into one scene, to be read linearly or as a single image.

Gábor Kerekes. *Bathroom*, gelatin silver print, 1981. Courtesy of Einspach Fine Art & Photography.



Gábor Kerekes. *Brick Factory*, from the *City* series, gelatin silver print, 1980. Courtesy of Einspach Fine Art & Photography.

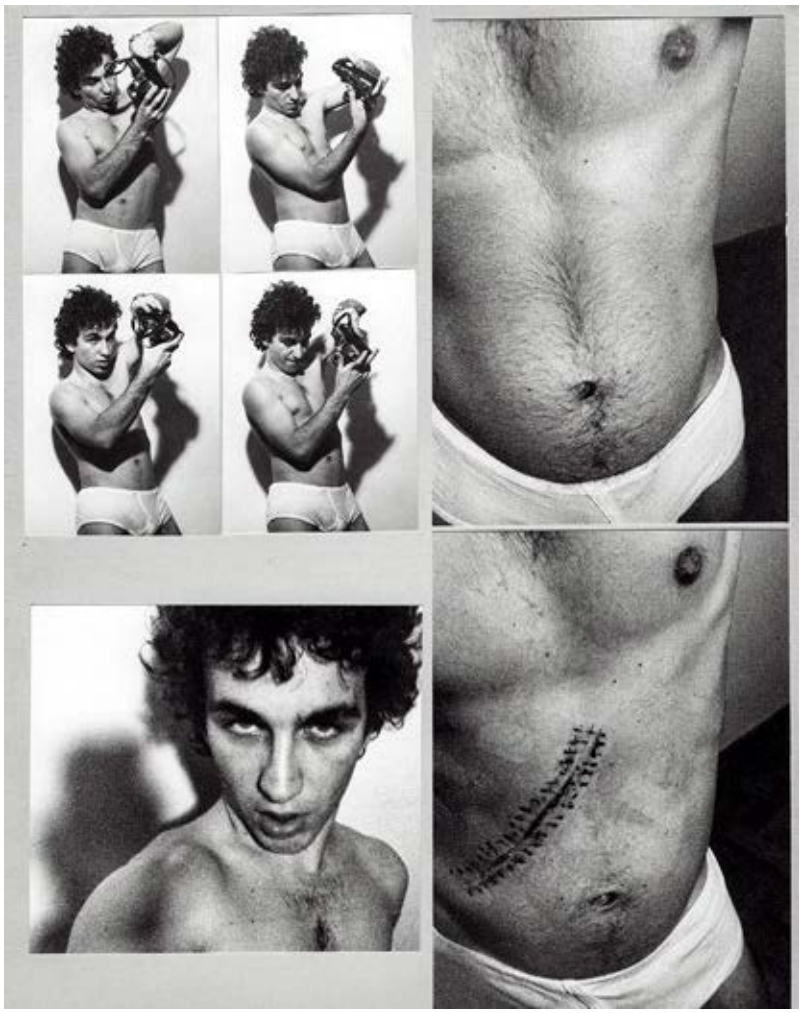
Gábor Attalai. *Idiotic Communication*, gelatin silver prints, 1973. Courtesy of Vintage Galéria.

When Haris made the work, new names had begun to appear, forming the third generation of the Neo-Avant-Garde. The most enigmatic of them all was Gábor Kerekes (1945-2014). His images have a dark, haunting quality. Kerekes trained and worked as a waiter for 20 years. It was this that led to him taking up photography, when in 1970, a tourist from West Germany gave him an expensive camera as a wedding present. He would soon make a name for himself as a perfectionist and as the creator of dark, intense images – low key, high contrast and very black – of warehouses, industrial buildings, devoid of human presence. Szilágyi interviewed Kerekes for his book. Like Haris, Kerekes had witnessed the events of 1956 as a boy, but he remembered them differently, as "a series of very sharp images", and he "did not think of the world around him in sociological or political categories, but lived through it as an existentialist experience. There he was, all alone, and there was the external world around him, a foreign world of objects, houses and people."

In 1975, Kerekes produced a series called *Central Market Hall*, where the sharp focus had given way to blurred figures, the artist seemingly caught in a world of uncertainty. The same atmosphere permeates the self-portraits he would take over the coming years.

Kerekes also worked as an informer. I ask Szilágyi: who and what did he inform on?
– I did an interview with Kerekes about this and he was obviously lying so it's very hard to say. I am aware of the names of some of the people he informed on but they mean nothing in this particular context. There were quite a few informers inside the artistic community. The authorities always tried to corrupt the best artists. And sometimes the choices were, "become an informer or we put you in jail".

Later, in the early '90s, Kerekes would embark on what Szilágyi describes as "serious roleplay", taking on the role of a 19th-century naturalist, using a large-format camera, old processes and contact printing, subject matter including cut heads and elephant feet and other objects and specimens he sought out in scientific and medical museums.



György Stalter. *Operation*, gelatin silver print, 1976. Courtesy of György Stalter.
Courtesy of Einspach Fine Art & Photography.

György Stalter (born 1956), appeared on the scene in the mid-1970s, with a series of striking, conceptual self-portraits. He had become interested in photography at the beginning of the decade, through the school photography club and its lab, where he would develop his father's films.

– I soon realized that I was drawn to the faulty, under or over-exposed pictures. I began experimenting with zooming, solarization and montage techniques. For me, photography was a kind of self-expression, a way to form my own opinions on matters and find freedom in the highly regulated system of my school. I walked the streets with my father's FED 2 camera, taking pictures of and interacting with people I would have not dared to address until then.

You began using yourself as a model in 1976. What led you to this?

– At one point I realized I had learnt and done almost everything in traditional photography. I had seen so many amazing works by influential artists that I felt left out in a way. I starting thinking about ways I could experiment with traditional photography. That was when I decided to put myself in front of the camera and use myself as the subject.

The first project was *Operation* in 1976. What's the story behind it?

– At that time I used several tricks to avoid compulsory military service. I used to fake stomach pains and abdominal complaints to get into hospital. However, after simulating being sick for so long, I actually did get ill! The doctors couldn't determine what the problem was and in the end I had to have bile surgery. The series *Operation* consisted of 7 photographs. I was documenting the anxiety I felt before my surgery and reflecting on the different stages of my illness. After that, I made several similar series and sequences, where I photographed stories of my own life. I used my camera as a companion, rather than a tool. For instance in my works from the late seventies; *I am a Photographer* (1977), *Meeting* (1978) and *Self-Realization* (1979).

Conceptual work reached only a small audience at the time. Was it frustrating?

– The evaluation and perception of photography was quite different back then and the cultural policy didn't support conceptual work either. There was none-to-little interest in these types of works among visitors of photography exhibitions. Visual culture was very conservative. The public preferred easily perceived and interpreted exhibitions and the majority of the photographers met those requirements. It was depressing to see critics and writers supporting the lack of values.

György Stalter. *Double Portrait*, gelatin silver print, 1977.
Courtesy of Einspach Fine Art & Photography.

Across the Eastern Bloc, many conceptual artists, and especially performance artists who documented their work in photography, would say that their photographs were for "future audiences"; a statement that implies that they expected the regimes to eventually fall, and only then could their work be seen. Did it feel like that to you as well?

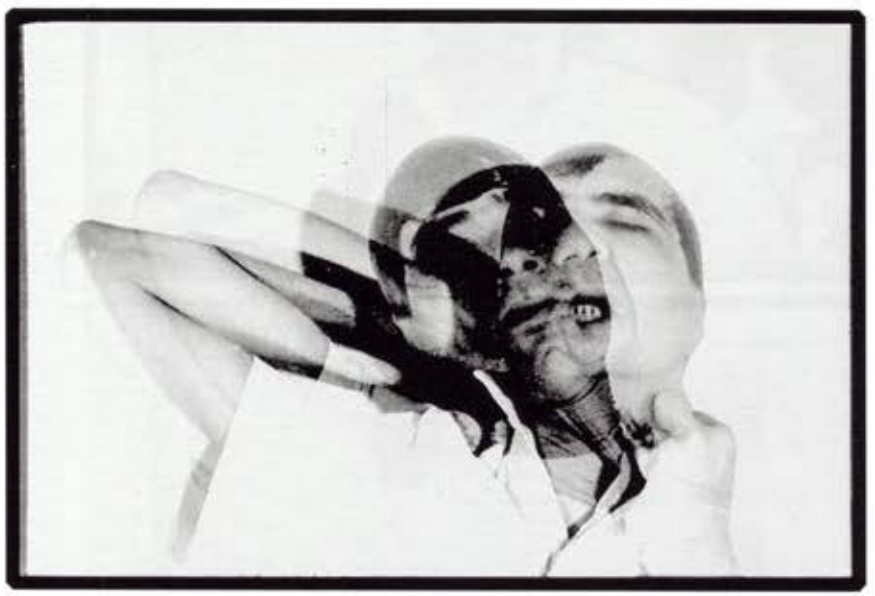
– I made these pictures for myself, as a form of self-expression. I was very hopeful about the fall of the regime and the possible changes, but I was surprised when it happened. I think many felt the same. However, the years since have been a disappointment, and not only for me.

The Hungarian Neo-Avant-Garde has been gathering interest with an international audience.
– I am very happy for this success. I believe these are highly valuable works and it's very comforting to see that they have connected with an international audience. It is important for these photos to stay recognized as they document a very depressing and anxiety-filled era that we lived through.

Stalter later abandoned conceptual photography to focus on photojournalism, starting with two projects about Roma, regarded in Hungary and many other countries as second-class citizens. A selection of images from the two projects, *Manufacture* (1980) and *Tólápa* (1982), can be seen on *The Classic Platform*. But as Stalter points out, "My series of photojournalism are not traditional photographs, I believe they also carry some conceptual thinking. They are subjective, reflect me, my relationship with the world surrounding me, my vulnerability, my emotions, as well as the people who collaborated with me."

János Vető, born 1953, was another prominent figure on the scene, not only because of his own work but also through his collaborations with Tibor Hajas (1946-1980). He got his first taste of officialdom at a very early age.
– My first camera was a Russian cine camera given to me by my brother. It was for an unusual film format that I couldn't get hold of but I used it to record sound. We lived opposite a military building. One day I took the camera out on the balcony. Shortly thereafter, a general and two soldiers knocked on the door, demanding I hand over the camera. I got it back eventually. They could see there was no film in it but the shock left a mark that stayed with me.

György Stalter.
Game, gelatin silver prints, 1976.
Courtesy of Einspach Fine Art & Photography.



Almost by coincidence, Vető became a child actor at the age of nine at the Madách Theatre in Budapest. "Then I hit puberty, got fat and they said goodbye." In 1966, together with friends, he founded the Apropos Film and Photo Studio and in 1972, the art action group KOMMUNART. He also played music in experimental bands and would "continue to act in films, when I was asked by directors. Performing comes easy to me. I really think of myself as a body artist who uses photography rather than a photographer."

With all these activities that you were involved in, did you have a feeling of being watched? That there was a file on you?
– It was a fact. I loved hiking and hitchhiking. In my late teens I travelled as much as I could in the Eastern bloc, East Germany, Poland, Bulgaria, Czechoslovakia, Romania. I couldn't travel to the Soviet Union, Yugoslavia and the west was completely forbidden. Then suddenly in 1972, they took my passport as I entered military service and I didn't get a new passport until 1982 so no more travelling outside the country. But there was an upside to this, because it made me focus that much harder on my art. I lost something but gained something else. I wasn't allowed to exhibit in the main spaces so I exhibited underground.

