

# THE PHOTOGRAPH COLLECTOR

INFORMATION, OPINION AND ADVICE FOR COLLECTORS, CURATORS AND DEALERS

Volume XXXII, No. 2

February 16, 2011

## IN JANUARY, L.A. IS THE CENTER OF THE ART UNIVERSE by Jean Ferro

photo l.a. XX + artLA Projects  
January 13–17, 2011  
Santa Monica Civic Auditorium  
[www.Photola.com](http://www.Photola.com)

From its earliest beginnings at Butterfield & Butterfield in 1991, **Stephen Cohen's photo l.a.** has become one of the most successful photographic art fairs in the country. This edition was no exception. According to the Stephen Cohen Gallery, over 8,000 people visited this year's fair.

The 20th Anniversary Edition opening reception with honored guests **William Eggleston** and **Stephen Shore** benefited the **Wallis Annenberg Foundation Photography Department** at the **Los Angeles County Museum of Art (LACMA)**. This year, photo l.a. also launched an addition, **art-LA projects**, a prelude to a much larger **artLA 2011** that will align with the start of the **Getty's Pacific Standard Time** initiative and **Art Platform—Los Angeles**, a new art fair creation by The Armory Show team in the fall of 2011.

My agenda was celebrating **Women In Photography International's (WIPI) 30th Anniversary** booth at photo l.a. Fine art photographer **Carol Henry** designed the vibrant interactive photo booth for the fair's attendees, collectors, gallery owners, and photographers. **William Eggleston** also stopped by to



*Curatorial Seminar with Julia Rose Novakoff at Fetterman Gallery (all photographs by Jean Ferro)*

be photographed. It was a power-packed five days at photo l.a. displaying member work and celebrating WIPI's history. (See images on Facebook. Jan 13 Reception – Jan 17th, [www.facebook.com/photos.php?id=52330307762](http://www.facebook.com/photos.php?id=52330307762).)

What was new: Several galleries, including **Kahmann Gallery** from The Netherlands, had a strong, black-and-white, European, contemporary nude portfolio. **Galerie Dix9**, France, featured the radical young Chinese photographer/filmmaker **Cui Xiuwen** who pushes the envelope's edge with her photo and video

## IN THIS ISSUE

January in L.A.....	1
LACMA & Getty Get Mapplethorpe .....	8
The Polaroid Collection .....	11
Auction Preview.....	13
Auction House & Gallery Rows.....	13
Museum and Not-for-Profit Row .....	14
Fairs & Festivals / Awards & Competitions...	16
In Passing.....	17
Auction Schedule .....	19
Courses, Lectures, and Seminars.....	21
Trade Shows, Fairs, and Festivals .....	23
Publications / Limited Editions .....	25
Exhibitions of Note.....	25

documentation *Lady's*, in which she secretly filmed unlicensed prostitutes at work. Born in 1970, Cui is not hindered by traditional attitudes; she reaches out for equality in the once-forbidden, and still-controversial sexual territory for women. Juxtaposed to Cui Xiuwen's work, **Pan Vu Gallery/China** showcased a rural, classic Chinese lifestyle in black-and-white and the **Ofoto-Gallery/China** showed more conceptualized, contemporary imagery of modern society, along with **MR Gallery/Beijing**. Another new comer, **Skotia Gallery** from Santa Fe (with plans to move to Los Angeles in 2012), noted a good response to photographer **Kelsy Waggaman**.

There were a lot of "new to the fair galleries" this year including **Eyestorm/London**; the well established **Gallery 825/Los Angeles**, founded in 1925 to provide the Los Angeles community with the opportunity to view fine art as well as establish a collection of European and American art; **Rifle-maker/London**; **Villa de arte Galleries/Spain**; and **TS+ Projects**, New York. At the **Rivera & Rivera** and **Known Gallery/Los Angeles**, their backdrop was great: a graffiti graphic wall designed and painted by **Retna**. The hanging work was typical gang symbolism, street, black-and-white photo work. One in particular — of a railroad bridge — was very good, but in general, for me, it's a worn-out story that could use bright colors to show strength and purpose. **Abba Fine Art/Miami** showcased **Debra Holts**'s limited edition, large-scale, contemplative, environmental images of cloud formations, water, and landscapes. **Hous Projects/NY/Los Angeles**, presented edgy new photographers.

**One Hour Cleaners** was a new addition. As Stephen Cohen told me, "One Hour Cleaners is a nom de plume or de guerre or some other nom de. I fell in love with the signage of a defunct One Hour Cleaner store in Mar Vista. The photo in the catalogue is the front of the building. I thought it would be a great name for a gallery and since I am expanding the horizons of Stephen Cohen Gallery to include different media as well as secondary market work, I thought now is the time — or close to the time — to transition to a new gallery after 19 years (and longer as a private dealer)." They had **Siri Kaur**'s *Superman* on the wall as well as *Kristie*, 2007, a WIPI juried competition winner.

The nonprofit **Light Work** artist-in-residence space from Syracuse, New York, had a wonderful **Carrie Mae Weems** *Untitled*, from the "Kitchen Table Series, 1990/2010" — a silver gelatin print, 9.875"x9.75" image on 14"x11" sheet,

signed and numbered print, in a limited edition of 100. **The Blind Photographers Guild/Sacramento** set up shop once again. Everyone is always amazed at the visual content displayed in their booth melding photography and technology. The **Queensland Center for Photography** (South Brisbane, Queensland, Australia) returned once again this year with a little apprehension over the flooding making its way through the Australian countryside.

Joining the ranks of bad boy artist **Andres Serrano**'s 1987 *Piss Christ* and the 1989 *The Perfect Moment* by **Robert Mapplethorpe**, **David Wojnarowicz**'s *Fire in My Belly* the current, controversial, Smithsonian-axed video, was shown continuously in the video lounge.

The upstairs VIP lounge played host to the **Lucie Awards Foundation**, which presented the photographic works of **Tasya van Ree** and **Jessica Lange** as well as a conversation with **Amy Arbus** and **Sara Terry**, photographer and founder of **The Aftermath Project**.

The 70-plus exhibitors included the collectors' choice galleries, such as **Alex Novak**'s beautifully presented **Contemporary Works/Vintage Works/Chalfont**, PA. Novak handles the top twentieth-century photographers from Brassai to Weston. Contemporary work on display included **Arthur Tress** (*Owl, Big Thicket, Texas; Flood Dream*), **Lisa Holden**, British-born artist based in Amsterdam, the Netherlands (*Scarlet & Gold* and *Licit*, both from the "Lilith Series;" and two of her new "Constructed Landscapes," *Tree III* and *Forest*). Holden's work is made on a large scale. Most of the images are available in 30"x40" paper versions (her smallest size), larger sizes in Diasec mounts and/or as very large, unique, painted pieces mounted on aluminum with a UV laminate. Artist Arthur Tress signed copies of his new book, *Skate Park*, on Saturday, January



Lisa Holden at Contemporary Works/Vintage Works

15th at the show, and at other times Tress spent time in Novak's booth. The gallery overall had good sales including **Daido Moriyama's** *Kagerou* (*Mayfly*).

**Paul M. Hertzmann, Inc./**San Francisco, with 35 years experience in buying and selling vintage photographs, books with original photographs, and photographic albums, handles photographers from Ansel Adams to Minor White. Paul displayed Edward Weston's *Metro-Goldwyn-Mayer*, 1939, vintage gelatin silver print 9"x7.5". Barry and Gretchen of **The Barry Singer Gallery/Petaluma, CA**, house Berenice Abbott to Max Yavno and a couple of my favorites, Edmund Teske and Lou Stoumen. Singer presented **Paulette Tavormina's** *Lemons and Pomegranates, After J.v.H.*, archival inkjet print, 2010. WIPI captured a really nice photo of Gretchen Singer in the WIPI photo booth. **John Cleary Gallery/Houston** carried **Maggie Taylor's** 42"x42" limited editions. **Stephen Daiter/Chicago**, had a full house of 20th- and 21st-century European and American avant-garde documentary photography. **DNJ Gallery**, recently moved to Bergamot Station/Santa Monica, showcased **Bill Sosin** limited editions prints. Sosin's photographs are now part of the permanent collection at LACMA.

**ROSEGALLERY/Santa Monica** carries a lineup of diverse modern and contemporary artists like Dorothea Lange, William Eggleston, Manuel Alvarez Bravo, and Graciela Iturbide. The photo l.a. catalog image was *Clare College, May Ball, Cambridge*, 2005, from the "Luxury Series," 1995–2001 by **Martin Parr**. "All Things Parr," the recent exhibit at the Bergamot Station gallery, ran through January 29.

**Susan Spiritus/Newport Beach, CA**, featured new work by rising star **Susan Burnstine** from the series "Absence of Being." Susan creates images from her own handmade cameras and lenses that are frequently unpredictable and technically challenging. Work by **Cara Barer** whose unique imagery has evolved from her chance encounter with the Yellow Pages is a delight for all to see. Also, Spiritus presented work by **Roman Loranc** and **Larry Vogel**. Larry was awarded a photographic scholarship from The Friends of Photography for the Ansel Adams Photography Workshops in 1983. It was the last of the workshops for renowned photographer Ansel Adams.

At **photo-eye Gallery/Santa Fe** you couldn't miss the large-scale nudes of **Carla van de Puttelaar** from the "Cranach Series," cleverly hung

by the edge of the wall so passersby came face to face with the simplicity of nudity.



*Carla van de Puttelaar at photo-eye Gallery*

Want to find **Peter Fetterman (Peter Fetterman Gallery/ Bergamot Station, CA)**? Look for the red walls with classic black-and-white prints! Established in 1990, Peter, a successful independent-film-producer-turned-gallery-owner, specializes in classic photography with an emphasis on humanist imagery. At photo l.a., he had a wonderful display of work by the ninety-four-year-old fashion photographer **Lillian Bassman**. Bassman's work inspired me as a young woman approaching the visual arts; her graphically styled haute couture images for *Harper's Bazaar* were strikingly memorable. Peter handles top contemporary photographers today, including Leibovitz, Salgado, Erwit, McCurry, and many others, in addition to one of the largest inventories of Cartier-Bresson's photographs in the world. Starting in March, after 16 amazing years in Gallery A7 at Bergamot Station, Fetterman is expanding to a larger, beautiful, 3,200-square-foot space, Gallery A1, and will open with an extraordinary exhibition, "Elliott Erwit: Classics."

Getting the most out of wall space was relative newcomer **Smith Anderson North/San Anselmo, CA**, established in 2004, which maintains an ac-





*The La Brea Matrix at Schaden*

tive exhibition schedule by creating shows by established and emerging artists, primarily from the San Francisco Bay area. Emphasis is on 20th-century and contemporary fine art photography and photo-based art, as well as contemporary painting, sculpture, and works on paper. **Stefan Kirkeby** is a delight to talk to and enthusiastic about the work the gallery handles with its emphasis on California artists.