There's a strong performative element in your work. During that period you worked with sequences and also combined negatives in the darkroom, images that required great technical skill.
– The sequences were probably influenced by my experience of performing and making films. I began to think in sequences. The combination printing started "in camera". Initially by rolling back the film but it didn't really work. Then I got my first Nikon camera and it had a double exposure function. I used it a lot but most of the real work was done in the darkroom. Combining two negatives, then four, six, eight. I wanted to go against the school of "photography is documenting reality", to break reality, play with the eyes and the mind. It was really about creating magic in the darkroom. To go somewhere else, create a different reality. It was a kind of alchemy, working long hours in the dark, experimenting with paper and chemicals.

János Vető. *Asia (variation)*,
reconstructed from the negatives, 1978.
Collection of the artist.

János Vető. *1x1*, gelatin silver print, 1976.
Courtesy of Vintage Galéria.

You used those techniques in your own way. Were you aware of artists and photographers in the west exploring them at that time?
– I used to go to the libraries at the British and American embassies in Budapest and I found some books and magazines there that weren't allowed in Hungary, about historical as well contemporary photography, Bauhaus and Avant-Garde movements. Those visits were probably noted in my files but I was never deeply involved in anything political and not really in my art either. Some of my friends were politically involved but though I agreed with them, I did my own thing.

In 1974, you presented an exhibition at the Bercsényi Club in Budapest.
– That was my first official exhibition. Before that, I made a few exhibitions in private flats and an illegal exhibition, when I put up images on the brick wall around the mausoleum of Dervish poet Gül Baba Türbéje who died in 1541. Bercsényi was housed in the collegium for architect students at the university and I built a room within the room. Some of the prints were partially painted with aniline colour. But it wasn't a major institution, so not that many people saw it.

But your work was exhibited abroad sometimes?
– Well, the strange thing was, even though I couldn't travel abroad myself, as I didn't have a passport, my work did. It was smuggled out of the country and exhibited in England, the Netherlands, Belgium, Austria, Germany and even Australia. I was absolutely amazed the first time I sold a piece of work. For me, art was my existence, not objects to be sold. I was naive I guess.

In 1975, you began collaborating with poet, artist and performance artist Tibor Hajas.
– I knew of him of course and had seen some of his exhibitions, including the series *Letter To My Friend in Paris*. I didn't like it that much. The photographs were documents of an action. Not what I was into, which was, as I said, to create magic with photography. Our friendship began when he and I and a few others went to the airport to say goodbye to the great artist Tamás Szentjóby who was being

János Vető. *Ball of Light*, made in collaboration with Peter Janesch, reconstructed from the negatives, 1982.
Collection of the artist.

Tibor Hajas. *Make-up Studies I*, photograph by János Vető, gelatin silver print, 1979. Courtesy of Vintage Galéria.

kicked out of the country. Tibor and I immediately realised we had a lot in common. At first he just did performances at my exhibition openings and gave my works wonderful titles. Then we started doing photo actions.

His work prior to the photo actions was influenced by the Fluxus movement. The photo actions have often been compared to the Vienna Actionists. I would suggest the two of you took it further, sometimes through your "darkroom alchemy"?
– In one series, I used acid on the negatives, slowly moving the emulsion, creating "flames". In other images in the same series, I used red deck paint and sometimes both.

There's another difference, I think. Hajas wrote extensively about photography, not academic texts but making statements such as "the lack of photograph is like a lack of water... Communication with the outside world ceases. The story without proof becomes not only private, but a secret story, a hallucination with which one must cope alone." and "The less you are able to live out reality, even though you are forced to go through it, the more you can experience it in the form of genres or symbols, that is to say, in art." Reading these and other statements I get the impression that he almost wanted to merge with photography and through it transform himself and the world around him. That's quite different from the Vienna Actionists who regarded their performances as rites of transgression, documented in photography.
– We regarded the photo actions as a kind of opera, grandiose drama. We talked endlessly about photography, spent and hours making sets and paintings for the actions. I had picked up some extra skills years earlier when I had photographed heavy industry, lighting vast spaces with magnesium. It was like we were exploding each other's brains with ideas, "we need some coal!", "we need magnesium! and wire!" We laughed a lot but it was also very dark, very heavy and deep. Even we were surprised how intense it got.
And then he died in 1980.
– He died in a car accident. I was in the backseat. It was absolutely terrible. An incredible blow.

Tibor Hajas. *Surface Torture,* vintage gelatin silver print, 1979. Photographed by János Vető. Courtesy of Einspach Fine Art & Photography.

During the immediate years following, you did a series of light drawings, using a flashlight. And then you switched to painting?

– Funny that, because I couldn't stand paintings during the '70s and I then began painting myself. In 1980, I began working with Lóránt Méhes, alias Zuzu the great hyperrealist painter, and together we created a third artist, Zuzu-Vető. The works we created were not like anything either of us had done before. I also started a band with some friends, Trabant, and made installations. Since then I have moved between all these mediums, sometimes collaborating with my wife, Maria Lavman Vető.

Over the last 15-20 years, the works of Hungarian Neo-Avant-Garde have become increasingly sought-after by institutions as well as private collectors. Attila Pőcze's Vintage Galéria presented its first exhibitions of conceptual photography in the early 2000s.

– I was fascinated by the different approaches artists had to photographers when working with the medium. This difference was still very visible until the '90s. I was also interested in the political aspect of the Neo-Avant-Garde and its focus on the basic questions of the medium itself.

Is the work well represented in the Hungarian institutions?

– Hungarian museums started to collect this period much, much earlier than private collectors, so there are important pieces in public collections. On the other hand, most Hungarian institutions have very limited funds for collecting and as prices have gone up a lot in the last few years, it is now difficult for them to fill in the gaps. Having said that, important works are rare and hard to find, especially as there's now much more focus on works from the '60s and '70s.

Who are the buyers?

–We represent artists or estates of artists and we carefully place works with museums and major collections. Within Hungary, there is a small but very devoted group of collectors. Internationally, interest just keeps on growing. In the last ten years we have placed works with major museums like Art Institute of Chicago, MoMa, Tate Modern and Centre Pompidou, as well as private collectors.

Tibor Hajas. *Tumo I*, vintage Agfa chrome print, 1979. Photographed by János Vető. Courtesy of Einspach Fine Art & Photography.

Gábor Einspach will be familiar to some through the gallery Art + Text in Budapest. It transformed last year, into Einspach Fine Art & Photography and has recently moved into a substantially bigger space. Einspach was instrumental in bringing out the English-language version of Sándor Szilágyi's book.

– This period in Hungarian fine art has received a lot of attention over the years and important works of Ilona Keserü, Dóra Maurer, Isván Nádler and Imre Bak are now in the collections of the most significant museums. I believe that the photography of this period is just as important. Together they not only reflect the anxieties and uncertainties of the socialist era, in which I grew up, but these works also have a very strong sense of freedom. They are instinctive, sometimes wild, often playful, and that's very liberating today.

When we met in 2018, we talked about the scarcity of the material.

– There's not a lot. Only a few collections exist that are specific to this period. The main sources are basically the artists' studios. Works rarely appear on the market, although sometimes there might be a forgotten suitcase with a bunch of prints from the seventies, which somebody gave to a friend before their defection or they left it at a lover's house after a sudden breakup. Or it was simply forgotten because there was no interest in it for a very long time. In many cases, artists at that time did not have money to develop their own photographs. With the lack of exhibition space and no real market, it made little sense to make more than one or a few prints. However, we have found a variety of significant works buried deep in drawers, in artists' studios and attics. Sadly there are not many vintage prints and we don't work with later prints. So quite frankly, for me, this is more of a mission than a business.

Charles Marville. *Lamp-post, Champs de Mars,* c.1875
Albumen print from a wet collodion negative

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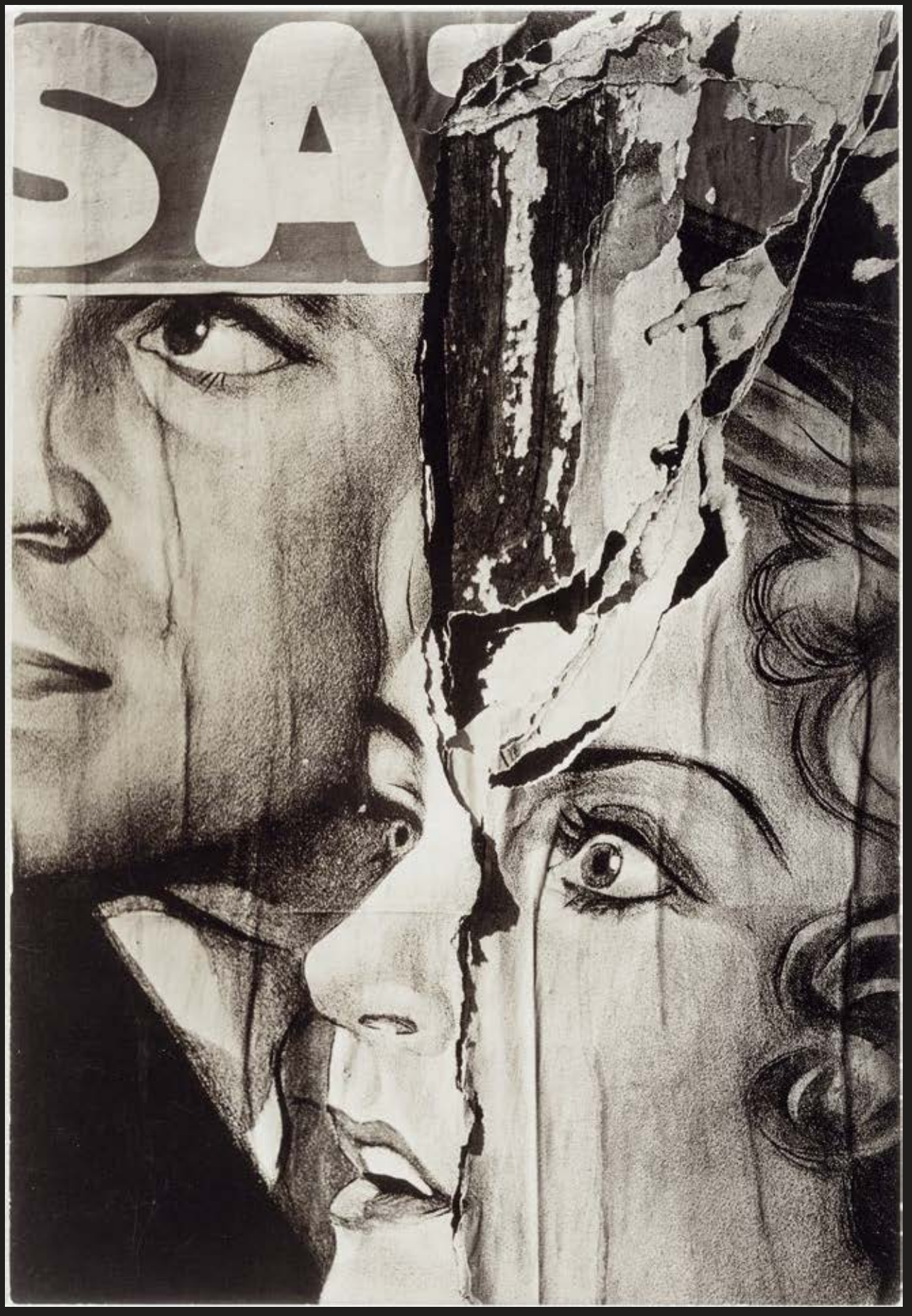
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BY MARY PELLETIER

PHOTOGRAPHY AT THE METROPOLITAN MUSEUM OF ART

INTERVIEW WITH **JEFF ROSENHEIM**

When *The Classic* sat down to chat with Jeff Rosenheim towards the end of 2020, screen time was the order of the day. Rosenheim is the Joyce Frank Menschel Curator in Charge of The Metropolitan Museum of Art's Department of Photographs, and was prepping for that evening's engagement with the Alfred Stieglitz Society – The Met's Friends of Photographs group. Like much of the cultural world, Rosenheim and his team has had to adapt to a life of art lived online during 2020. "We're still doing things live, we're just not doing things in person," he said from his home, as we joked about the inevitable unmuted microphones and dog-barking-interruptions that come with living a virtual life in the midst of the coronavirus pandemic.

That night's event included a live walkthrough with a San Francisco collector's works of Dada and Surrealism (and in particular, Man Ray photographs), followed by a Q&A with Photographs Department curator Stephen Pinson. An upside to virtual museum work? "We would never have been able to do tonight's talk because this is primarily a New York-based community," Rosenheim said.

Still – there is nothing quite like being with the objects, and Rosenheim's desire to get back into the museum was palpable throughout our conversation. 2020 was a big year for The Met – the institution was celebrating its 150th anniversary, hanging an exhibition charting the museum's collecting history in *Making the Met: 1870-2020*.

JEFF ROSENHEIM

Courtesy The Metropolitan Museum of Art

Walker Evans. *Torn Movie Poster,* 1930. Gelatin silver print.
The Metropolitan Museum of Art, New York, Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987 (1987.1100.59) © Walker Evans Archive, The Metropolitan Museum of Art.

This unknown portrait of a photographer was on view in *2020 Vision: Photographs 1840s-1860s*, a recent gift in honour of the Museum's 150th anniversary. Unknown artist (American). *Studio photographer at work (detail),* circa 1855. Salted paper print.
The Metropolitan Museum of Art, New York, William L. Schaeffer Collection, Promised Gift of Jennifer and Philip Maritz, in celebration of the Museum's 150th Anniversary.

But as the coronavirus spread in the early spring of last year, museums across the world were shuttered, and *Making the Met* was postponed until late summer. *Photography's Last Century*, an exhibition that Rosenheim had been working on for three years, featuring a promised gift from the collection of Ann Tenenbaum and Thomas H. Lee, was open for just three days (but was luckily able to re-open in September).

The Met's relationship to photography has come a long way since 1870 – with much of its endurance owed (especially in the early days) to Alfred Stieglitz. Around the turn of the century, as he tried to convince The Met to collect and display photographs, he was dubbed a "fanatic" by then-director Luigi Palma di Cesnola. Jump ahead some 85 years and The Met's relationship to photography changed again with the collection-expanding eye of Maria Morris Hambourg – the founding curator of the Department of Photographs who hired Rosenheim in 1988. In our wide-ranging conversation, Rosenheim describes his personal history with the medium, provides insight into the evolution of photography's presence at The Met, and explains how a college-aged connection to Walker Evans helped get his archive into the museum.

After graduating with a degree in American Studies from Yale, you pursued an MFA in Photography at Tulane. How did your interest in photography and photography history develop?
– Like most kids in the '60s, I grew up with a house full of cameras and soon fell under the spell of photography. I was really quite young, about nine or ten. Although I didn't primarily study photography as a making discipline in college, I got to take classes with some great artists, and really good teachers and historians. I wrote a thesis on an aspect of photographic and literary history, and then I went to graduate school to try to be an artist. I started working in museums when I was 22, and I've been working in one ever since. I'm now in my 33rd year at The Met.

At Yale you studied with Alan Trachtenberg, Richard Benson, and Tod Papageorge, and as an undergraduate you organised a traveling exhibition of Walker Evans, whose archive was (at that time) stored at the University. Was that your first foray into the world of curating?
– That's the first one that anyone's ever heard about! But I was obsessed enough, early on, that I curated a show of one of my friend's parents' own photography collection for my senior project in high school. My friend's family were in Japan during and after the Russo-Japanese War, around 1905, and she told me about a fragile set of glass negatives that were kept in a shoebox. I printed the negatives, wrote didactic texts, and organised a small exhibition in my high school. I guess I had been interested in curatorial practice without really knowing what it was. This was in Missouri, and I had seen very little classic "high-end" photography. All that I knew I learned from books and magazines, including *Life* and *National Geographic*. Then I discovered and worked on Walker Evans at college where I had access to his estate. Evans had died in 1975, and when I got to Yale in 1979, his estate was still unsettled. It comprised 50 years of work, the physical residue of his photographic career – all the negatives, the prints, his collection of other artists, his correspondence, his picture postcards, etc. I heard about the collection from another student who just said: 'I know you love photography, you should go and look at this stuff.' I did. Before I graduated I had the pleasure of curating an exhibition with another Yale exchange student,

Onésipe Aguado de las Marismas. *Woman Seen from the Back*, circa 1862. Salted paper print from glass negative.
The Metropolitan Museum of Art, New York, Gilman Collection, Purchase, Joyce F. Menschel Gift, 2005 (2005.100.1).

Joseph-Philibert Girault de Prangey. *Desert near Alexandria,* 1842. Daguerreotype. The Metropolitan Museum of Art, New York, Purchase, Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors, 2016 (2016.97).

Vicente Todoli [much later the director of Tate Modern]. The show opened in Spain and travelled around Europe with a catalogue in three languages. I was in the right place at the right time.

Maria Morris Hambourg hired you in 1988, when photographs came under the joint department of Prints and Photographs. How was the department organised back then? What were your earliest roles?

– Long before I arrived, there were two brilliant curators in that department: William Ivins and Hyatt Mayor. They had such an expansive understanding of what was the print tradition that they actually included photography. They collected along typical art historical models of high-end Old Master culture, but they also dedicated their energies to quite utilitarian and vernacular imagery such as trade and baseball cards. And they collected everything imaginable from the then far corners of the world. Essentially, the department had a very democratic understanding of the print medium and photography fit well into it. Nonetheless, Maria Hambourg was the first person hired exclusively as a photography curator. That was in 1985. Almost immediately she set her mark on some major photography collections to bring to the museum. The first that she was able to acquire was John C. Waddell's landmark collection of photographs from the 1910s to the 1940s. That's actually why I was hired. One great day in 1987 The Met acquired some 500 photographs and I was brought in a year later to assist with the cataloguing and research of the collection. The Met opened an exhibition of the work in 1989, a show titled *The New Vision, Photography Between the World Wars*. The museum and all of us who worked on the show were honoured that it received so much attention nationally and internationally. Having such a strong collection of photography from between the wars definitively changed the dynamic for us internally and externally. Maria and the department then embarked on work with the collection built by Howard Gilman and Pierre Apraxine at the Gilman Paper Company. Maria organised *The Waking Dream: Photography's First Century*, in 1993. It took a decade more work before The Met would acquire the collection of some 8 500 rare and stunning works of art. Moving forward, as the department expanded, other curators joined Maria including Malcolm Daniel, Douglas Eklund, Mia Fineman; each of us worked with Maria to organize shows and help her build the collection. In 2000 I curated a large Walker Evans exhibition, a project that was driven by the museum's 1994 acquisition of the complete Walker Evans Archive. I was then and remain deeply interested today in the essential idea that scholars can't really construct a profound history of photography until we have full bodies of work by individual artists preserved in public collections for research and contemplation.

What was it like being part of Maria Morris Hambourg's team in the early years?

– Most importantly, Maria was extraordinarily generous about sharing important scholarly work with her team. That's truly admirable, and I don't think it happens often enough in the museum space. She was a young department head – she built a group of us around her and gave us extraordinary projects. Nonetheless, we felt like we were under the radar at

The Met considering that there are 16 other curatorial departments, and something like 2 000 employees at the museum. There are hundreds of people working in the curatorial space, and I don't think that she thought the trustees, or even the director, were paying much attention to our curatorial work. That in turn allowed us great freedom to do whatever we needed to do, which was to forge and nurture relationships with the world's finest artists and collectors. Photography collectors were not at the time being courted in the same way as those who were collecting Goya, Vermeer, Mondrian, or Richter for that matter. In addition to meeting all these passionate collectors, we were also interacting directly with many of the top established and emerging artists. We could just call up Helen Levitt on the phone, or Robert Frank, Shomei Tomatsu, Richard Avedon, Irving Penn, Stephen Shore, Hiroshi Sugimoto, Thomas Struth, and so many others. It was a real pleasure, and I'm not sure we knew at the time how much it was. It meant that even quite junior curators had wonderful projects. Nonetheless, as part of day-to-day work, we were all cataloguing the permanent collection; even now, more than twenty years later, we are still getting to know the history of photography from just looking at pictures in the museum's collection.

We can't discuss The Met's relationship with photography without talking about Alfred Stieglitz. But before we do – I'm curious as to how photographs played a role in the museum's collections before ideas of 'Photography as Art' were discussed. Was photography used for documentation, or for other 'utilitarian' purposes?

– Photography was long part of the discipline of art history primarily as documentation of other forms of art, including field excavation. The Met is one of the very few encyclopaedic museums that has trained archaeologists on staff—in the Egyptian, Greek and Roman, and Ancient Near East departments. Since The Met was founded in 1870, it has actively used photography, and then motion picture film, to document excavations as well as the works of art discovered in the field and of course as visual records of all gifts and purchases, and all conservation activity (before and after imagery). This was done for both art historical and cultural reasons, but also to raise funds to continue those projects, which are long and difficult. So photography as a straightforward recording medium entered into the museum's collections from its start in the nineteenth century.

This Paul Strand platinum print was on view in The Met's recent exhibition *Photography's Last Century: The Ann Tenenbaum and Thomas H. Lee Collection*. Paul Strand. *From the Viaduct, New York,* 1916. Platinum print.
The Metropolitan Museum of Art, New York, Promised Gift of Ann Tenenbaum and Thomas H. Lee, in celebration of the Museum's 150th Anniversary. © Paul Strand Archive/Aperture Foundation.

Edouard Baldus. *Toulon,* circa 1861. Albumen silver print from glass negative.
The Metropolitan Museum of Art, New York, Gilman Collection, Gift of the Howard Gilman Foundation, 2005 (2005.100.364.69).

In 1928, Stieglitz and curator William Ivins organised a landmark gift to the museum: 22 of Stieglitz's own photographs, given in the names of various donors. How was Stieglitz able to convince curators to 'open the sacred halls' of the museum to photography?
– Stieglitz was the New York gallerist who first presented photographs alongside contemporary avant-garde European art (Braque, Picasso, Cezanne, Matisse, Brancusi, etc.) in the US. He didn't actually know these artists, but his friend Edward Steichen did. An accomplished painter and photographer, Steichen lived in Paris from 1906 to 1914. When he left the US, he gave his apartment at 291 Fifth Avenue to Stieglitz to use as a gallery. Steichen had the means to do so; he had already made deep connections in France; and he introduced all these artists' work to Stieglitz who then exhibited them in a chic space Steichen himself designed. By 1928, Stieglitz had fully integrated himself with the collecting elite in New York, and across the US. He was well known as being someone who showed photography alongside painting, drawing, and sculpture. He was also married to a brilliant artist, Georgia O'Keeffe. Since the turn of the twentieth century, Stieglitz had attempted to convince The Met to accept photography into its pantheon. He had basically tried and failed for 20-some years. But Stieglitz was patient, he stuck with it, and it finally took place in 1928. Almost immediately The Met organised a show of the photographs. The January 1929 exhibition of his photographs was the first at The Met of photography as a fine art.