**Paul Kopeikin Gallery**/Culver City, CA, returned this year with a lineup of artists including **Steve Fitch**, Garry Winogrand, and Marion Post Wolcott, with attention to Ansel Adams-inspired photographer **Mitch Dobrowner's** *Bear's Claw, Moorcroft, Wyoming*, 2010. **J.J. Heckenhauer**/Germany; **Gitterman Gallery**/New York; **Phaidon**/New York; **Monroe Gallery of Photography**/Santa Fe, NM; **photokunst**/Friday Harbor, WA; **Louis Klaitman**/Berkeley, CA; **Gallery 19/21**/Guilford, CT; **Cordon Potts Gallery**/San Francisco; **JoAnne Artman Gallery**/Laguna Beach, CA; **Romer Young Gallery**/Los Angeles, **Kaycee Olsen Gallery**/Los Angeles; **Joel Soroka Gallery**/Aspen, CO; **Robert Tat Gallery**/San Francisco; along with **Select Vernacular Photographs**/**Norman Kulkin** also came onboard to celebrate Stephen Cohen's 20th anniversary photo i.a.. Fittingly, the Stephen

Cohen Gallery showed **Josef Hoflehner's** images, *City of Angeles* and *L.A. Metro, Los Angeles*, 2009.

At **Schaden**/Los Angeles, *The La Brea Matrix* (published by the **Lapis Press** and Schaden.com) reappeared this year with the presence of Stephen Shore, one of photo i.a.'s opening reception honored guests. Other crowd-pleasers were **Nazraeli Press**, **Artbook | D.A.P.**, **Aperture Foundation**, and **El Nopal Press**.

**21st Editions** presented *Listen: Herman Leonard and His World of Jazz*. The portfolio includes an introduction by Quincy Jones; an afterword by Steven Albahari; more than 60 iconic photographs of jazz greats such as Louis Armstrong, Duke Ellington, Dizzy Gillespie, Billie Holiday, Charlie Parker, and many others; and twelve platinum prints.

Photographer **Luther Gerlach**, owner and operator of the world's largest mammoth wet plate collodion camera photographed the exterior of the Santa Monica Civic Center and created on-site 22"x30" ruby and blue glass wet-plate collodion plates.

I followed two collecting seminars: one with **Weston Naef**, independent author/curator and founding curator of the Getty's Department of Photographs, who partnered with collector **Michael Wilson**. Together they covered why curators and collectors buy work and exchanged informative dialogue about recognizing value and authenticity of photographs today. ("Felice Beato: A Photographer on the Eastern Road," is on view at the Getty through April 24, 2011. In 2007, the Getty Museum acquired a substantial collection of more than 800 photographs by Beato, a partial gift from the **Wilson Centre for Photography**. That acquisition is the impetus and foundation for the exhibition.) The other early morning collecting seminar I attended was with **Julie Rose Novakoff**, principal of **Nova Fine Art, LLC**, who had an inspiring, young, contemporary view of work and artists today. I find the collecting seminars one of the most valuable sessions, a chance to view and gain knowledge firsthand and often an opportunity to meet a gallery owner who may describe a more in-depth, artist background.

There was a lot going on, from the Child's Collecting workshop, **Center's** portfolio reviews at the Doubletree Hotel, lecture series, parties, and nighttime exterior Civic Center wall videos. It is truly worth the \$20/day pass or \$30 three-day pass

photo l.a. admission fee to visit a space dedicated to photography of all styles housed under one roof with galleries from around the globe. Congratulations to everyone on presenting a successful photo l.a. XX. Next on the photo expo agenda: the AIPAD Photography Show New York, March 17–20.

**Classic Photographs Los Angeles  
January 14–17, 2011**

**Helms Daylight Studio, Los Angeles**

[richardmoorephoto.com/photopages/CPLA2011-2.html](http://richardmoorephoto.com/photopages/CPLA2011-2.html)

The Friday, January 14th opening reception of the second annual **Classic Photographs Los Angeles** at **The Helms Daylight Studio**, Helms Bakery Complex, Culver City, CA, was a successful event for all the exhibitors, who included **Joseph Bellows Gallery**, La Jolla, CA; **Michael Dawson Gallery**, Los Angeles, CA; **Etherton Gallery**, Tucson, AZ; **Charles A. Hartman Fine Art**, Portland, OR; **Steven Kasher Gallery**, New York, NY; **Lee Gallery**, Winchester, MA; **Carl Mautz Vintage Photographs**, Nevada City, CA; **Richard Moore Photographs**, Oakland, CA; **Scott Nichols Gallery**, San Francisco, CA; **William L. Schaeffer/Photographs**, Chester, CT; **Andrew Smith Gallery**, Santa Fe, NM; **Weston Gallery**, Carmel, CA; and **Stephen White Associates**, Los Angeles, CA.

Soon after the first Classic Photograph Exhibition, held in January 2010, at the Dawson's Book Shop, Michael Dawson moved the Hancock Park business to his home office. There he continues to specialize in rare books (especially Californian), fine art photography, and historical photography of California and the Southwest, as well as appraisal services. It's interesting to note, for those unfamiliar with the background, that the bookshop has been in the family since 1905, started in downtown Los Angeles and settled in Hancock Park in 1968. Michael, a third generation Dawson continues the shop's established growth.

I stopped by the reception this year and enjoyed seeing curators, collectors, and gallery owners sift through bins of classic, matted photo images in archival sleeves. Will they find a special gem to either hold dear or sell in the future? Glad to see something I have my eye on is still obscurely hidden in the bin. Good to see Richard Moore, Carl Mautz, and Michael Dawson, and I met William Schaeffer from Chester, Connecticut, who is back at a California show for the first time since 2006.



*Stephen White at Classic Photographs Los Angeles*

Photos were selling! The focus was on small-scale 19th- and 20th-century, European, American, and Asian images. Work by Atget, Brady, Teske, Adams, Hosoe, Muybridge, Cunningham, Moriyama, Bernhard, Weston, Watkins, and Kertész, plus vernacular photographs and out-of-print books could be examined and appreciated.

Advantages for the dealers to participate in this event are twofold: the price of space is right and it's a specific audience, interested in vintage or historical work. It actually allows the dealer a little more room to make good deals because the overhead is lower compared to the broad-audience, larger-attended events. The price range is wide, from mid-hundreds to thousands. So there's something for everyone. Seems like most dealers had a good two days and look forward to next year's third annual Classic Photographs Los Angeles.

**16th Annual Los Angeles Art Show  
January 19–23, 2011**

**Los Angeles Convention Center**  
[www.laartshow.com](http://www.laartshow.com)

**The Sixteenth Annual Los Angeles Art Show 2011**, the centerpiece of the citywide Los Angeles Arts month, titled "From Rembrandt to Ruscha and Beyond," took place from January 19 to 23. Over 100 prominent galleries from around the globe featured painting, sculpture, works on paper, photography, and video.

**Kat von D** (star of **LA Ink**) hosted the Wednesday Night Premiere Party. Proceeds from the event will enable **The Art of Elysium** program to bring arts to critically ill hospitalized children, and increase the number of school children who visit the **Getty** through the Getty Museum's Education Department's Title One bus transportation program.

The evening pulsated with excitement and entertainment, great food, and art for the 5,000-plus attendees. Flamboyant **Cirque du Soleil** performers roamed the convention center isles, greeting people and promoting the upcoming move to their new permanent home, Hollywood's Kodak Theatre, opening summer 2011 with the production "Iris: A Journey Through the World of Cinema." More than 50,000 visitors (the organizers claimed) enjoyed gallery presentations, onsite street art painters, lectures, workshops, book signings, and several private parties.

Legendary street artists **Retna**, **El Mac**, **Mear One**, and **Kofie** using aerosol cans, painted on-site murals on 12'x12' and larger canvases. (A week earlier, Retna created the graphic backdrop for the **Rivera & Rivera** gallery at photo 1.a.) Fueled by the Oscar-nominated documentary *Exit Through the Gift Shop*, directed by famed UK stencil artist **Banksy**, and **Shepard Fairey's** Obama "Hope" poster and unlicensed use of Associated Press photographer **Mannie Garcia's** photo — you have one of the most popular and controversial art forms today: street murals, cutting-edge, guerilla-art-turned-big-business. After a two-year battle, the Fairey/Garcia infringement case against Fairey was settled in mid-January with both parties agreeing to share profits of future sales of the image. "I respect the work of photographers, as well as recognize the need to preserve opportunities for other artists to make fair use of photographic images.... I often collaborate with photographers in my work, and I look forward to working with photos provided by the AP's talented photographers," Fairey was quoted as saying.

"Rarely/Unseen" images by Henri Cartier-Bresson from **Peter Fetterman's** private collection was a stunning group of more than twenty years of work during the time Peter was the photographer's primary gallery in the United States. Several Cartier-



Cartier-Bresson at Peter Fetterman Gallery



Shepard Fairey

Bresson images were also on display at the patron after-party at the new Ritz Carlton Hotel, 51st floor, where street artists decorated the suite with wall murals. Shepard and Amanda Fairey hosted the event while Shepard entertained everyone as the DJ of the evening.

**Amstel Gallery/The Netherlands** showcased **Mel Bagshaw's** *Doll Face* series, photo in epoxy and **Patricia Steur**, color and black-and-white celebrity portraits. **Skotia Gallery/Santa Fe**, which had a booth at photo 1.a., had one here, too.

**Jim McHugh's** large-format, Polaroid prints of Los Angeles were shown at **Timothy Yarger Fine Art/Beverly Hills**. **Alex Guofeng Cao** was featured at **Guy Hepner Contemporary/Los Angeles**. *Decompose*, *Recompose*, *Resurrect*, oversized main images and the armies of tiny images that compose them are specifically paired to create a dialogue in images entitled *Jackie vs. JFK II*; *Warhol vs. Mao*, *After Mapplethorpe*; *Brigitte Bardot vs. Eve*, *Creation of Eve*; and others.

**Fred Lyon's** black-and-white images were represented by **Modernbook Gallery/San Francisco**. **53 Art Museum**, a new avant-garde, contemporary art institution located in Guangzhou, China, presented an exhibition of three cutting-edge artists: **Feng Feng**, **Qin Jin**, and **Liu Qingyuan**. Feng Feng's work includes thirty-five pieces of human specimen photos and three sculptures.

**Westwood Gallery/New York**, exhibited **Douglas Kirkland's** *Coco Chanel, Paris*, 1962 images, editions of 24, paper size 20"x24". Speaking of the Westwood Gallery, artist **David Datuna** had an installation of smashing plates. It was visually interesting and the sound of plates crashing into a kitchen stove, a refrigerator, and a pile of previously smashed plates was very oddly interesting.

One of my favorites was **Isabel Muñoz** at **SEINE 51 Gallery/Paris**. Muñoz captures the



movement of body and soul. Her black-and-white photos are a study of toreros, dancers, and warriors. SEINE 51's artist roster includes French photographer **Sophie Elbaz**; **Margarita Gonzalez**, Spain; **David Hamilton**, UK; **Jeff Cowen**, USA; and many others.

An impressive and unique move by the show's promoters was to add mobile technology in the way of a free iPhone app to enable more interactivity between visitors and exhibitors. The state-of-the-art app allowed visitors to point their iPhone at any registered artwork exhibited at the fair and instantly receive extensive information on an artist and piece; add their own notes; bookmark for later; share with a friends via Facebook, Twitter and email; take the fair home with them; and contact the gallery!