In 1933, Stieglitz made a landmark gift of 419 photographs from his own collection – Pictorialist and Photo-Secessionist images, as well as a full series of *Camera Work*. Some of The Met's most valued photographic objects are included in this collection: works by Edward Steichen, Paul Strand, Clarence White, Alvin Langdon Coburn, Gertrude Kasebier, the list goes on. He also told Ivins, "Please don't fail to remember that you are at liberty to throw out any print you feel not worthy of your institution. I will have no feelings about it." That statement seems shocking today.
– Just think about how old Stieglitz was in 1933, and how long he'd been carrying this collection around with him. Stieglitz was born in 1864; he was then 69 years old, still vibrant, and would live until 1946. I believe Stieglitz ended up with many of these great

pictures partly because he had not been able to find buyers for them and partly because and he purchased them from the artists as a way to supporting them when the market would not. Later he felt like the collection needed to go enter a public institution. Stieglitz's collection at The Met is filled with unparalleled photographic masterpieces.

And you're still using it today.
– All the time – the collection is prominently featured in the *Making The Met* exhibition. So, too, are a good number of the 22 photographs by Stieglitz we acquired in 1928, many of which are dramatic portraits of Georgia O'Keeffe. Still today, these studies are among the most daring, progressive and erotic photographs ever made. I can't imagine how the world responded to these pictures when they went on view in 1929; they make people blush even in 2020.

The first important (or, non-Stieglitz related) exhibition of photographs at The Met was held in 1939, two years after Beaumont Newhall staged MoMA's landmark exhibition *Photography 1839 – 1937*. Can you tell me about how The Met's photography collecting differs from other nearby institutions?
– The Met is the only museum in New York that collects the whole history of photography. We started collecting photography before MoMA was a museum. Essentially, the Modern only collects from the modern era to contemporary. The Museum of the City of New York and The New York Historical Society collect the full history of New York City photography, but not anything else. The New Museum is not a collecting institution; the Guggenheim does not collect the 19th century; and the Whitney only collects American. That gives The Met a lot of breathing space. We do many exhibitions that blend the historical narrative and modern and contemporary practice. That's true about The Met at large – it's encyclopaedic in that sense. But it is also can be burdensome, because the curatorial team is constantly debating why should we collect any more works in one area, when we don't even have even a representative collection of photographs in another area? For example, The Met has extraordinary holdings of Meso-American ancient sculpture, metalwork, textiles, and ceramics – why don't we have a better photography collection of the Americas? Often, the answer has been the department did not have on staff a specialist in that field working with us.

How has the focus on different time periods and media evolved in the century since The Met began collecting photographs? It seems the acquisition of the Waddell/Ford Motor Company Collection in 1987 signalled a widening of focus in subject matter.
– There was no game plan or a mission statement written in 1928 after we acquired Stieglitz's photographs. But when Maria Hambourg joined the museum in 1985 she assessed the collection and determined that there were very few pictures in the collection from between the world wars – even though, ironically, that was when we started collecting. She resolved the matter quickly. In the 1930s the museum acquired key works of early photographica such as a complete copy of Talbot's *Pencil of Nature*. We built on that when we became a department, but I would say the trajectory from 1928 through the 1960s was a slow burn.

The Met has a superb collection of American Civil War photographs that entered the museum in the mid-1930s and has been expanded dramatically since then. Soon after Stieglitz died, The Met acquired most of his collection of paintings, drawings, sculpture, and more photography. The museum started collecting the 19th century very early on, with Talbot, Cameron, Watkins, Muybridge, Le Gray, Le Secq, Baldus, Teynard, etc.

In the '60s and '70s, when photography rose in cultural relevance as a part of the youth culture, and the Pop era took hold of the art world, photography entered a different discourse. It played a key role for avant-garde artists of the moment, and The Met moved through that era in a very interesting way led by Weston Naef, a curator in the Print Department who then went on to found the

Alexander Gardner. *Brigadier General Gustavus A. DeRussy and Staff on Steps of Arlington House, Arlington, Virginia*, May 1864. Albumen silver print from glass negative.
The Metropolitan Museum of Art, New York, A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 1986 (1986.1166.2).

photography department at the Getty in 1984. Under his direction in the decade before Maria Hambourg began at The Met, the department had been actively collecting Warhol, Stephen Shore, Bernd and Hilla Becher, Diane Arbus, Lee Friedlander, and many other emerging contemporary photographers.

You mentioned earlier that you worked to acquire the Walker Evans Archive for The Met, in 1994 – a huge number of photographs, negatives and material. What was the accession and digitisation process like?

– Photographic archives are complicated. When Evans died, none of his heirs was really able to care for the 30 000 black and white negatives, 10 000 transparencies, volumes of papers. It was ably managed by the executor of Evans's estate and deposited at Yale and in cold storage for 20 years. In 1994, we brought it to The Met – a resolution that was, I think, a win-win for the heirs, for the museum, for the curatorial and conservation team that has worked on it, and is still doing so; and, of course, for young artists and scholars worldwide who after years of conservation, digitization, and cataloguing have access to the artist's legacy. What is clear is that Evans is a foundational artist in the trajectory of American photography. I must admit that the DNA of the Met is such that we have a very eclectic collection with depth in certain areas and great opportunities in others to build upon.

The year after you became curator-in-charge of the Photographs Department, you curated *Photography and the American Civil War*, a mammoth survey of over 200 photographs. How did this exhibition come about?

– When I got to college, I studied 19th-century American history, particularly the Civil War. I read about it in-depth and then became fascinated by the development of photography as a medium and a discipline in the US. After I graduated, I moved to New Orleans, and worked as a curator of photographs at the Louisiana State Museum, and then The Historic New Orleans collection, both history museums. Then, I moved to New York and worked at the Museum of the City of New York – yet another history museum. So it was probably not surprising to anyone that when I arrived at The Met, one of the first things I did was look at the 19th-century material and specifically the Civil War collection, which is extraordinary. The Civil War remains the crucible of American history; the issues that we're facing now are the same issues that they were facing then. Issues of race in America are still defining our lives.

I slowly started to catalogue the collection, researching it without any expectations. I proposed an exhibition of the Civil War to the director at the time, Philippe de Montebello, and he declined to allow me to do the show. After he retired, the museum's new director, Thomas Campbell, must have asked Malcolm Daniel (at the time our department head) what curatorial projects the staff had in the bag. To be honest, this show was already rather dusty and it was not at the point of an actual research project that was ready to go. But Malcolm presented it anyway; he came back from a meeting and I believe sad: "Tom wants to do the show—when can you do it?" I stopped most every project then underway and researched intensely for a couple of years. We timed the opening in 2013 to coincide with the 150th anniversary of the battle of Gettysburg, which was the turning point of the war. Photography came of age in the US during the war years. The role of the camera in society changed forever with that war. The medium was just twenty years old, but was maturing, and it was a really good case study of what the camera could do. My Civil War study had to contend with complex issues of propaganda, authorship, authenticity, reality and fiction – all matters that we're still dealing with today.

How large is the Department of Photographs' curatorial team?

– We are four curators, supported by a part-time curatorial assistant who assists with all our exhibitions. The department also has three collections managers, and two technicians who expertly mat, frame, and install our shows. The Met's photography conservators had been under the rubric of the Department of Photographs when we began, but they are now an independent department led by Nora Kennedy; she has four full-time positions, one or two part-time, and numerous research fellows.

With such a large collection of objects (some 75 000?), what are some of the logistical or conservational concerns you run into?

– That number – 75 000 – is probably close to being accurate – but it all has to do with how you count. We only count the number of physical prints or time-based works and exclude our holdings of transparencies or negatives, or manuscript materials in the two archives we hold. For example, the number does not include the 30 000 black and white negatives and 10 000 transparencies in the Walker Evans Archive.

Regarding storage: The Met now has state-of-the-art cold storage, which for decades was a big struggle for us. As everyone now knows, storage of large-scale works of art is a serious matter facing contemporary artists and the museums that collect their work. Institutions can no longer store most photographers' work in small boxes stacked on metal shelves. The Met is now developing strategies so that our ability to provide access to large-scale works will meet scholarly demand since all colour photographs and most large-scale works are now

Alfred Stieglitz. *Georgia O'Keeffe – Hands and Thimble,* 1919. Palladium print. The Metropolitan Museum of Art, New York, Gift of Mrs. Rebecca S. Strand, 1928 (28.129).

Gertrude Kasebier. *Blessed Art Thou Among Women,* 1899. Platinum print.
The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, 1933 (33.43.132).

stored off-site. We also want to make sure that as the materials that artists use change, we understand their specific conservation requirements. Many of the world's most progressive artists are now working with time-based media. What are we doing to make sure that their original digital files, the software that interacts with them, and the artists' selected presentation devices (monitors, screens/projectors, etc.) will properly function in five, 10 or 110 years? All of us in the museum field are worried that the success of photography as a medium in both the art space and in the collecting space is ahead of the storage and conservation/preservation requirements for these new works of art. Obviously we want to make sure that we are planning for the future. That's what keeps us up at night.

It seems like archives and personal collections make up a large portion of the department's acquisitions – things like the Diane Arbus Archive, the Gilman Paper Company Collection, or even most recently, the William Schaeffer Collection. What is the department's acquisition policy?
– It hasn't changed too much since I began 30+ years ago. We have monthly discussions with our curators, collection managers, and fellows; and we have a small number of acquisition endowments that support modest purchases. If it's beyond our budget, we can go to the museum's director and ask for special acquisitions funds from the director or the museum's board. Of course, each of the archives had to be presented to the museum's full board.

The Met has a quite rigorous policy for the internal paperwork for all acquisitions, both gifts and purchases. The curator proposing the acquisition has to fully describe the work of art and answer many questions including: how the photograph fits into the history of art; how it expands the collection; how it might make redundant any other work in the collection; what is its full provenance; and what is its physical condition? These questions help newer members of the department to explore the museum's permanent collection and do the research to actually compare the proposed work to what we already have. It's a great learning experience, even for mature curators. It is a very introspective process that I must say I admired when I came to The Met and I don't think that's changed much. But I think that the real matter before us now is how should we be expanding our collection? How blind have we been? How inequitable have we been? How racially sensitive?
The questions that are defining the political realm today are ones our department has been discussing for years. Most American collections are very American and Eurocentric. At The Met, we have curatorial departments defined by a complexity of overlapping ideas. There are departments organised by media (European Paintings; Drawings and Prints; Photographs, etc.); and departments defined by geography (Egyptian; Greek and Roman; Asian; Africa, Oceania, and the Americas); and departments organised by time periods (Medieval; Modern

and Contemporary); and even some by other concepts such as function and religion (Arms and Armor; Islamic). Unfortunately, the departments that are medium-based haven't been as globally diverse as they should be, and on the other hand, those that are region-based, haven't been so medium generous as we believe they should have been. If American institutions are going to be successful in the decades ahead, we have to look beyond the UK and the European community and build our collections accordingly. We look forward to developing new collecting strategies; all it takes is focused energy, institutional commitment, and a feeling of collaboration for any of these initiatives to succeed.