**Art Los Angeles Contemporary**  
**January 27–30, 2011**  
**The Barker Hanger, Santa Monica**  
[artlosangelesfair.com](http://artlosangelesfair.com)

**Art Los Angeles Contemporary** included lots of video, performance art, and installations, including photography. This year the fair stepped up its production from the Pacific Design Center to Barker Hanger in Santa Monica. The fair presented 70 international blue-chip and emerging galleries from around the world: Athens, Berlin, Dublin, Düsseldorf, London, Moscow, Milan, Madrid, Oslo, Seoul, and New York, as well as a strong showing of galleries from Los Angeles and a sprinkling from Boston to Seattle to Chicago and Miami.

One of the things I like about **Tim Fleming's** Art Los Angeles Contemporary program is its youthful cutting-edge work. One of the biggest contenders there was **ACE Gallery**/Beverly Hills, which plans to open in a new location in New York City in the spring. They have a long history and have also exhibited at photo l.a., where their almost warehouse style — stacking images against tables — at the time didn't fit so well with the traditional photo galleries. ACE handles large work: **Gary Lang's** large circle spectacularly dominated the space.

**Liz Glynn** designed *Verse | Chorus | Verse*, the stage for readings, music, and performances. It was a large-scale installation constructed out of discarded art shipping crates and based on the architecture of ancient Greek amphitheaters. In between performances, people gathered with friends and enjoyed the unique seating arrangement.

Special programs included, "X-TRA, 1 Image 1 Minute," the live presentation of the ideas and

anecdotes tied to each image, ranging from funny to poignant to historically iconic. Fifty artists, curators, and members of the art community each presented a significant photograph of their choosing for one minute. Hosted by **Creative Artists Agency (CAA)** in conjunction with Art Los Angeles Contemporary, the event benefited **LACMA's Modern and Contemporary Arts Council** and the **Art Here and Now** initiative.

It was good to see the presence of **LACE** (Los Angeles Contemporary Exhibitions). Founded in 1978 by a small group of artists, LACE has nurtured not only several generations of young artists, but also newly emerging art forms such as performance art, video art, digital art, and installation-based work. Many of the artists that LACE has supported over the years, once unknown, have gone on to become influential and admired individuals in their field, including **Laurie Anderson**, **John Baldessari**, **Barbara Kruger**, **Ed Ruscha**, and **Bill Viola**. LACE takes on social commentary within their artist roster.

The most interesting for me was **Gasser Grunert Gallery**, New York, which handles **VALIE EXPORT**, an extraordinary mixed-media, feminist artist from Austria. Born Waltraud Lehner, in Linz, Austria, in 1940, VALIE, in 1966 took the name VALIE EXPORT as an artistic concept and as



*VALIE EXPORT at Gasser Grunert Gallery*

a logo (spelled with all upper case letters). EXPORT uses her own body in combination with film, photography, video, and now digital technology. Her work confronts the conformity of social politics, especially about women. When viewing some of VALIE'S photo work I'm somehow reminded of French avant-garde photographer Florence Henri. EXPORT has shades of avant-garde content and style, but stands on her own for her sexual "in you face" feminist social commentary, which is very well done with her explosive installations and video.

Among a number of other galleries that showed photo-based work was **Gavlak Gallery**/Palm Beach, FL, which exhibited **Lisa Anne Auerbach's** torn Epson Ultrachrome prints.

**Allegra LaViola Gallery**/New York presented **Jennifer Catron & Paul Outlaw's** performance installation accompanied with photographic archival inkjet prints. Their performance was a life-size frame positioned on a kelly green wall. There Catron & Outlaw created interactive scenarios with each other within the frame itself, in barely noticeable slow movement. The rest of the gallery had large digital prints of their work.

**Gallery Luisotti**/Santa Monica, hung **John Divola's** *As Far As I Could Get (10 Seconds) R02F09B*, 1996/1997, Ultrachrome pigment print 64"x44". Gallery Luisotti also carried **Catherine Wagner. Quint Contemporary Art**/La Jolla showed photo-based installation work.

**Regina Gallery**/London/Moscow exhibited French artist **Claire Fontaine**, who they are exhibiting simultaneously in London and Moscow through March. Fontaine's *Fighting Gravity* video and digital prints aim to approach the threatening magma deposited inside our lives by the recent economic crisis.

The Los Angeles January art month seemed prosperous for many. This year stars sited were MOCA director **Jeffrey Deitch**, **Brad Pitt**, **Roseanne Barr**, **Julian Michaels**, and **Neil Patrick Harris**, along with various producers, directors, art lovers, and other collectors. Most reports across the board claimed good sales. Los Angeles is expanding its arts base. The City of LA, with its limited budget, does it's best to show support for all art media. Billionaire, art-collector **Eli Broad** will open his new Broad Museum, a \$130 million structure in early spring 2013. Broad's 2,000-piece art collection includes work by notables like John Baldessari, Jeff Koons, and Cindy Sherman.

All in all January is a great month to visit Los

Angeles. The 20th anniversary photo l.a. XX is always special because of its predominately photographic content. The second annual Classic Photography boasted bins filled with treasured 19th- and 20th-century prints. The 16th Annual Los Angeles Art Show presented premiere galleries from around the world showcasing the best of the best in painting, sculpture, and a sprinkling of photography. Finally at the end of the month the second annual Art Los Angeles Contemporary, with a concentration on cutting-edge installation, photography, painting, and sculpture made its mark.

And a new show is coming: **The Los Angeles Contemporary Art Forum** is scheduled to open Friday, September 30, 2011, and will run through Monday, October 3, 2011 — 75 galleries in over 50,000 square-feet of the L.A. Mart building in downtown Los Angeles.

Jean Ferro

[www.JeanFerro.com](http://www.JeanFerro.com)

[www.WomenInPhotography.org](http://www.WomenInPhotography.org)



## LACMA AND GETTY ACQUIRE MAPPLETHORPE ARCHIVE

The **Los Angeles County Museum of Art (LACMA)** and the **J. Paul Getty Trust** have announced their joint acquisition of art and archival materials by or associated with Robert Mapplethorpe. The vast majority of the acquisition comes in the form of a generous gift from the **Robert Mapplethorpe Foundation**, and the remainder from funds provided by **The David Geffen Foundation** and the **J. Paul Getty Trust**.

This significant acquisition establishes Los Angeles as the center for the study of Mapplethorpe, gathering in one location the finest and most representative body of the artist's work in conjunction with the definitive collection of related archival materials. The acquisition covers more than 2,000 works of art by the artist, including a print of virtually every photograph he editioned in silver gelatin, a large number of Polaroid works and unique works, artworks by Mapplethorpe's contemporaries and the richest and most extensive documentation of his career, including personal correspondence with significant cultural figures of the period.

The J. Paul Getty Museum and LACMA will add well over 2,000 jointly owned works of art





**Robert Mapplethorpe:** *Self Portrait*, 1980, gelatin silver print (Jointly acquired by LACMA and The J. Paul Getty Trust. Partial gift of The Robert Mapplethorpe Foundation; partial purchase with funds from The David Geffen Foundation and The J. Paul Getty Trust. © Robert Mapplethorpe Foundation. Used by permission.)

to their collections, and a substantial archive will reside at the Getty Research Institute. LACMA and the Getty are planning a collaborative series of monographic exhibitions, and additional plans are currently being developed to show and publish the work in the future.

This acquisition marks the first time that LACMA and the Getty have acquired jointly, and initiates a new collaboration for exhibitions, loans and scholarly exchange. “We are thrilled to partner with the Getty on this acquisition, which grows an already significant investment by both institutions in collecting photography while also furthering the collaboration between our two Los Angeles institutions,” said **Michael Govan**, LACMA’s CEO and Wallis Annenberg Director.

The LACMA portion of the purchase was made possible by a generous gift from The David Geffen Foundation. “I am extremely happy to support this acquisition of artwork and papers by one of the most significant artists of the twentieth century,” commented **David Geffen**, “and to add to Los Angeles’s stature as one of the most important centers for photography in the world.”

“We are very grateful for the generosity of the **Robert Mapplethorpe Foundation** in making this extraordinary art and archival material available here in Los Angeles,” said **Deborah Marrow**, interim president and CEO of the J. Paul Getty

Trust. “This collaboration is a great example of the strength of the collegial relationships among the art institutions in LA.”

“The Getty Museum is particularly pleased to add these works by Mapplethorpe to our photographs collection, the origins of which lie in the 1984 acquisition of the Sam Wagstaff collection,” adds **David Bomford**, acting director of the J. Paul Getty Museum. “Both Mapplethorpe and Wagstaff contributed greatly to the field of photography, and adding Mapplethorpe’s work to Wagstaff’s collection is a fitting tribute to them both. The acquisition also supports our philosophy of collecting individual artists in depth, so the chance to share a substantial part of Mapplethorpe’s oeuvre with LACMA is a wonderful opportunity for us.”

At the **Getty Research Institute**, the Mapplethorpe archival material joins the archives of Wagstaff, the noted curator and collector who was the artist’s partner, and Harry Lunn, the prominent photography dealer who published Mapplethorpe’s X, Y and Z Portfolios. “Because of their depth and breadth, these materials will stand not only as the primary resource on Mapplethorpe, but as a repository for research on a wide variety of topics, including the growing acceptance of photography as an art form and the enormous changes in the art market in the latter part of the 20<sup>th</sup> century,” said **Thomas Gaetgens**, director of the Getty Research Institute.

**Michael Ward Stout**, the Mapplethorpe Foundation’s president, explained that: “This remarkable acquisition, which is still being appraised but is conservatively valued at well in excess of \$30 million, had its inception three years ago, when I was visiting my longtime friend Michael Govan and happened to mention that the Mapplethorpe Foundation was considering a select few institutions as candidates to house the Mapplethorpe archive. ‘Why not us?’ was the immediate response from Michael, who knew our collection thoroughly from his Guggenheim days. After much discussion, it became clear that an ideal arrangement, if it could be achieved, would be for LACMA to work with the Getty as its partner. After Michael arranged meetings with key people at the Getty Museum and the Getty Research Institute, everything began to fall into place. We are delighted that the uniquely complementary resources of two of Los Angeles’ leading cultural institutions have come together in a collaboration that we believe benefits not only the Mapplethorpe Foundation but the Getty, LACMA, and scholars

and visitors from around the world — especially as it enables Mapplethorpe to become part of the vibrant center of contemporary art and scholarship that Los Angeles has become. We are grateful to the many gifted curators, administrators, advisors and trustees who have worked hard to bring the acquisition to fruition.”

The Mapplethorpe archive is representative of the artist’s entire career and legacy, and has the potential to act as a conduit to larger research topics about art in the 1980s, the confluence of cultural and political debate, and its interpretation through subsequent generations of artists such as Catherine Opie, Glenn Ligon, Elizabeth Peyton, and others.