Earlier you mentioned photographs other departments might hold. Do you participate in a lot of cross-departmental curatorial work? I'm thinking about things like the photographs of Harry Burton, which were included in the 2001 exhibition The Pharaoh's Photographer. I believe they are held in the Department of Egyptian Art?
– We have very good working relationships with most all of the museum's 17 departments from Egyptian to the Arts of Africa, Oceania, and the Americas, to Drawings and Prints, to Modern and Contemporary. A curator from the Islamic department worked on our Girault de Prangey exhibition in 2019 and contributed an essay for the catalogue. From the point of view of collecting, however, if our fellow curators did not have experience in their graduate and undergraduate education with the medium of photography, they might feel uncomfortable collecting it, and likewise for us. I took many classes in Mesoamerican art and archaeology, I speak a modicum of Spanish, and I've spent a lot of time traveling in Mexico, Latin America, and South America. I am confident that if

On view in *Pictures Revisited*, through 9 May, 2021.
Suzy Lake, *Miss Chatelaine*, 1973. Gelatin silver print.
The Metropolitan Museum of Art, New York, Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2017 (2017.334) © Suzy Lake.

Tsuneko Sasamoto will be on view in *New Woman Behind the Camera* at The Met, 2 July through 3 October 2021. Unknown. Tsuneko Sasamoto, Tokyo, 1940. Inkjet print, 2020.
Courtesy Tsuneko Sasamoto / Japan Professional Photographers Society.

The Met had a passionate patron collecting in this area, and a reliable funding source, we would be able to work together to build a great collection and that our colleagues in the related departments would generously guide and support us in this worthy endeavour.

What are some of your favourite, maybe less well-known, special collections or groups of images within the broader collection?
– When we acquired the Walker Evans Archive, I didn't really know how important the picture postcard was for Evans. These are not real photo postcards, but rather photomechanically printed cards; by the time of his death in 1974, Evans had a collection of 10 000 postcards, carefully classified and organised. In 2009 I organised an exhibition, *Walker Evans and The Picture Postcard*, and Steidl published the book. Photographers find their pathways to their art in different ways and at different times in their lives. For Evans, much of what he learned about pictures, places, and composition (structure) came from looking carefully at Atget photographs, for example, or by studying Civil War imagery. But, perhaps surprisingly, a lot of his ideas also came

Unknown. *Sojourner Truth, "I Sell the Shadow to Support the Substance",* 1864. Albumen print from glass negative. The Metropolitan Museum of Art, New York, Alfred Stieglitz Society Gifts, 2013, (2013.54).

from his appreciation of the humble, vernacular, picture postcard. I look forward to working on more projects with Evans's collections.

The amateur photo album is also something the department has been collecting very slowly and relatively quietly. Most of these albums were put together for personal reasons. We are currently planning an exhibition of this category of photographic practice. Unfortunately, it will be rather complicated as it will require an array of floor and wall cases, and technology to show more than one page spread in each album. We're still working out the logistics.

How have you seen notions of 'American' photography change over the course of your career? What kind of curatorial conversations are being had about inclusion and diversity within the Department?

– I can say that a lot has changed in the last few years. Much of the worldwide criticism of institutional practice and biases seems fair. All of us in the department believe our collections need to be more diverse; we also need to carefully examine how we catalogue and describe photographic content and how the museum has been guided by a kind of blindness in our descriptors. Cataloguing has always been and remains a political activity. Not in the sense of being liberal or conservative or progressive. But how institutional databases catalogue works of art and what projects a museum plans are fully influenced by its particular moment. The question is: as a community of curators, collections managers, cataloguers, even conservators, how should we respond to this moment? I see this as a portal to really great things and I'm trying to remain optimistic that we use this time for good.

2020 was a big year for The Met – its 150th anniversary – unfortunately hindered by the pandemic! What are your plans going forward?

– We just opened an exhibition, *Pictures Revisited*, in our contemporary space, curated by my colleague, Doug Eklund, assisted by Virginia McBride. Our big show for the summer is *The New Woman Behind the Camera*, which is coming from the National Gallery of Art in Washington – we're just trying to figure it out the timing because we are the second venue, and the pandemic has affected all museum schedules worldwide. We're also opening two shows in December 2021 – one had been supposed to open in July 2020, focusing on photography of the 1940s, '50s and '60s, and presenting mostly recent acquisitions, gifts and purchases. It's the second of two exhibitions focusing on The Met's 150th anniversary. Concurrently, Stephen Pinson has curated a show that follows *Pictures Revisited* that will focus on post-1960s acquisitions. We're pushing these exhibitions as far into the future, hoping that we don't have to reschedule again!

In terms of our collection, in celebration of our 150th anniversary we acquired a group of over 700 19th-century American photographs mostly by anonymous or less well-known picture makers, a stunning gift from Jennifer and Philip Maritz. The collection comes from the renowned private holdings of William Schaeffer, one of the country's leading collectors/dealers whose photographs we have for decades borrowed for exhibitions at the museum. The show I will be curating using this new collection should allow The Met to write a new history of American photography.

Unidentified photographer. *Louisiana Hotel and Store, Jackson, California,* 1852, sixth-plate daguerreotype, cased, 60 x 70mm. POR.

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SPIRATONE

BY MICHAEL DIEMAR

PAUL MESSIER
CONSERVATION OF PHOTOGRAPHS

The names of photography conservators tend to be known only among a select group of people: curators, archivists, dealers, gallerists and serious collectors. Rarely do their names appear in the news media. Paul Messier is one of the few. On 12 November 1999, *The New York Times* published an article by Grace Glueck: *Authenticity of Famed Photographer's Prints Scrutinized*. The story was quickly picked up by other news media.

PAUL MESSIER

© John Atherton

The famed photographer in question was Lewis Hine (1874-1940). During the preceding 15 years, a substantial number of what was purported to be vintage prints by Hine had been sold in galleries and at fairs. As one dealer would later tell me, "They were prints of Hine's most iconic images, often 11 x 14 enlargements, with price tags of up to $60 000. Hine rarely signed his prints and then usually only with his initials. These prints were signed. The prints were beautiful and Hine was not known for his printing skills. The strange thing was, the supply never dried up. They were always available. It just seemed too good to be true. And it was."

Suspicions grew further when it became clear that the prints came from one source, Walter Rosenblum (1919-2006), himself a well-known photographer. Rosenblum had been made president of the New York Photo League in 1941, taught photography at Brooklyn College for 40 years and in 1998 received the International Center of Photography's Lifetime Achievement Award. In his youth, he had been Hine's friend and colleague, and over the years, had become the leading authority on his work. In that role, and as a curator of several exhibitions on Hine, he had had access to Hine's negatives and documentation. A growing number of dealers, gallerists and collectors began to suspect that the Hine prints that came from Rosenblum were forgeries. But the question was, how to prove it?

As Glueck reported in *The New York Times*, "Still, persuasive evidence that the prints could not have been made by Hine emerged only recently through the efforts of a collector, Michael Mattis, a physicist in Los Alamos, N.M., who would not comment for this article, worked with Paul Messier of Boston, a paper conservator who for some time has been doing 'materials analysis' of 20th-century photographic prints."

Examples of boxes of unexposed historic papers in Yale's Lens Media Lab Reference Collection. The collection was started by Paul Messier in 1999 and presently contains over 7 000 specimens of papers manufactured in the Americas and Europe. © Paul Messier, Yale Lens Media Lab.

Messier's analysis was the result of a monumental effort but it would also provide the trade, collectors, museums and archives with a useful tool for determining the age of prints: the blacklight. Having analysed hundreds and hundreds of photographic papers, Messier concluded that around 1950, the vast number of manufacturers of photographic papers began adding optical brightening agents, which means that, when exposed to a blacklight, such papers will fluoresce. And as the aforementioned dealer told me, "The Hine prints lit up like a Christmas tree. Hine had died years before the manufacturers started adding brighteners. It was the scientific proof that was needed to rumble the whole thing."

The Lewis Hine Scandal, as it became known, broke just two years after the Man Ray scandal, when it emerged that several of the vintage Man Ray prints purchased by collector Werner Bokelberg were printed on a specific Agfa paper stock, manufactured for only a short period in the early '90s, and could be identified as such, by the Agfa logo on the back. The two scandals sent shockwaves through the photography world and establishing provenance for vintage prints became much more important.

The Lewis Hine Scandal was later settled out of court, and was relatively easy to deal with as the prints came from one source and had the same characteristics. The Man Ray scandal proved much more difficult, not least because the forged prints came from different sources, each print or batch with its own peculiarities. The problems continue, a subject Man Ray photographs specialist Steven Manford has investigated and written about for well over 20 years.

The blacklight has become a standard tool in assessing prints. And there are big numbers at stake. A vintage print of a famous image from the '20s, '30s and '40s by a leading photographer can be worth 10 times, 100 times, if not more, than a "printed later" version. In addition to the blacklight, Messier also provided another useful tool. He began assembling a huge amount of photographic papers, The Paper Reference Collection, since acquired by Lens Media Lab at Yale, which at the time of writing holds altogether 7 070 specimens for research.

Apart from his own conservation practice, Messier is also Chair of the Yale Institute for the Preservation of Cultural Heritage, a multi-disciplinary research collaborative, and the Pritzker Director of its Lens Media Lab. He has produced numerous articles and scientific papers over the years.