The archive is vast, containing almost 2,000 examples of editioned Mapplethorpe prints; over 200 unique works by Mapplethorpe (drawings, hand-painted collages and assemblages, some of which combine found objects with photographs or Polaroids), approximately 1,100 uneditioned silver gelatin prints, 100 Polaroid works, 120,000 negatives with 6,000 related contact sheets covering the artist’s fine-art work, portrait commissions and other photography; Mapplethorpe’s 1978 film *Still Moving* (featuring **Patti Smith**) and his 1984 video *Lady* (featuring **Lisa Lyon**); a selection of works by other artists that were owned by or otherwise associated with Mapplethorpe or his foundation (including photographs of Mapplethorpe or his artwork by contemporaries such as **Lynn Davis**); several hundred test prints and variations for editioned and non-editioned prints; and videotaped interviews with the artist.

Also included is an array of documents relating to the artist’s life and work: exhibition-related materials such as correspondence; press clippings; exhibition information; inventories; publications; documentation of the landmark 1990 Cincinnati trial (including video tapes and interviews); personal correspondence with the artist’s intimates and friends such as Patti Smith, Sam Wagstaff, John McKendry and other contemporaries; important documentation concerning Mapplethorpe’s artistic and commercial career, including original business records of his portrait commissions and commercial assignments and his editioned and unique art works; visual documentation of Mapplethorpe’s early installations, multi-media constructions and jewelry designs; over 3,500 Polaroids shot to document the composition, lighting and technical specifications of Mapplethorpe’s still lifes and portrait sittings; a complete library of exhibition catalogues and other

publications reproducing Mapplethorpe images; and comprehensive media materials covering the **NEA**, **The Corcoran Gallery of Art**, and **The Cincinnati Contemporary Art Center** controversies that arose shortly after the artist died in 1989. Most of these archival materials will reside at the Getty Research Institute.

The Robert Mapplethorpe Foundation, Inc., was established by the artist in 1988, a year before his death. In establishing the Foundation’s philanthropic mandate, Mapplethorpe targeted the two areas of his greatest concern: support of medical research in the area of HIV/AIDS, and recognition of photography as art form of equal importance with painting and sculpture.

In keeping with its founder’s wishes, the Mapplethorpe Foundation has spent millions of dollars to fund medical research in the fight against AIDS and HIV infection by establishing research and care centers at major medical facilities such as **Harvard University** and **Beth Israel** in New York.

In the field of the photographic arts, the Foundation has funded numerous publications on photography, supported exhibitions and acquisitions at various art institutions and provided grants—in the form of funding or gifts of original Mapplethorpe works—to qualified art institutions, ranging from the world’s major art museums to small university galleries.

In addition to its charitable work, the Foundation works to maintain Mapplethorpe’s artistic legacy by organizing and/or lending to Mapplethorpe exhibitions around the world, preserving his archive of vintage editioned prints, strictly maintaining and, if necessary, completing the editions he established during his lifetime and placing his work in important museum collections around the world.

The Foundation retains extensive holdings of Mapplethorpe works, both editioned and unique, and will continue to make sales of art to fund its charitable endeavors, to lend and donate Mapplethorpe works in support of exhibitions and museums around the world and to manage and license the Mapplethorpe copyrights and other intellectual property.

The J. Paul Getty Museum has also acquired nine photographs by two important South African photographers, **Pieter Hugo** and **Zwelethu Mthethwa**. Five photographs are from Hugo’s “Permanent Error” series, which documents the people and landscapes of a technology dump in Ghana, and two photographs from Mthethwa’s “Interiors”

series that shows citizens at home in the townships around Cape Town, and his “Sugar Cane” series, which heroically portrays sugar cane workers in South Africa. All nine photographs were acquired through the support of the Getty Museum’s Photographs Council.

“These acquisitions, by two of the most influential artists in South Africa today, represent big strides in diversifying our contemporary holdings,” explains Judith Keller, senior curator of photographs at the Getty Museum. “I am thankful to the Photographs Council, not only for their continued support in making such acquisitions possible, but for furthering the expansion of the Getty Museum’s collection into new areas.”

The Getty Museum’s Photographs Council is a group of individuals united by their passion for photography that assist with the development of the Museum’s collection and related special projects. Over the last few years, the Photographs Council has made several important acquisitions for the Getty including key works by international photographers, such as Simryn Gill (Singaporean, born 1959), a set of sixteen photographs comprising the series *Forest* (1996–1998); Candida Höfer (German, born 1944), *Herzogin Anna Amalia Bibliothek Weimar II* (2004); Daido Moriyama (Japanese, born 1938), a group of eight photographs made between 1995–2006; and Vik Muniz (American, born Brazil 1961) *Saturn Devouring One of His Sons (after Francisco José de Goya y Lucientes)* (2005).



## **THE POLAROID COLLECTION: THE PENULTIMATE CHAPTER?**

### **Polaroid Collection: Done Deals**

On January 27, 2011 I received news of the outcome of the January 24–25 sale of the remainder of the Polaroid Collection. By the deadline, 5 p.m. CST on January 24, Minnesota Bankruptcy Court Trustee John R. Stoebner had received no competing bids on the two segments of the collection for which he had offers in hand. So, the next day, the Court approved their sale to those buyers.

The so-called “Acquired Assets” — the bulk of what’s left, all the 10,000 or so photographs (inexplicably called the “Artex Photographs”) remaining in the Somerville, MA, storage facility, plus some miscellaneous furniture that I assume has functioned as storage equipment for the collection — were sold to Perle Holdings Inc., for

\$1,275,000. As indicated in **a previous post**, the agent for the mysterious entity called Perle Holding was one Nathan Bruckner, somehow connected to a Luxembourg-based entity named Eastbridge N.V. (or Eastbridge B.V.). Perle Holdings indicated, in the document accompanying its bid, that it plans to create a “museum quality space...provid[ing] display and study opportunities with respect to the Acquired Assets for both general interest and scholarly audience, as well as a continued resource in photography, motion pictures, technology and books” inside 20 Exchange Place, a high-end residential/commercial structure that Eastbridge has partnered in renovating in the Wall Street district of New York. Sounds like a perfect match, eh? (**See the court order finalizing this deal here.**)

The approximately 4,476 photographs now in the Musée de L’Elysée in Lausanne, Switzerland (called the “Swiss Photographs” by the court) were sold to WestLicht-Peter Coeln GmbH for \$755,000. The notice of hearing for the sale of the Swiss photos states that this purchaser is an entity formed by former advertising photographer Peter Coeln, director of the the **WestLicht Schauplatz Museum** in Vienna, Austria. So these works will leave the Musée de L’Elysée and enter the WestLicht museum’s collection — they weren’t bidding (as I speculated incorrectly in that earlier post) on behalf of the Lausanne repository.

The purchaser has stated that the “Swiss Photographs” will be a centerpiece of the WestLicht Schauplatz Museum’s tenth anniversary in summer of 2011. The purchaser intends to offer traveling exhibitions of the collection, and to publish a book in partnership with The Impossible Project. (**See the court order finalizing this sale here.**)

While I consider it a plus that this chunk of the collection has ended up in the hands of a museum committed to drawing exhibitions and publications from it and otherwise making it accessible, its loss constitutes a blow to the Musée de L’Elysée. That institution accepted this section of the Polaroid Collection in good faith, given assurances that it would become a permanent part of the Musée’s holdings. On that basis, and with no further subsidy from Polaroid, the Musée stored, insured, conserved, and catalogued those roughly 4,500 works for almost two decades. That in itself represents a substantial financial, sweat-equity, and in-kind investment in the collection.

The Musée also sought and found funding and other forms of sponsorship for exhibitions



and publications drawn therefrom that enhanced considerably the market value of this part of the collection, and the Polaroid Collection as a whole. That too represents a significant investment. Ripping that material out of the Musée's holdings summarily, without compensation, constitutes an act of bad faith — even if the Minnesota Bankruptcy Court's handling of it is obligatory, and done by the books. It also serves as a cautionary tale; with this as an example, I'd warn other institutions to be extremely wary of long-term loans with promises of eventual donation that don't include ironclad contractual commitments.

There were no bids made on the photographs still at Sotheby's. This cluster, named the "Sotheby's Assets" by the court, had a minimum bid figure of \$556,750 during the earlier bidding period. It's my understanding that this lot includes some 685 works, among them the ones withdrawn just prior to the auction due to **the campaign to stop the auction**, those that went unsold at the auction, and presumably some others brought down from storage in Somerville to Sotheby's in anticipation of the auction but for various reasons not included therein.

I've gone through the PDF of the Sotheby's catalogue for the sale, extracting therefrom the unsold lots. This includes 108 photographs plus 4 negatives. **(Click here for a PDF file of these unsold lots with full description thereof, and click here for a PDF with thumbnails and Sotheby's original estimates. And click here for the final list of lots sold, with sale prices.)**

The following lots were withdrawn from the auction by the Trustee as a result of objections to the auction by the photographers and others. **(For this blog's reportage and advocacy in this situation, click here.)** The 38 withdrawn works:

- Lot 26, Chuck Close, "5 C (Self Portrait)" (\$50/70,000)
- Lot 145, Mary Ellen Mark, "Selected New York Portraits" (\$8/12,000)
- Lot 154, Andy Warhol, "Martha Graham" (\$2/3,000)
- Lot 170, Laurie Simmons, "Selected Photographs from The Education Project" (\$4/6,000)
- Lot 218, Joel Meyerowitz, "Selected Images" (\$1,500/2,500)
- Lot 223, Aaron Siskind, "Selected Mexican Portraits" (\$1,500/2,500)
- Lot 234, William Wegman, "Selected Figure Studies" (\$5/7,000)

Lot 445, Various Photographers, "Selected Self-Portraits" (\$2/3,000)

Lot 462, Danny Lyon, "Selected Images" (\$5/7,000)

**(For a PDF showing these lots, click here.)**

These don't add up to anywhere near 685 images — just 146, by my count. The Trustee has elected not to make publicly available any checklist of the items contained in the "Sotheby's Assets," making it difficult to discuss this group of works as an aggregate and in its separate parts. (I assume that Sotheby's, having logged in and processed all these items, could produce such a checklist easily, but I've neither seen nor heard of one.)

However, even if limited to the withdrawn and unsold images, this set clearly contains a number of items by notable names, dominated in sheer quantity by Ansel Adams. Their selection for the auction (or at least for consideration therein) by Sotheby's experts gives them a certain level of certification in regard to value and marketable condition. Be that as it may, these works — excepting those withdrawn to mollify the protesters — failed to make the cut in various ways. Sotheby's presumably considered those that the house opted not to include in the auction as less marketable than those it did put on the block. The ones that failed to sell were offered but clearly rejected by the market on a lot-by-lot basis.

Now the entire batch, offered as an aggregate by the Trustee, has been rejected by the market yet again at the Trustee's asking price. From what I gather, the Trustee has authorization from the Minnesota Bankruptcy Court to entertain further bids on this lot. Seems logical to project that the Trustee (a) wants to conclude his dispersal of the Polaroid Collection by unloading this last batch expeditiously, (b) is prepared to negotiate downward from an asking price for which he has no takers, and (c) understands that no one is likely to give him hundreds of thousands of dollars for a pig in a poke, and is prepared to provide an inventory of the lot to prospective bidders.

So the Trustee continues to look for a purchaser for this last small cluster of works. Identifying a buyer will conclude the dispersal of the Polaroid Collection.

A. D. Coleman



## AUCTION PREVIEW

At **Phillips de Pury**'s March 8 sale, *Portrait 5, Stephen(s)*, 2009–2010, a noted work of portraiture attributed to **Stephen Colbert**, enhanced by the artistic contributions of **Shepard Fairey** who spray-painted it, **Andres Serrano**, who Sharpied it, and **Frank Stella** who glanced at it, will be offered as the first lot in the sale. The work debuted on the December 8, 2010, episode of "The Colbert Report" as part of an interview with **Steve Martin** to discuss the release of his new book *An Object of Beauty*. The portrait is being sold to benefit school arts projects through **DonorsChose.org**, an online charity designed to connect donors with classrooms in need. Watch the episode at <http://www.colbertnation.com/the-colbert-report-videos/367854/december-08-2010/steve-martin-pt--2>.

**Bryan & Page Ginns's** Spring Antique Photographica Auction Catalog is now on-line. You can go directly to the catalog at [www.rtam.com/stereographica/cgi-bin/catalog.cgi](http://www.rtam.com/stereographica/cgi-bin/catalog.cgi). The auction closes Saturday, March 5, 2011, at 3 p.m. (US Eastern Time Zone) and features over 300 lots of fine antique photographica imagery and hardware. Included in the sale are daguerreotypes, ambrotypes, tintypes, stereo views, cabinet cards, cartes de visite, union cases, autochromes, cameras, stereoscopes, precinema, optical toys, magic lanterns and slides, kaleidoscopes, ephemera, photography books and related material. The sale features live real time on-line bidding, however you must pre-register in order to bid. A 10% buyer's premium will be added to the final price of each lot. Please be sure to review all the Auction Rules / Terms and Conditions of Sale, before bidding.



## AUCTION HOUSE ROW

**Sotheby's** has announced that Paris will become the company's European center for sales of 20th Century Decorative Art & Design and Photographs. Biannual sales in each category will be held at the **Galerie Charpentier** in May and November.

From 2011, 20th Century Decorative Art & Design sales will be held exclusively in Paris. **Cécile Verdier**, European director of the 20th Century Decorative Art & Design department, will head sales and manage a European team of specialists.

In order to build on the success of the company's sales of Photographs in Paris since 2008, Paris will become the European center for sales in this field.

The European department, led by **Simone Klein**, will be based in Paris, and sales in London will cease.

Simone Klein graduated in History of Art, Classical Archaeology, German and French literature in Bonn and Paris. Having written a thesis at the **Sorbonne University** on the photographic work of Victor Regnault (1810–1878), she went on to specialize in historical photography.

Simone worked for an important photography gallery in Cologne before overseeing Photography sales in an auction house in the same city. She joined Sotheby's in 2007. A member of the French and German Society of Photography, she regularly participates in conferences on photographs.

In 2008, Simone was responsible for the sale of the final part of the Marie-Thérèse and André Jammes photography collection. In 2009, Sotheby's Paris offered 14 rediscovered photographs by Eugène Atget that represented the finest works of their type by the photographer.

The sales held at the Galerie Charpentier offer a large selection of photographs from all periods in its history (historical, vintage, post-war and contemporary). In 2009, important prices have been achieved for photographs by Helmut Newton, Robert Mapplethorpe, Irving Penn, Rudolf Koppitz and Marina Abramovich. Record prices have been established for works by Josef Sudek and Manuel Alvarez Bravo. Sotheby's November 2010 sale of Photographs realized €3.2 million, the highest result for a Photographs sale at Sotheby's in Paris.

The Spring Photographs sale on May 10<sup>th</sup> includes an important collection of works by the German photographer Heinz Hajek-Halke, which will be published in a separate catalogue. The 80 photographs — all vintage silver prints — are considered to be some of the most important ever produced by this avant-garde photographer. This collection comes directly to the market from the Heinz Hajek-Halke Foundation in Berlin. Highlights of the sale will be exhibited in New York (April 2–5), London (April 17–21) and Paris (May 5–9).



## GALLERY ROW

After several years of foundational work in the region, **Gagosian Gallery** has opened a new gallery in Hong Kong. Opening with "Forgotten Promises," an exhibition of recent paintings and sculptures by British artist Damien Hirst, **Gagosian Gallery Hong Kong** will present a roster of leading international artists and artist estates.

The new gallery is located in the historic Pedder Building at 12 Pedder Street in the heart of Hong Kong's Central district. Built in 1923, the elegant stone building is the last surviving pre-war building on the street. The flexible, light-filled galleries, designed by Caruso St John — the London-based architectural firm that has designed several other Gagosian galleries around the world — occupy 480 square meters.

Opened in 1979 in Los Angeles by **Larry Gagosian**, Gagosian Gallery now boasts eleven galleries worldwide in New York, Beverly Hills, London, Rome, Athens, Paris, and most recently, Geneva. For further information about Gagosian Gallery Hong Kong, contact 852-2151-0555, hongkong@gagosian.com or [www.gagosian.com](http://www.gagosian.com).

**Daniel Blau** writes from Munich: "It's official!

"We will open **Daniel Blau Ltd.** in London as our new international gallery space on April 7, 2011, with the exhibition "A BOMB: Pictures of Disaster.

"The director of Daniel Blau Ltd. at 51 Hoxton Square is **Brad Feuerhelm**. Brad has been in the photo field for the last 11 years, working as a dealer, a publisher, an expert, and a collector. He holds degrees in History of Art and Fine Art Photography from the **University of Minnesota**. His own company, **Ordinary-Light Photography**, which is soon to be changed to a research and discussion forum, is well known and well regarded.

"This space will be used primarily for exhibitions of photography-based art, changing approximately every four to six weeks. Invitations will be sent out by mail and/or email. Not every exhibition will be accompanied by a catalogue.

"We will frequently host discussion panels and lectures on related subjects. For these, invitations will be sent out by e-mail only.

"A new website is in the works.

"Well, what can I say other than being totally stoked and exited. This is going to be great fun and very interesting.

"There is still so much we can find out and learn about photography, how, why and when it was used. Artists using photography in the 19th century are rediscovered all the time. Photographic masterpieces are found all the time as well — not only at auction, but more often than not through dealers and private collectors. We plan to provide extensive research into the history of the medium while also retaining a commercial sensibility.

"Please check our website for any news on upcoming exhibitions, publications, fairs. Our new

internet address and telephone numbers will be posted there as well. In the meantime you can always reach us at **Galerie Daniel Blau**, Odeonsplatz 12, 80539 Munich, telephone +49 89 297342, contact@danielblau.com, [www.danielblau.com](http://www.danielblau.com).

"I am looking forward to seeing you at the opening: 5 p.m., April 7, 51 Hoxton Square, London N1 6PB."

And in between the old and the new, Blau will exhibit large Polaroids made by Ansel Adams and Chuck Close at Stand 466 at **TEFAF** (The Netherlands, details in the listings in the back of this issue). Blau explains, "In 1979, Chuck Close was one of the first to use the huge 24"x20" Polaroid camera for his art. His monumental close-ups were surprising and pioneering to contemporaries. One year later, Ansel Adams ventured into the wild with such a 'monster camera' exploring Yosemite National Park and the outskirts of Boston. The resulting pictures are not only one-of-a-kind but, as they are in color, great exceptions to his oeuvre."

After seven years running the Photographic Department at **Bernard J Shapero Rare Books**, Roland Belgrave has left and set up **Roland Belgrave Vintage Photography**. He specializes in early photographs, mainly travel and exploration related, but will branch out a little into early 20th-century material. Belgrave is based at 3 Fisher Street, Lewes, East Sussex, UK and his website is [www.rolandbelgravevintagephotography.com](http://www.rolandbelgravevintagephotography.com).

Bernard J Shapero is a leader in the area of travel and exploration, selling books, maps, first editions, color plates, etc. The Photographic Department sold some of the finest albums and collections of travel photography to private and public collections over the years.



## MUSEUM AND NOT-FOR-PROFIT ROW

"6x6x2011: Global" is the fourth exhibition of thousands of original artworks, made and donated by celebrities, international and local artists, designers, college students, and youths. **Rochester Contemporary Art Center (RoCo)** started 6x6 as a small fund-raising exhibition, but last year more than 5,000 artworks from 43 states and 22 countries were entered. This year, the goal is to collect artwork from all 50 states and add more global participation. Everyone is invited to send their artwork early; the **first 5,000** received pieces will be included in this year's exhibition. Each artwork must be 6x6 square



inches and signed only on the back, to be exhibited anonymously. All artwork will be for sale to the public for \$20 each to benefit RoCo. Artist names will be revealed to the buyer upon purchase and all artworks remain on display through July 10, 2011.

Artwork for “6x6x2011: Global” is due May 1. The work may be previewed June 1–3 at 1–10 p.m. and the exhibit will run June 4–July 10, 2011. RoCo will host an Opening Party and Artwork Sale on June 4 at 6–10 p.m., with a 7:30 p.m. raffle for buyer positions 1–20 and the opening of sales to all buyers at 8:00 p.m. Global online purchasing begins June 6 at 10 a.m. and purchased artwork and be picked up on July 10–12. For the first time, sold out artist names will be released on July 1 and cash prizes will be awarded to winners chosen by popular vote.

Rochester Contemporary Art Center is located at 137 East Avenue, Rochester, NY 14604. For further information about “6x6x2011: Global,” contact (585) 461-2222, [info@rochestercontemporary.org](mailto:info@rochestercontemporary.org), or [www.roco6x6.org](http://www.roco6x6.org).

Founded in 1861 — on Queen Victoria’s birthday — the **National Gallery of Victoria (NGV)** in Melbourne, Australia, will celebrate its 150th birthday on May 24, 2011, followed by **NGV 150 pARTy**, a festival celebrating the NGV’s history, May 28 and 29. A specially designed postage stamp in association with Australia Post, featuring works from the NGV Collection, will be issued, and a new book entitled *The NGV Story* will be published in May.

In celebration of this milestone for Australia’s first public art gallery, **Loti Smorgon**, one of Australia’s greatest philanthropists, donated an additional selection of works from her collection. The NGV also announced an array of acquisitions as part of its Masterpieces for Melbourne campaign that was launched in 2008 seeking to raise \$150 million by the Gallery’s 150th anniversary. The National Gallery of Victoria has also been undergoing major renewal for its milestone birthday and has already opened the first group of new and redesigned spaces including a new 19th century Salon space at NGV International. In May, NGV Kids Space, a Gallery designed especially for children up to age 8, will debut.

In addition, from now until April 17, 2011, the public can vote online at [mytopten.ngv.vic.gov.au](http://mytopten.ngv.vic.gov.au) for their favorite work of art in the NGV Collection. The competition, *My Top Ten*, will feature weekly prizes drawn at random as well as a mega prize for the final week. The ten most popular works will form a special NGV 150 self-guided trail that will be available on the NGV 150 pARTy weekend.

National Gallery of Victoria has two Melbourne locations: National Gallery of Victoria International at 180 St. Kilda Road, and the Ian Potter Centre at Federation Square. For further information, contact 61 3 8620 2222, [enquiries@ngv.vic.gov.au](mailto:enquiries@ngv.vic.gov.au), or [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au).