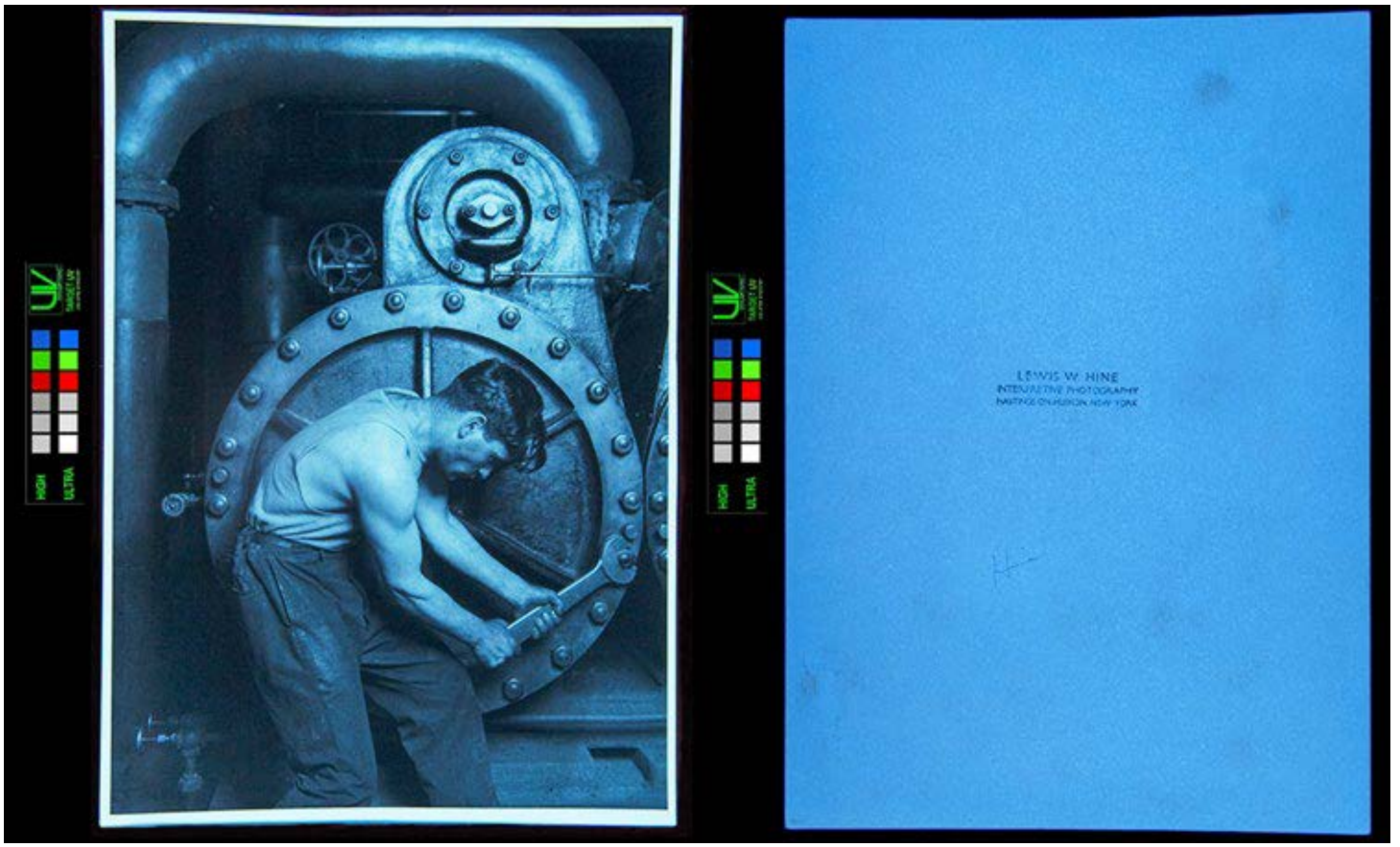
You will find a selection of them, including *Photographic Papers in the 20th Century: Methodologies for Research, Authentication and Dating,* on *The Classic* Platform, www.theclassicphotomag.com, at his website www.paulmessier.com, or Google Scholar. The research on Moholy-Nagy's photograms mentioned by Messier was presented in an article for *The MIT Press Journals* and can be viewed, free of charge throughout June at www.mitpressjournals.org/doi/abs/10.1162/LEON_a_01427

Can you tell me a little bit about your background and what drew you to the field of conservation?
– I was attracted to the problem-solving aspects of conservation and after college, I was looking for a profession that combined art history with art making.

Where did you receive your education?
– My undergraduate degree is from Vassar College – a great place to study the history of art. After graduation, I went back to school to get needed science prerequisites and started work for José Orraca in his New York conservation practice. For graduate school, I went to the art conservation program at Buffalo State College. I held an internship position with Anne Cartier-Bresson at the Atelier de Restauration des Photographies in Paris and a research fellowship at the Smithsonian Institution.

Did you start your own business straight after graduation?
– No. After the Smithsonian, I took a job for a couple of years heading the paper and photograph conservation studio at a Denver-based non-profit. I received my graduate degree in 1990 and started the practice in 1994.

Restoration of photographs is as old as the medium itself: flattening, retouching, etc., but when and where did conservation in the modern sense begin to take shape? Who were the pioneers in the field?
– There are many origin stories. My choice begins with Georgia O'Keeffe's custodianship of the Stieglitz keysets. She took this responsibility seriously and was in touch with one of the leading educators in art conservation, Caroline Keck, who co-founded the Buffalo program I attended. Mrs. Keck put her in contact with José Orraca, who was a junior member of the Library of Congress staff, setting out on a program of independent study in photography conservation. O'Keeffe promoted and supported José's efforts, ultimately leading José to the George Eastman Museum where, in 1972, he was hired as the first professional photograph conservator. There are many pioneers, leaders, significant mentors, and numerous pathways into the field, but I particularly like this story as it moves from Stieglitz through O'Keeffe to Orraca.



"The Lewis Scandal". Composite image of a questioned Lewis Hine print, recto and verso, showing the impact of optical brighteners on fluorescence. The UV Innovations™ fluorescence standard, developed at the studio for repeatable visual interpretation of UV imaging, is on the left of each image. **Lewis Hine**. *Powerhouse Mechanic*, gelatin silver print, 1921.

Were there important milestones? Founding organisations for example?

– The establishment of the conservation position at the Eastman Museum is unquestionably an important milestone. Important early positions also existed at the Art Institute of Chicago, the Harry Ransom Center, and the Getty Museum, among others. José was among the founders and leadership core of the Photographic Materials Group (PMG) within the American Institute for Conservation (AIC), the professional association of conservators based in North America. Established in 1979, this group continues to provide an essential platform for sharing information and elevating standards of practice. As Program Officer at the Andrew W. Mellon Foundation, Angelica Rudenstine became a powerful champion for photograph conservation mainly in the US but also in Russia. Mellon investments in building the field of photograph conservation influenced a generation of photograph conservators – extending from the Advanced Residency Program in Photograph Conservation (hosted by the George Eastman Museum and Image Permanence Institute from 1999-2009) to the ongoing AIC Collaborative Workshops in Photograph Conservation. I had the privilege to co-direct one of these initiatives, establishing a Department of Photograph Conservation at the State Hermitage Museum in Saint Petersburg from 2008 to 2015.

What role did the organisations play in setting standards and codes of ethics? And can we go through what they are?

– The establishment of PMG was key for professionalizing the practice of photograph conservation by bringing it into the fold amid longer-established disciplines such as the conservation of paintings, works on paper, books, and objects. The AIC Code of Ethics, Guidelines for Practice, and Commentaries are essential documents that define the boundaries of contemporary practice and research. Every curator, museum administrator, collector and related professional would benefit from a read of these documents.(www.culturalheritage.org/about-conservation/code-of-ethics). For me, the key element instantiated in these documents is the idea that the conservator is an advocate for the object. Imagine the complex web of relationships surrounding cultural property, involving makers, collectors, dealers, universities, museums, libraries...each of these constituencies has their own relationship with an object. These relationships often centre on use,

Example of a bad conservation effort. Silver gelatin print with large loss toward the center. The loss has been filled with a retouched paper insert. The retouching, likely not a great match to begin with, has discoloured over time. © Karina Beeman.

Viewed in specular light, the same print shows reticulation of the gelatin caused by disassociation with the baryta layer – a result of over washing during treatment. © Karina Beeman.

Same print on the reverse, despite the invasive treatment, paper and adhesive residues are left on the reverse, causing distortions and risking chemical damage to the image through long-term contact. © Karina Beeman.

fulfilling display, market, scholarly and other imperatives. Within this network, only the conservator has the background and training to speak for an object and its chemical and physical integrity. By the way, I am well aware that my responses reflect my experience and bias as an American-trained conservator – to be sure there are analogous influencers, organizations, and foundational documents around the world.

Early on, was it the business, galleries, dealers and collectors that helped the field to grow, or the institutions?

– The market, that is, collectors, auction houses and dealers, and academia, and collecting institutions work inseparably to define the field. Influences across these disciplines might be hard to discern but over time, the patterns emerge. A great example was [2019's] conference *Material Immaterial,* organized by Monica Bravo, AIC, and me, that brought a diverse group of stakeholders into the same room for a couple of days. The ideas sparking across the different constituencies demonstrated the embeddedness of these interrelationships and the power of talking past these boundaries.

Most conservators will have heard the words "just make it look good". Have you sometimes had conflicts concerning this?

– Yes, of course. The cosmetic appearance of a piece is only one part, and sometimes the least part, of a larger equation.

Have you had impossible requests that you just turned down flat?

– Definitely, though most serious collectors and dealers usually are mindful of their stewardship obligations. They know that the preservation of the material that passes through their hands is a reflection on their character and priorities. A big part of my role is talking people through options, risks, benefits, and anticipated results as well as listening closely to learn objectives. Conservation treatment is a collaboration and often mediating between competing values is the most important and time-consuming part of the process.

Intensifying salt prints, in order to restore the tones, is a recurring problem. What are the tell-tale signs?

– Well, I was with José during some of his intensification trials in the mid-1980s and I still have a few intensified prints from this era in my collection. For the most part, these prints look good and would not raise an eyebrow in the market. The problem with intensification is that once the chemical processes are unleashed, the results are not in the "restorer's" hands but reflect all sorts of variables that are unknown and cannot be controlled. Definitional aspects of image tone, tonal range, contrast are entirely re-cast – almost like restoring a painting by repainting it. In terms of tell-tale signs, for a given print there might be none as failures are buried. Sometimes, however, highlights can look "blocked" with a mysterious overall greyish cast – sort of like a gelatin silver print made on fogged paper.

Before treatment, normal illumination.

Private Parker, Union Army, unknown photographer, albumen print, 1861-1865. © Lauren McMahon. Print reproduced courtesy of Joey McFarland.

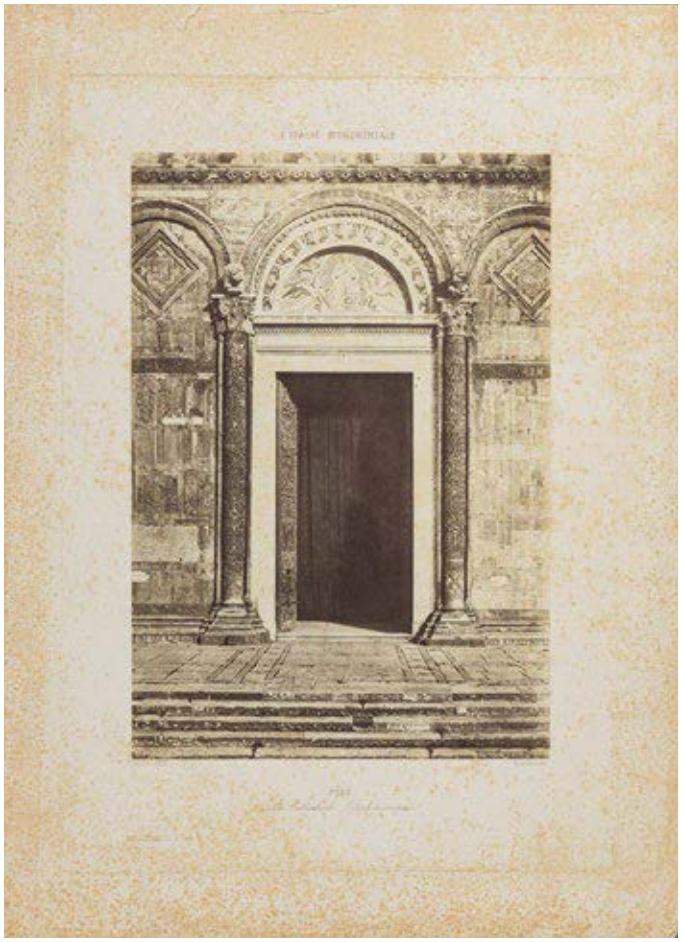
After treatment, normal illumination. The print had been stabilized using two sheets of oversized Japanese paper adhered to the reverse. Tears and losses were crudely aligned. The treatment entailed the removal of the lining, stabilization of tears and losses, filling losses and retouching to reduce the visual impact of existing damage.

Are there other questionable practices that come to mind?
– I have a real problem with the common practice of swapping cases and frames for daguerreotypes as if the material history of the object begins and ends with the plate. Removing historical context for the sake of expediency is like vandalizing an archaeological site. What to watch out for? In general, it is easy to say, "If something seems too good to be true, it probably is." Taken too far, this sort of attitude can shut the door on discoveries and playing it too safe can take the fun out of collecting. However, it does pay to think critically and be expansive when it comes to seeking advice from colleagues.

"Has it been to a conservator?" is a question that most serious collectors will ask and some will turn down a print if the answer is yes. Do you think they're being overcautious?
– Of course. There would hardly be any paintings on museum walls if it were not for the work of conservators. This sort of attitude speaks to the relative newness of photography as a serious field for collectors. Naturally, condition matters a great deal and an experienced, ethically grounded conservator can be a collector's best friend.

Some conservators simply carry out the work, others also provide a detailed report on the work they have carried out. Would you recommend that clients insist on the latter?
– Absolutely. Many in the market dismiss this sort of documentation as wasted expense not realizing that conservators are ethically bound to produce these records. Further, clients should feel obliged to pass this documentation along when an object changes hands. The ethical basis for this documentation is to provide a fuller understanding of the material history of an object, producing a baseline of what was done and why. It's counterproductive if a client refuses documentation or buries it, producing a red flag that a treated work may not live up to contemporary standards of practice.

Do you often or ever get asked to deal with bad conservation efforts?
– Sometimes, yes. Photography is a particularly unforgiving medium when it comes to mistakes and errors in judgement. I can think of many bad outcomes. However, bad conservation outcomes are rarer than conservation efforts that have aged poorly, like discoloured inpainting or fill material. A qualified conservator will think through reversibility issues, so sometimes work that starts showing age can be re-worked effectively with minimal new intervention. For family photographs, the worst "conservation" efforts are typically done by well-intentioned caretakers that make regrettable choices when it comes to tear repair, mounting adhesives, framing methods, album construction, storage conditions. Fortunately, there are many



Before treatment, normal illumination.

After treatment, normal illumination.

Eugène Piot. *Pise, La Cathedrale Portpricipale*, salt print (calotype), 1852. Both print and the mount suffered from overall staining due to long-term exposure to elevated humidity. Stains were reduced through immersion in water during exposure to light.

good online resources to set people on the right path. The real issue, then, is one of increasing awareness that photograph preservation is within the reach of families and every collector.

It's something of a trend among collectors of 19th-century photographs to create facsimiles of their treasures for display purposes and keep the originals stored in archival conditions. Is that a type of work you have been involved in?
– Yes, for sure, but it is not one of my main areas of focus. I have helped with the fabrication of modern tintype surrogates and "display" copies for several museums. A critical aspect of this work is identifying surrogates as such.

Regarding stability, some collectors stay away from colour work altogether, citing instability as the primary reason. What are your thoughts on this?
– Though I am sympathetic, colour processes differ widely and have a range of stability issues. Though it is true some colour materials can fade rather rapidly, especially on display, other processes are much more stable. Even with a certain process, chromogenic for example, there is a range of permanence varying by manufacturers over time. For sure, display is not the be-all and end-all when it comes to collecting. Collectors and collecting institutions can significantly increase stability with some basic storage strategies. Sometimes specialized conditions, like cool and cold storage are required and I can see where a private collector might have second thoughts, but institutions should embrace these measures.

How much do we have left to learn about chemistry and manufacturing methods from the latter half of the 20th century? Kodachrome, dye transfer, etc.?
– A ton. We know a lot about the materials, or at least we have the tools to reverse engineer these processes and identify the makeup of the various layers, like supports, binders, dyes, and coatings. But manufacturing methods were, of course, proprietary and first-hand accounts of the makers are scarce. The last generations of the analogue photograph industry are still in our midst and it would take a serious initiative to gather the oral histories that mark the historic shift from chemical photography into digital.

On the subject of stability, in addition to prints there is also the issue of mounting and framing materials? A big issue I would say?

– Yes, for sure. Luckily, however, there are good guidelines from credible sources, like the Library of Congress and the AIC, that are widely available and have stood the test of time. There are always exceptional cases that can require the more specialized attention of a conservator, like backlighting frames for negatives and transparencies or other particularly challenging formats, but the knowledge to do things right is out there.

Before treatment, showing moderate but irregular silver mirroring. © Lauren McMahon.

After treatment, to reduce the silver mirroring. Treatment involved both physical and water-based cleaning. © Lauren McMahon.

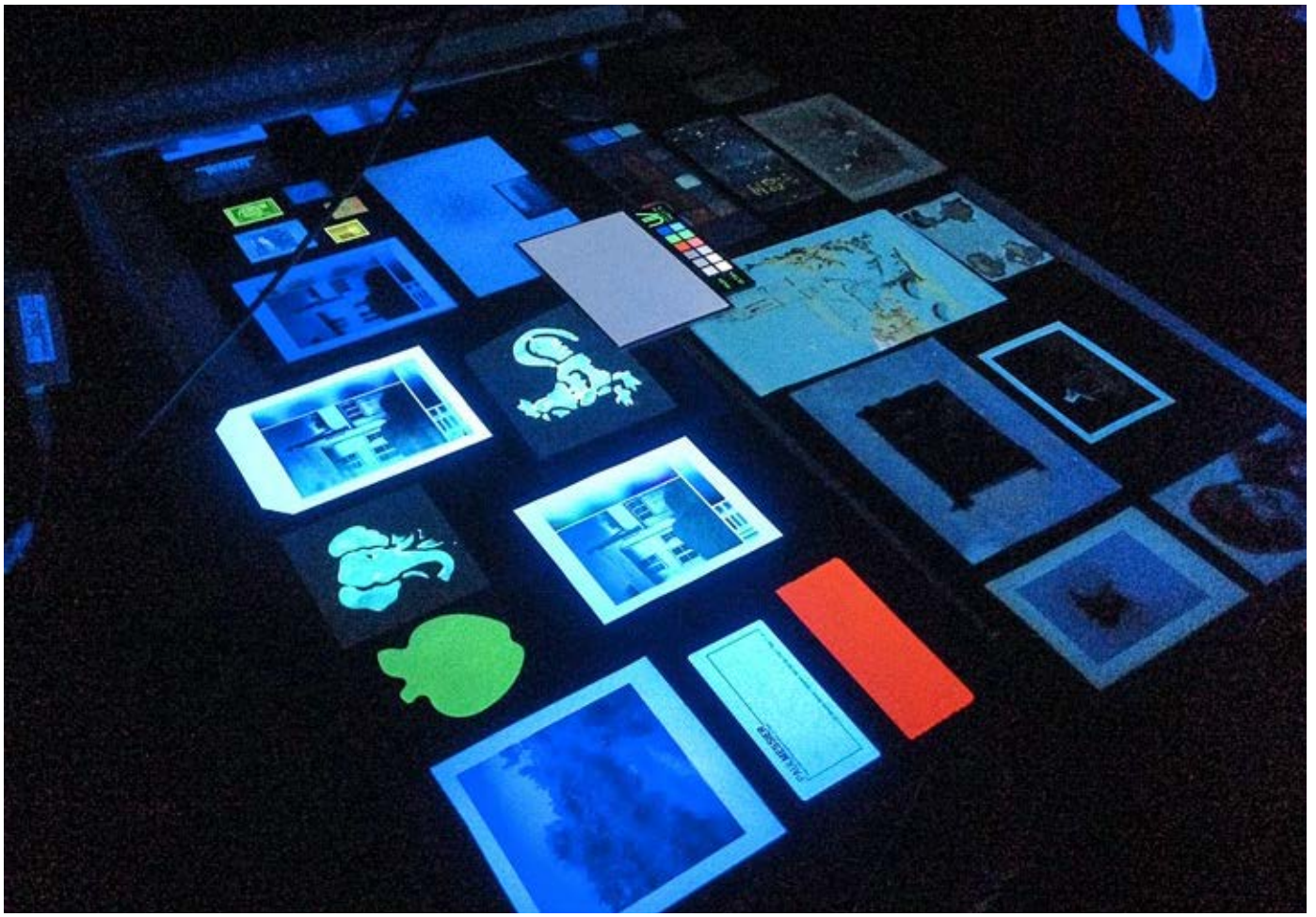
Before treatment, specular illumination showing moderate but irregular silver mirroring. © Lauren McMahon.

After treatment, specular illumination. Silver mirroring reduced using both physical and water-based cleaning. © Lauren McMahon.

Digital image, digitally corrected from the treated print for reference and the production of display copies. © Lauren McMahon.

Some conservators have a reputation for being particularly good in certain areas, 19th-century albums or bends and cracks in gelatin silver prints. But sometimes I hear that he or she may be good at their work but that they haven't got the most sophisticated technology, and that there's therefore a limit to the quality of their work. Can we discuss the technology? And what are the major ones that have been introduced in recent decades? For spotting, for instance?

– Having good tools, like a quality microscope, is important. Good conservators, however, are innate problem solvers and experience, not kit, is the key. I would advise any prospective client to ask about a conservator's experience for a particular task. A common fallacy is that institutions have superior resources when it comes to expertise, tools, and equipment. In fact, conservators working in private practice have a great record of accomplishment when it comes to technological innovation such as suction tables and discs as well as the new standard for UV photography developed in my studio. In terms of new technology, digital imaging tools present a wide range of new approaches to document prints in a repeatable, standardized, fashion. At large scale, these datasets can be extremely valuable for understanding material choices of different photographers and conveying something



Various photographic media viewed under UV, showing the range of fluorescent intensities and colours. Since the Lewis Hine research, the studio has made significant strides in the use of UV as a tool to investigate the condition and material history of photographs.

of their expressive intentions. My research lab at Yale is pursuing these opportunities. For retouching, the fundamentals are relatively stable. Perhaps there is a greater emphasis on reversibility, with increasing use of isolating layers to help ensure that applied media can be easily removed in the future. In addition, I have seen greater emphasis on the surface characteristics beyond getting a good colour match, like more attention paid to texture and gloss. These are not really technology issues as much as they are refinements of materials and techniques.

Your name made *The New York Times* and other news media in 1999 because of the Lewis Hine scandal. Your research provided scientific proof that the prints involved were forgeries. Can you tell me how your work on this started and what it involved?

– Michael Mattis, a well-known collector, first contacted me to look at a group of Hine prints he had assembled. He was concerned about the volume of prints in circulation but had also heard, from a "source in Detroit" that these prints fluoresced. I had an inkling that this source was my dear friend and colleague Valerie Baas, who was working at the time for the Detroit Institute of Arts. I contacted Val, and she confirmed the story. At the time, we thought this fluorescence was odd for materials made in the 1930s, but we really had no precise handle on the timeline for when optical brightening agents (OBA) were introduced in photographic papers. She and I started this research and we opened some additional new fronts, looking at manufacturer back printing and paper fibre composition. Taken together, these three factors indicated the manufacture date of the papers was well after Hine's death in 1940. My name made the press since I was working privately and did not care so much about the possible liability issues – at least in the early days as the scandal was unfolding.

Your work resulted in a useful tool, the blacklight. In short, what's the principle?

– The blacklight is a source of near-ultraviolet radiation, sometimes referred to as UVA. When exposed to UVA, some materials, molecules or atoms, absorb that energy and move to an unstable higher energy state. When these "excited" materials return to their

ground state, energy is released producing photons. While humans cannot see UVA, we can see the emitted photons as light. Worth noting is the blacklight is a common tool familiar to generations of conservators. The innovation here was establishing the timeline for the introduction of OBA into photographic papers.