The **International Center of Photography (ICP)** has joined a list of 150 of the nation’s finest arts, cultural, and educational institutions who participate in that Bank of America *Museums on Us*® program, which provides Bank of America and Merrill Lynch cardholders free general admission during the first full weekend of every month. Other institutions that exhibit photography include The Metropolitan Museum (New York City), the Museum of Photographic Arts (MoPA, San Diego, CA), the Museum of Fine Arts Houston, Art Institute of Chicago, and the Museum of Fine Arts Boston, to name a few. To qualify for the *Museums on Us* program, Bank of America/Merrill Lynch customers simply present their credit or debit card and a valid photo ID to gain free general admission to any participating institution.

The *Museums on Us* program, now in its 14<sup>th</sup> season, has experienced major growth in recent years due to increased demand, bringing the total geographic reach to 85 cities in 29 states. For a complete listing of *Museums on Us* participating museums and other program information, visit [www.bankofamerica.com/museums](http://www.bankofamerica.com/museums). Please note that there are some restrictions and this offer is only valid the first full weekend of each month through December 3 and 4, 2011.

The **Ryerson Gallery and Research Centre**, an international center of excellence for the study, teaching, research, and public exhibition of photography, new media, and film, will have its grand public opening in September 2012. Under the leadership of Director **Doina Popescu**, the Ryerson Gallery and Research Centre will combine public exhibition of innovative work by professional Canadian and international artists, with inspiring academic research and educational opportunities. The Research Centre will be a professional facility, housing the **Black Star Collection at Ryerson University** and other collections in a museum-quality, climate-controlled environment.

Together with Ryerson University’s School of Image Arts and the Graduate Program in Photographic Preservation and Collections Management, the Ryerson Gallery and Research Centre has also become co-publisher of the journal, *Études pho-*

*tographiques*, out of Paris, France.

The Ryerson Gallery and Research Centre is part of the School of Image Arts building in the midst of the Ryerson campus in downtown Toronto. The building is currently undergoing a major renovation and transformation designed by internationally-acclaimed, Toronto-based **Diamond + Schmitt Architects**. In addition to the Ryerson Gallery and Research Centre the building will house the undergraduate and graduate programs of the School of Image Arts.

Information about Ryerson Gallery and Research Centre exhibitions and activities prior to the grand opening will be released over the coming year. The public can subscribe to Ryerson Gallery and Research Centre news and updates at [www.ryerson.ca/gallery](http://www.ryerson.ca/gallery).



## FAIRS AND FESTIVALS

The 8th edition of **Berliner Liste Fair for Contemporary Art and Photography** will take place September 29th through October 2nd, 2011, in Berlin, Germany, parallel to **Art Forum Berlin**. More than 100 international galleries, projects, and artists will show work ranging from painting, drawings, sculpture, photography, and installation art, to performance and video art. Berliner Liste expects 13,000 attendees from all over the world and coverage by 400 international journalists in all media.

For further information, contact Berliner Liste c/o the working smarter group GmbH, Auguststrasse 62, 10117 Berlin, Germany, Tel. 49 (0)30 28096115, info @ berliner-liste.org, or [www.berliner-liste.org](http://www.berliner-liste.org).

**Frederick Baldwin** and **Wendy Watriss**, Co-founders and Creative Directors of Houston's FotoFest International announced the theme and dates of **FotoFest 2012**, the 14<sup>th</sup> biennial of Photography and Photo-related Art. The event will run March 16 – April 3, 2012 and will focus on “Contemporary Russian Photography: Post-war Avant-garde to Today.” The theme will be explored through five photography, video and multi-media exhibitions of works by contemporary Russian artists. Watriss and Baldwin will collaborate with the internationally known, independent Russian curators **Evgeny Berezner** and **Irina Tchmyreva**, and their media partner, **Natalia Tarasova**, in curating the Russian exhibitions for the FotoFest 2012 Biennial.

In addition, the Russian exhibitions will be accompanied by the non-thematic, biennial “Discoveries of the Meeting Place” show of works by ten artists selected by multiple curators from the 2010 portfolio

review, The Meeting Place, and 100 independently produced exhibits by participating museums, leading commercial galleries, artist spaces and alternative venues across the city. FotoFest 2011 will also feature symposia on Russian photography, artist and curator talks, workshops for artists, gallery treks, films, book signings, and the international Biennial Fine Print Auction.

FotoFest remains active between biennials at 1113 Vine Street, Suite 101, Houston, TX 77002. For further information about FotoFest, contact (713) 223-5522, [info@fotofest.org](mailto:info@fotofest.org), or [www.fotofest.org](http://www.fotofest.org).



## AWARDS AND COMPETITIONS

The **2010 Photo Review Competition** winners, juried by **Brian Clamp**, Director of **ClampArt** in New York City, are now online at [www.photoreview.org/competition/portfolio.php/24/1](http://www.photoreview.org/competition/portfolio.php/24/1). In addition, a number of other webshows drawn from the work of other entrants can be seen at [www.photoreview.org/competition/CompEntries.php/2010](http://www.photoreview.org/competition/CompEntries.php/2010). Winning entries from Photo Review Competitions 2002–2009 can also be seen online at the competition page of the website.

For further information about The Photo Review and The Photo Review Competition, contact Stephen Perloff at (215) 891-0214, [info@photoreview.org](mailto:info@photoreview.org), or [www.photoreview.org](http://www.photoreview.org).

**Forward Thinking Museum (FTM)**, which “exists solely in virtual space,” holds juried quarterly photography and video contests in two categories: “artist” and “student.” **Ulf Lundin** won the fourth quarter 2010 competition for his series “Still Films.” The judging panel chose **Jeffrey Aaronson**, winner in the 2010 first quarter of the photography contest, as the Annual Artist for 2010 and recipient of the \$15,000 cash prize. Aaronson's images are part of his “Borderland” body of work that explores the cultural and physical landscape along the US–Mexican border.

At the end of each year, the jurors evaluate the works of all FTM collaborating artists, including all quarterly contest winners and all artists featured in shows on the site. One is chosen to receive the \$15,000 cash prize and be exhibited in a solo show on the museum site. The award is sponsored by FTM's founding organization and main benefactor, **Joy of Giving Something, Inc (JGS)**, a not-for-profit corporation dedicated to the photographic arts.

**Willis E. Harshorn**, Ehrenkranz Director of

The International Center of Photography (ICP); **Karen Sinsheimer**, Curator of Photography at the Santa Barbara Museum of Art; and **Kai McBride**, Photography and Design teacher at Columbia University and Queens College, are the current jurors for FTM's photography contest. The deadline for the first quarter 2011 contest is March 31. For further information about the Forward Thinking and its contest, contact [info@forwardthinkingmuseum.com](mailto:info@forwardthinkingmuseum.com) or [www.forwardthinkingmuseum.com](http://www.forwardthinkingmuseum.com).

The **International Center of Photography (ICP)** has announced the following recipients of the 27th Annual Infinity Awards:

- Lifetime Achievement: **Elliott Erwitt**
- Cornell Capa Award: **Ruth Gruber**
- ICP Trustees Award: **The Durst Family**
- Young Photographer: **Peter van Agtmael**
- Writing: **Gerry Badger**, *The Pleasures of Good Photographs*
- Publication: **Alec Soth**, *From Here to There: Alec Soth's America*
- Art: **Abelardo Morell**
- Photojournalism: **Adrees Latif**
- Applied/Fashion/Advertising Photography: **Viviane Sassen**

The 2011 honorees will be celebrated at a gala event on Tuesday, May 10, at Pier Sixty, Chelsea Piers, in New York City. Beginning May 20, 2011, the work of Erwitt and Gruber will also be featured in two major exhibitions at ICP.

Each year ICP acknowledges the work of those whose powerful images and words excite, engage, and enliven us. Since 1985, the annual ICP Infinity Awards recognize major contributions and emerging talent in the fields of photojournalism, art, fashion photography, publishing, and writing. The full range of ICP's programs, including exhibitions, education, collections, and community outreach benefit from funds raised by the Infinity Awards.

The 2011 recipient selection committee includes **Philip Gafter**, Author/Critic, New York City; **Greg Hobson**, Curator of Photographs, National Media Museum, Bradford, UK, and **Lisa Hostetler**, Curator of Photographs, Milwaukee Art Museum, Milwaukee. The Lifetime Achievement, Cornell Capa, and ICP Trustee Award honorees are selected by the ICP Board of Trustees and senior staff.

For further information about ICP and its Infinity Awards, contact (212) 857-0000 or [www.icp.org](http://www.icp.org).



## IN PASSING

### Milton Rogovin: Buffalo Troublemaker

Milton Rogovin (190–2011) was a first-generation American born to Jewish Ukrainian parents (Jacob and Dora) in New York City. He graduated from Columbia University's optometry school in 1931 as the Great Depression unsettled the world and propelled him on a path towards political awareness. Rogovin first took on the responsibility of being a "Troublemaker" by challenging unfair working conditions and defending worker rights, which led him to organize the Optical Workers Union in New York City. In 1938 he came to work in Buffalo, NY, but after picketing his boss's offices for unfair labor practices, he was fired. With union backing, he opened his own practice the following year and continued his political activities until he entered military service during World War II when he also acquired his first camera.

As the librarian of Buffalo's communist party, Rogovin was subpoenaed in 1957 and ordered to appear before the House Committee on Un-American Activities (HUAC) where he refused to name names. The next day *The Buffalo Evening News* headline proclaimed: "Rogovin Named as Top Red in Buffalo." The fallout was immediate and devastating. His children were shunned and his optometry business dropped by 50 percent. Fortunately, Milton's wife, Anne Setters, a special education teacher, resolutely stepped into this breach. She encouraged and supported Milton, allowing him to concentrate on his photography, which he did with mentoring from Minor White. Responding to an invitation from his friend, Professor William Tallmadge of Buffalo State College, Rogovin began his first significant body of work *Storefront Churches — Buffalo* (1961). This led to numerous other projects from street corners of Buffalo's West Side and the Lackawanna, NY steel mills, to fields in Chile, and coal mines in Appalachia, China, Cuba, Mexico, Spain, Zimbabwe and elsewhere.

Rogovin operated within the parameters of social documentary practice that can be traced back to John Thomson, Jacob Riis, and Lewis Hine, utilizing photography in the service of social reform. He also admired the photographs of Margaret Bourke-White and the Farm Security Administration group, especially Walker Evans, Dorothea Lange, plus the work of his friend Paul Strand. Utilizing a twin-lens Rollicflex camera, Rogovin's direct approach was relaxed and unpretentious: people posed themselves within their environment. Working as a team with his wife Anne, a driving, behind-the-scenes force,



Rogovin only asked his subjects to look at the camera, rarely making more than three exposures. He processed and printed his black-and-white materials in a simple basement darkroom and gave prints to his subjects. His vision rationally chronicles, rather than subjectively imagining, concretely representing rather than transforming his subjects. Although his photographs are implicitly political, he did not engage in mythmaking, rather he openly showed people in relation to their social and working conditions.