While important, I often feel that some in the trade, as well as some collectors, put too much faith in it, or use it less skilfully. For instance, using comparison prints that light up like a Christmas tree, looking for the same degree of fluorescence, missing that some prints actually light up just a little. And there's also the problem of using small, inadequate blacklights.

– The intensity and wavelength of UVA-induced fluorescence can vary a great deal and can be produced by materials other than optical brightening agents. I certainly agree interpretation of these variables sometimes can be difficult. We addressed this problem by creating a target for recording fluorescence photographically, launching a spinoff company UV Innovations, www.uvinnovations.com, in 2010. This standard is in wide use for forensics and within cultural institutions. More practically, I would advise serious users to acquire a good UVA source. High-quality sources have good filters limiting blue light emission that helps eliminate a common problem where emitted blue light reflects off prints and is confused for fluorescence. Like anything else, tools

Examples of fluorescent attributes in currency, photographs and a common range of paints and pigments. The UV Innovations™ standard, developed at the studio for repeatable and interoperable UV imaging, is seen below. © Jiuan Jiuan Chen, Paul Messier LLC

and experience make a difference and for important cases seeking help from a conservator is the right move. Further, I worry about frequent "casual" use of this technique, under all sorts of room conditions that make judgement difficult and, especially, if needed eye protection is neglected.

Some prints light on both sides, some just on the front. And it's worth remembering that some hand-coated and pre-1950 experimental papers had brighteners in them.

– Right, we published our UV-fluorescence survey in 2005 showing that there was gradual adoption of optical brighteners after 1950 and that while most papers show fluorescence on both sides, there were definitely papers that show fluorescence on only one side. I am not aware of OBA use in photographic paper prior to 1950.

Others I feel, neglect that it's wise to use the blacklight in combination with art historical research. For instance, it's known that Bill Brandt in the early 1950s sometimes used papers that lit up just a little, including vintage prints of *Nude with Elbow*, 1952. Later on in the same decade, he would print the same images, using papers that don't light up at all. Just using the blacklight would lead some to draw the wrong conclusions as to which were vintage and which were printed later.
– Totally agree. It is a useful tool, but there are nuances. For example, the ww fluorescence survey my studio performed showed that, depending on the decade, a significant minority of papers produced from the 1960s onward showed no OBA.

The other question concerns analysis, other than the blacklight. I have it on good authority, and I shall put this carefully, that a famous photographer, "of the surrealist persuasion", at the end of the '60s and early '70s, would turn up at the home of a well-known printer in Paris, asking him to "make old prints", using old paper stock that looked old to the naked eye. This is before the blacklight came into use of course. Those prints, of images from the '20s and '30s, wouldn't light up but are there other methods to determine when they were printed? Chemical analysis, microscope or other?
– Interesting. I am sceptical when I hear stories about the use of "old style papers" in the 1970s, especially for the purposes of deception – just seems to be an anachronistic projection of contemporary anxiety. Photographers were almost universally unaware their papers incorporated OBA and thus had no incentive to avoid these papers. Further, there was no widely adopted method for detection and interpretation of fluorescence. And, finally, the fine art photography market was only just emerging and placing a premium value on a "vintage" pint was a construct that was just emerging. Anyway, I would love to hear some of these stories. To the question of dating prints – it is a good idea to keep in mind that the techniques we have available, like fluorescence, paper fibre identification, backprinting classification, and comparison to dated reference samples, date *papers* and not *prints*.

A lot of the art historical knowledge, what papers photographers used at a specific time for instance, is still verbal. Is there any kind of collective effort to collate it?
– I'm not aware of an effort to centrally document paper choice but it seems like a good idea. The research I direct at Yale's Lens Media Lab focuses on measuring the key expressive dimensions of paper – texture, gloss, thickness and base tone. From these measurements, we create visualization of paper selection, not necessarily by manufacture or brand, but by the fundamental properties that govern appearance. So, for example, we can visualize how Man Ray photograms are different than those made by Moholy-Nagy and how Moholy's approach to photograms changes over time and place. The promise of this work is to create a materials-driven catalogue raisonné for specific makers, across these makers, and in comparison to our "genome" – the paper reference collection.

Was it the Hine scandal that made you assemble the paper collection?
– Yes, that was the prime motivation but other factors started kicking in early, especially as it became clear the moment to collect and preserve this material was rapidly closing.

How did you go about compiling the collection and were other parties/institutions involved? How big is the collection? And is the work on-going?
– I did this on my own, mostly through eBay auctions. Acquired by Lens Media Lab at Yale, the collection as of today contains 7 070 catalogued specimens. Work is definitely ongoing, with new acquisitions coming in all the time running in parallel with an intensive effort not just to catalogue the specimens but to measure the key visual properties.

Just to be devil's advocate, can such a collection ever be comprehensive enough?
– No, but I think we have critical mass when it comes to fundamental properties. In other words, we have a good understanding of the dimensions of the paper "universe," despite the fact that we can never achieve a comprehensive inventory of everything inside that universe. I would love to see this sort of collecting become geographically more widespread, especially as the window of opportunity to secure this material history is rapidly closing.

Is there a charge to access the paper collection?
– Not at all. The collection is a scholarly resource and we try to make it open and accessible to researchers upon request. Access is disrupted due to the pandemic, but we frequently host visiting scholars and do our best to support and promote their research.

Portrait of wife and husband, unknown photographer, ninth plate daguerreotype, circa 1855.
Example of an American "Union" case made of thermoplastic.

The Hine scandal broke two years after the Man Ray scandal. Have you done a lot of authentication work on Man Ray prints?
– Man Ray has been a particular focus since about 2007. That said, my work is not truly authentication but more technical analysis, which is only one part of an authentication study. For example, research into provenance is another key and best left to experts in this field.

Since the Hine scandal, have you noticed more sophisticated ways to forge prints?
– No. The bigger problem is not forgery as much as it is misattributions, with legitimate prints assigned incorrect print dates.

How much of your business is now in the field of verification?
– Surprisingly little. The core business of the studio is still treatment and consulting with collecting institutions.

With regards to the business that carries your name, do you still carry out the conservation work?
– I get involved in treatments I facetiously describe as "heroic interventions" and I'm always available to consult with clients. The studio is in exceptional hands staffed by conservators whose treatment talents exceed mine. For about ten years, I have focused on generational succession and I'm proud that the studio still sets the standard for the conservation treatment of photographs.

You're the founder and Pritzker Director of the Lens Media Lab at Yale's Institute for Preservation of Cultural Heritage, established in 2015. Can you tell me about its aims and your work there?
– The Lens Media Lab focuses on collection-scale analysis of photographs. We use signal processing and data science methodologies to look for patterns across makers, over time, and regions. We build tools to advance scholarship into the material history of photography and we aspire to make these tools available for a broad range of scholars across the humanities. Further, we have a strong interest in preserving the materials of the medium with the reference collection as our principal asset. In addition to directing the Lens Media Lab, I was appointed Chair of Yale's Institute for the Preservation of Cultural Heritage early in 2020. The IPCH is a research collaborative, dedicated to the preservation and interpretation of material culture. Our work connects students, scholars, and collections, catalysing wide-ranging partnerships that bridge art and science.

The digital realm is outside the scope of *The Classic* but can you tell me a little bit about your work in this area?
– Right, I am expansive in my definition of photography and not so sentimental when it comes to the transition from analogue to digital. It's a thrill

Paul Messier's studio. A stain reduction treatment in progress using a combination of light and water. © Lauren McMahon.

The studio is housed in a 1920s building in the Brighton neighbourhood of Boston, just across the Charles River from the main Harvard campus. Conservator Karina Beeman at work examining a silver gelatin print.
© Lauren McMahon, Paul Messier LLC.

to witness and embrace this fundamental change and its evolving impact on visual culture. In particular, I have been interested in the preservation of electronic imaging formats for decades. With colleagues, I founded the Electronic Media Group (EMG), in 1997, which stands together with the Photographic Materials Group within the AIC. This group is a forum to exchange ideas about the conservation of video and other time-based media including emerging formats.

Generally, what's the state of conservation at the institutions at this point in time?

– I'm worried about COVID-related financial impacts. Times of financial strain are never good for conservators, conservation scientists, and conservation budgets in general. The false economy of "deferred maintenance" really is a trap that puts collections at risk. Even without added stress, there is a great need to create new photograph conservation positions, in places where there are none and in places where existing staff is working at maximum capacity. The profession has never been stronger, in terms of professionalism, knowledge, and expertise and it is up to leaders in the field to push institutions to live up to their responsibilities to preserve their photograph collections through investment in needed human resources.

And overall, is knowledge and research being collated?

– While there is always room for more, there are numerous opportunities to disseminate knowledge, through publications, conferences, workshops, and training programs and, hopefully, these different resources bounce back strong post-pandemic. If there is a gap, it exists between the photograph conservation community and our constituencies both in the market and among related professions within academic and collecting institutions. *Material Immaterial*, as I mentioned, provided a good model for bridging this gap demonstrating how these sorts of cross-disciplinary experiences can be richly generative. Incidentally, *Material Immaterial* is a prime example of how Yale is such a valuable setting for my work and research ambitions. The university puts substance to the goal of interdisciplinary work and prizes experiences that punch through traditional academic boundaries. As a result, we have a unique platform for bringing together collections, scholars, students and practitioners.

I noticed that Martin Gayford writing for the Spectator included your new book on Bill Brandt and Henry Moore in his list of best art books for 2020. What can you tell us about this project?

– Yes, the book has been a good success and also was shortlisted by Aperture for best photography catalogue of the year. We started from the premise that all art books are photography books and there are conventions for rendering objects encountered in three dimensions, a Henry Moore sculpture or a Bill Brandt print, through photography and ink on paper. Martina Droth, the book's co-editor, and I worked to re-imagine some of these conventions particularly as applied to the photographic print. Our reproductions of Brandt's work emphasize how a print occupies space. We also attempt to capture the temporarily of a viewer's encounter with a print as it moves through time – acquiring evidence of use, age, and shifting purpose. Brandt's work is familiar as images, but he is vitally present in his prints and we tried to capture and convey this immediacy. The result is a new standard for the reproduction of photographs for the printed page – uniquely depicting both image and object. The project also shows Moore's deep interest in photography, both as an expressive and documentary medium, but also as a tool used to cultivate and define his image as an artist. The book accompanies a major exhibition, curated by Martina, which recently opened at the Sainsbury Centre after finishing at the Hepworth Wakefield. The pandemic disrupted our plan to bring it Yale/New Haven but we are hopeful it will open there in 2023. Martina is the Deputy Director and Chief Curator Yale Center for British Art and I am grateful to her for including me in the project and providing an opportunity to assert photography as the essential medium for shaping the 20th-century visual culture.

Paul Messier is the Chair of the Yale Institute for the Preservation of Cultural Heritage, a multi-disciplinary research collaborative, and the Pritzker Director of its Lens Media Lab. Established in 2015, the LML focuses on collection-scale analysis and interpretation of artist materials. He has published widely, holds two patents for cultural materials characterization, and recently directed an initiative to establish a department of photograph conservation at the State Hermitage Museum in Saint Petersburg, Russia. He is the 2017 recipient of the New England Beacon Award from the Griffin Museum of Photography and is the 2018 recipient of the Award for Distinction in Scholarship and Conservation jointly presented by the College Art Association and the American Institute for Conservation.

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