In the early 1970s, Rogovin began a series of portraits that featured working-class people who lived near his downtown Buffalo optical business. At the suggestion of Anne, he returned to rephotograph the same people in the early 1980s and again in the 1990s. The resulting photographs were published as *Triptychs: Buffalo's Lower West Side Revisited* (1994). This condensed time capsule, with its underlying pathos of loss, allows one to witness how these people changed and endured over time.

Milton told me, "I wanted to make sympathetic portraits of the poorest of the poor in our community that showed them as decent human struggling to get by. Most are considered *los olvidados*,<sup>1</sup> the forgotten ones, who are without a voice or power. Most people don't even know these people exist. By photographing them I bring to the attention of the general public that they are people just like us and should not be looked down upon or abused in any way. It was the poor people who interested me and I wanted to photograph. I was never interested in photographing the rich."

This kind of historical "forgetfulness" is socially dangerous, allowing us to ignore or trivialize the historical plight of those beyond our purview. Rogovin thought it was absolutely necessary to act in the here and now to remedy problems that confront us; thus his photographs look reality straight in the eye to arouse one's empathy and social conscience. This echoes Elie Wiesel statement, "The opposite of history is not myth. The opposite of history is forgetfulness."<sup>2</sup>

Commenting on the death of his father, Mark Rogovin informed me, "It is rewarding to have the mainline press and individuals from around the world send their condolences. This is what my parents referred to as 'Harvest Time,' a gathering and recognition of their combined works."<sup>3</sup> In addition to having the photographs seen in galleries and museums, his family wanted to have their efforts utilized in classrooms. For this purpose they've constructed a website, [www.MiltonRogovin.com](http://www.MiltonRogovin.com), which has a section devoted to educators in both English and Spanish.

Rogovin's photographs have been internationally admired, collected, and exhibited; they are in museum collections nationwide including the Creative Center for Photography, the J. Paul Getty Museum, the Library of Congress, and the Burchfield-Penney Art Center. Even so, Milton continued to find beauty in everyday living, such as having mural-size photographs of steel workers installed in Buffalo subway stations, holding a book signing at Wegmans food market, and regularly attending Buffalo anti-war demonstrations. As Rogovin lived to be an elderly man, many people thought of him as a kindly grandfather figure. However, this was not the case. Milton Rogovin remained a feisty troublemaker with a fine sense of humor. Milton ultimately got the last laugh, not only outliving his enemies, but also living long enough to see his work recognized by The Man who once tried to silence him.

1. This phrase came from Luis Bunuel's *Los Olvidados (The Forgotten Ones)*, a 1950 social realistic/surrealistic film.
2. Wiesel, Elie. "Myth and History," in *Myth, Symbol, and Reality*, Alan M. Olson ed. (Notre Dame: University of Notre Dame Press, 1980), p. 30.
3. Telephone conversation between Mark Rogovin and the author, February 7, 2011.

Robert Hirsch, © 2011

Robert Hirsch is the Focal Press Sponsored Speaker at the National Society for Photographic Education Conference in Atlanta, GA on Thursday, March 10, 2011 at 1:30 PM. His presentation will cover his latest book *Exploring Color Photography: From Film to Pixels, Fifth Edition* and his latest installation *The 1960s Cubed: A Visual History*, which will open this spring at both CEPA and Indigo Galleries in Buffalo, NY. For more information visit: [www.lightresearch.net](http://www.lightresearch.net).

Additional Information:

Herzog, Melanie Anne. *Milton Rogovin: The Making of a Social Documentary Photographer*, (Seattle, WA: Center of Creative Photography in association with University of Washington Press, 2006).

For a full-length interview see, "Milton Rogovin: Activist Photographer," see: [http://lightresearch.net/interviews/rogovin\\_afterimage.html](http://lightresearch.net/interviews/rogovin_afterimage.html).



## **AUCTION SCHEDULE**

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

February 23 - **Houston Center for Photography - Photographs** - 6–9:30 p.m. - HCP's Annual Benefit Print Auction at the Junior League of Houston, 1811 Briar Oaks Lane, Houston, TX 77027 - admission \$150 or \$300 (includes seated dinner and drinks, catalogue), table sponsorship available - Print Auction Exhibition at HCP: 1/21–2/19 at 1441 West Alabama, Houston, TX 77006 - for further information, contact the Houston Center for Photography, 1441 West Alabama, Houston, TX 77006, (713) 529-4755, [info@hcponline.org](mailto:info@hcponline.org), or [www.hcponline.org](http://www.hcponline.org).

February 23 - **Binoche and Giquello - André Martin Collection, Photographs** - 2 p.m. - at Drouot Riche-lieu, 9 rue Drouot, 750089 Paris, France - preview 2/22 11–6, 2/23 11–noon - catalogue online - for further information, contact 33 (0) 1 47 42 78 01, [jbinoche@wanadoo.fr](mailto:jbinoche@wanadoo.fr), or [www.binoche-renaud-giquello.com](http://www.binoche-renaud-giquello.com).

February 24 - **Wright - Post War and Contemporary Art** - noon CST - at 1440 West Hubbard, Chicago, IL 60642 or online through [iCollector.com](http://iCollector.com) or [LiveAuctioneers.com](http://LiveAuctioneers.com) - preview 2/17–23 10–5 - catalogue online 2–3 weeks before auction, or \$40, international \$50 - for further information, contact (312) 563-0020, or [www.wright20.com](http://www.wright20.com).

February 26 - **Burns Americana - Early Photography** - 10 a.m. - at the Super Auction, a multi-ring auction event, at The Washtenaw Farm Council Grounds, 5055 Ann Arbor–Saline Road, Ann Arbor, MI - for further information, contact (866) 274-3277, [adrian@burnsamericana.com](mailto:adrian@burnsamericana.com), or <http://burnsamericana.com>.

March 2–3 - **Dominic Winter Book Auctions - Vintage and Contemporary Photography and Photography Books** - 11 a.m. each day - at Mallard House, Broadway Lane, South Cerney, Near Cirencester, Gloucestershire, UK - preview 3/1–2 9–7, 3/3 starting at 9 a.m. - for further information, contact 44 (0)1285 860006, [info@dominicwinter.co.uk](mailto:info@dominicwinter.co.uk), or [www.dominic-winter.co.uk](http://www.dominic-winter.co.uk).

March 3–31 - **Online Auction: Heffel - Canadian Post War and Contemporary Photography** - at [www.heffel.com/online](http://www.heffel.com/online) - for further information, contact Heffel, 13 Hazelton Avenue, Toronto M5R 2E1 Ontario, Canada, (416) 961-6505, [mail@heffel.com](mailto:mail@heffel.com), or [www.heffel.com](http://www.heffel.com).

March 4 - **Tajan - Photographs** - 2 p.m. - at Espace Tajan, 37 rue des Mathurins, F-75008 Paris, France - for further information, contact 33 1 53 30 30 30, fax 33 1 53 30 30 55, or [www.tajan.com](http://www.tajan.com).

March 5 - **Academy of Art University - Photographs** - reception 2 p.m., live auction 3 p.m. - at Academy of Art University, 79 New Montgomery Street, San Francisco, CA 94105 - preview 3/3 9 a.m., preview party 3/3 5–7:30 p.m. - for further information, contact (800) 544-2787.

March 5 - **Page and Bryan Ginns - Antique Photographica** - ends at 3 p.m. (Eastern Time) - online at [www.stereographica.com/auctionframe.html](http://www.stereographica.com/auctionframe.html) - catalog online - for further information, contact Bryan & Page Ginns, Stereographica, 2109 County Route 21, Valatie, NY 12184, (518) 392-5805, [the3dman@aol.com](mailto:the3dman@aol.com), [www.stereographica.com](http://www.stereographica.com).

March 8 - **Phillips de Pury & Company - Under the Influence** - 2 p.m. - at 450 West 15 Street, New York NY 10011 - preview 2/25–3/7: M–Sat 10–6, Sun noon–6 - for a catalogue, contact (212) 940-1240 or [catalogues@phillipsdepury.com](mailto:catalogues@phillipsdepury.com) - for further information, contact (212) 940-1234, [undertheinfluence@phillipsdepury.com](mailto:undertheinfluence@phillipsdepury.com), or [www.phillipsdepury.com](http://www.phillipsdepury.com). Includes Stephen Colbert's portrait re-contextualized by Shepard Fairey, Andres Serrano, auctioned to benefit school arts projects through [DonorsChose.org](http://DonorsChose.org), an online charity designed to connect donors with classrooms in need.

March 9 - **Sotheby's - Contemporary Art** - 10 a.m. and 2 p.m. - at 1334 York Avenue at 72nd Street, New York, NY 10021 - preview 3/5 & 3/7–8 10–5, 3/6 1–5 - catalogue available to order online: US Domestic & Canada \$53; Latin America \$63; Africa, Asia, & Australia £34; Europe £29 - for further information, contact Jennifer Roth, Senior Vice President at (212) 606-7916, [jennifer.roth@sothebys.com](mailto:jennifer.roth@sothebys.com), or [www.sothebys.com](http://www.sothebys.com).

March 9 - **Maître Yann Le Mouël - Travel Photographs 1850–1930** - 2 p.m. - at Hôtel Drouot, Drouot Richelieu — Salle 1, 9 rue Drouot, 75009 Paris, France - for further information, contact expert Viviane Esders at 33 (0)1 43 31 10 10, esders@wanadoo.fr, or www.viviane-esders.com; during the auction 33 (0)1 48 00 20 07; or Yann Le Mouël at 01 47 70 86 36, contact@yannlemouel.com, or www.yannlemouel.com.

March 12 - **Washington Project for the Arts - Includes Photographs** - The WPA Art Auction Gala at 700 Sixth Street, an Akridge property, Washington, DC - auction \$300 per person - preview exhibition 2/19–3/12 at 700 Sixth Street, an Akridge property; exhibition preview, curators' talks, and presentation of the Alice Denney Award for Contemporary Art to William Christenberry 3/1 6 p.m., free - for further information, contact Eleanor Smitherman at (202) 234-7103 ext. 5 or esmitherman@wpadc.org, or http://wpadc.org.

March 16 - **Bonhams Knightsbridge - Vision 21** - 1 p.m. - at Montpelier Street across from Harrods, Westminster, London SW7 1HH, UK - preview 3/13 11–3, 3/14–15–4:30, 3/16 9–1 a.m. - for further information, contact Giacomo Balsamo at 44 20 7393 3867, giacomo.balsamo@bonhams.com, or www.bonhams.com.

March 23 - **Be•Hold - Photographs** - 4 p.m. - online and at Salmagundi Club, 47 Fifth Avenue (between 11 and 12 Streets), New York, NY - preview starts 3/17 at Salmagundi Club - for further information, contact Larry Gottheim at (914) 423-5802, behold@be-hold.com, or www.be-hold.com.

Through March 23 - **Capitol Galleries - 19th Century Photographs** - ends 10 p.m. EST - online at www.capitolgallery.com/CapitolGallery/catalogmain.htm - catalogue online soon or \$15 within the continental US, \$20 for all other orders - for further information, contact 617 Grand Street, Morgantown, WV 26501, (304) 241-4241, capitolgallery@sbcglobal.net, or www.capitolgallery.com.

March 24 - **Swann Auction Galleries - Fine Photographs** - 1:30 p.m. - at 104 East 25th Street, New York, NY 10010 - preview TBA - for a catalogue (\$35) or further information, contact Daile Kaplan at (212) 254-4710 ext. 21, dkaplan@swannalleries.com, or www.swannalleries.com.

March 25 - **Dorotheum - Photography** - 2 p.m. - at Dorotheergasse 17, Vienna, 1010 Austria - preview 3/18–25 - for further information, contact 431 515 600, client.services@dorotheum.at, or www.dorotheum.com.

March 26 - **Auction Team Breker - Photographica and Film** - 10 a.m. - at Otto-Hahn-Strasse 10, 50997 Köln (Godorf), Germany - for a catalogue, contact Auction Team Köln, Breker — The Specialists, PO Box 50 11 19, 50971 Köln, Germany - for further information, contact 49-2236-38 43 40, Auction@Breker.com, or www.Breker.com.

March 27 - **Florida Museum of Photographic Arts - Photo Mojo! 2011** - 5–7 p.m. - benefit event with live and silent auction at the Florida Museum of Photographic Arts, 200 North Tampa Street, Suite 130, Tampa, FL 33602 - for further information, contact (813) 221-2222 or www.fmopa.org.

March 28 – **Piasa - Russian Photos** – 2 p.m. – at Drouot Richelieu, 9, rue Drouot, 75009 Paris. Preview March 27 11–6, March 28 11–noon.

April 6 - **Sotheby's - Photographs** - 10 a.m. and 2 p.m. - at 1334 York Avenue at 72nd Street, New York, NY 10021 - preview 4/2 & 4/4 10–5, 4/3 1–5, 4/5 10–1 - to order a catalogue, call (800) 444-3709 - for further information, contact Denise Bethel at (212) 894-1149, Fax (212) 894-1150, denise.bethel@sothebys.com, or www.sothebys.com.

April 7 - **inMotion: Justice for All Women - Photographs** - cocktails, silent auction, and photo preview 6 p.m.; seated dinner and photo auction 7:15 p.m. - Annual Photography Auction and Benefit at the Sheraton New York Hotel and Towers, 811 Seventh Avenue at 53rd Street, 2nd Floor, New York, NY - \$500–\$50,000 - honoring Marion, Elaina, and Rosanna Scotto - for further information, contact InMotion, 70 West 36th Street, New York, NY 10018, (646) 442-1174, benefit@inmotiononline.org, or www.inmotiononline.org.

April 7 - **Sotheby's London - Contemporary Turkish Art** - 11 a.m. - at 34–35 New Bond Street and Bloomfield Place, London W1A 2AA, UK - catalogue available to order online: US & Canada \$53; Latin America: \$63; Europe: £29; Africa, Asia, & Australia £34 - for further information, contact Elif Bayoglu at 44 207 293 5714 or elif.bayoglu@sothebys.com, or www.sothebys.com.

April 7–8 - **Christie's - Photographs** - April 7 at 2 p.m. and 5 p.m., April 8 at 10 a.m. and 2 p.m. - at 20 Rockefeller Plaza, New York, NY 10020 - preview 4/2 & 4/4–6 10–5, 4/3 1–5 - for further information, contact Elaine Augustine at (212) 636-2330 or [eaugustine@christies.com](mailto:eaugustine@christies.com), or [www.christies.com](http://www.christies.com).

April 9 - **Phillips de Pury & Company - Photographs** - 10 a.m. and 2 p.m. - at 450 West 15 Street, New York NY 10011 - for a catalogue, contact (212) 940-1240 or [catalogues@phillipsdepur.com](mailto:catalogues@phillipsdepur.com) - for further, information, contact Vanessa Kramer, Worldwide Head of Photographs, at (212) 940 1243 or [vkramer@phillipsdepur.com](mailto:vkramer@phillipsdepur.com), or [www.phillipsdepur.com](http://www.phillipsdepur.com).

April 12 - **Casa d'Aste Boetto** - Modern and Contemporary Art and Photographs - 3:30 p.m. - at Via Garibaldi 3, 16125 Genova, Italy - preview 10/20 & 10/22–24 10–12:30 & 3–7, 10/21 10–7 and online 15 days before the auction - catalogue will be available online - for further information, contact (39)010 25 41 314, [asteboetto@asteboetto.it](mailto:asteboetto@asteboetto.it), or [www.asteboetto.it](http://www.asteboetto.it).

April 14 - **Bonhams Dubai - Photographs** - 2 p.m. - at Royal Mirage Hotel, Al Sufouh Road, Jumeirah Beach, Dubai, UAE - for further information, contact Bonhams Dubai, Villa No. 23, Beach Road, Jumeirah 1, Dubai, UAE, Guy Vesey at 971 (0) 4 344 9945 or [guy.vesey@bonhams.com](mailto:guy.vesey@bonhams.com), or [www.bonhams.com/asi/dubai](http://www.bonhams.com/asi/dubai).

April 14–15 - **Phillips de Pury & Company, London - BRIC: Work from Brazil, Russia, India, & China** - at Victoria at 9, Howick Place, SW1P 1BB London, United Kingdom - for a catalogue, contact (212) 940-1240 or [catalogues@phillipsdepur.com](mailto:catalogues@phillipsdepur.com) - for further, information, contact 44 207 318 4054, [ajacobs@phillipsdepur.com](mailto:ajacobs@phillipsdepur.com), or [www.phillipsdepur.com](http://www.phillipsdepur.com).

April 19 - **Christie's Dubai - Modern and Contemporary Arab, Iranian and Turkish Art** - 7 p.m. - for further information, contact Hala Khayat at 971 4 425 5629 or [hkayat@christies.com](mailto:hkayat@christies.com), or [www.christies.com](http://www.christies.com).

April 20 - **Christie's, South Kensington - Post-War and Contemporary Art** - 2 p.m. - at 85 Old Brompton Road, London SW7 3LD - for further information, contact Darren Leak at 44 (0)20 7752 3255 or [dleak@christies.com](mailto:dleak@christies.com), or [www.christies.com](http://www.christies.com).

April 20 - **Doyle New York - Books, Photographs, and Prints** - 10 a.m. - at 175 East 87th Street, New York, NY 10128 - preview 4/15–18 - catalogue available at (212) 427-4141, ext. 203 or [Subscriptions@DoyleNewYork.com](mailto:Subscriptions@DoyleNewYork.com) - for further information, contact Janice Youngren, Client Services, at (212) 427-4141, ext. 207 or [ClientServices@DoyleNewYork.com](mailto:ClientServices@DoyleNewYork.com), or [www.DoyleNewYork.com](http://www.DoyleNewYork.com).

April 30 - **Binoche and Giquello - Old Photographs** - at Drouot Montaigne, 15 Avenue Montaigne, 75008 Paris, France - catalogue will be online - for further information, contact 33 (0) 1 47 42 78 01, [jbinoche@wanadoo.fr](mailto:jbinoche@wanadoo.fr), or [www.binoche-renaud-giquello.com](http://www.binoche-renaud-giquello.com).



## **COURSES, LECTURES, AND SEMINARS**

**Workshops** - Historic Photographic Process Workshops - at the George Eastman House, 900 East Avenue, Rochester, NY 14607 - for further information or to register, contact Stacey VanDenburgh at (585) 271-3361 ext. 323 or [svandenburgh@geh.org](mailto:svandenburgh@geh.org), or visit [www.eastmanhouse.org/events/series/photo-workshops](http://www.eastmanhouse.org/events/series/photo-workshops).

February 22–25 - The Daguerreotype: History & Technique.

March 14–16 - Collodion Emulsion Printing-out Paper.

April 11–14 - The Carbon Print: History and Technique

February 24 - **Lectures** - Mitra Abbaspour on “Reflections in the Mirror of the Soul: Writing the History of Photography in the Middle East” - International Photography Series - 1:15 p.m. - at the South Court Auditorium, Stephen A. Schwarzman Building, Fifth Avenue at 42nd Street, New York, NY 10018 - for further information, contact (917) 275-6975 or [www.nypl.org](http://www.nypl.org).



February 24 - **Artist's Talk** - Emmet Gowin - 5:30 p.m. - at the Center for Creative Photography, University of Arizona, Fine Arts Complex, 1030 North Olive Road, Tucson, AZ 85721 - for further information, contact (520) 621-7968, oncenter@ccp.library.arizona.edu, or www.creativephotography.org.

February 26 - **Artists' Talk** - Photographers Philip-Lorca diCorcia and Robin Rhode, moderated by Curator Kristen Hileman - at The Baltimore Museum of Art, 10 Art Museum Drive, Baltimore, MD 21218 - tickets required and available in person at the BMA Box Office one hour prior to start time; limit of one ticket per person on a first come, first served basis; reservations not accepted - for further information, contact (443) 573-1700 or www.artbma.org.

March 1 - **Curator Talk and Award Presentation** - Curator talk about the Washington Project on the Arts (WPA) curated auction and presentation of the Alice Denney Award for Contemporary Art to William Christenberry - 6 p.m. - WPA at 700 Sixth Street NW, 10th floor, Washington, DC - free and open to the public - for further information, contact Eleanor Smitherman at (202) 234-7103 ext. 5 or esmitherman@wpadc.org, or <http://auction.wpadc.org>.

March 2–3 - **Conference** - The Photographic Universe: A Conference - daily 9:30 a.m. – 6:00 p.m. - at the Theresa Lang Center, The New School, 55 West 13th Street, New York, NY - free - for further information, contact Aperture at (212) 505-5555 or <http://amt.parsons.edu/2011/02/04/the-photographic-universe-a-conference>.

**Courses** - at the Sotheby's Institute of Art - New York, 570 Lexington Avenue, New York, NY 10022 - \$550/course - for further information, contact (212) 517-3929, publicprogramsNY@sothebysinstitute.com, or [www.sothebysinstitute.com](http://www.sothebysinstitute.com).

March 14, 21, 28, and April 2 (Saturday, 3–5 p.m.), 4, 11 - The Art of the Lens: Aesthetics & the Market - 6:30–8 p.m.

March 30; April 6, 13, 20, 27; and May 4 - The Art of Collecting - 6:30–8 p.m.

**Lecture, Gallery Talk, Panel Discussion** - at the Arthur M. Sackler Museum, 485 Broadway, Cambridge, MA 02138 - free for the price of Museum admission - limited space, first come first served - for further information, contact [am\\_webmaster@harvard.edu](mailto:am_webmaster@harvard.edu) or [www.harvardartmuseums.org/calendar](http://www.harvardartmuseums.org/calendar).

March 2 - **Gallery Talk** - Photographer Atul Bhalla and Curator Maliha Noorani, on “Through the Artist's Lens: Exploration of the Photographic Works of Atul Bhalla,” in conjunction with the Bhalla's installation “I Was Not Waving but Drowning” - 3:30–4:30 p.m.

March 2 - **Lecture** - Wolfgang Tillmans, on discuss past and current projects - 6 p.m.

March 3 - **Panel Discussion** - “In Conversation with Atul Bhalla” with Atul Bhalla, photographer; Sugata Bose, Gardiner Professor of Oceanic History and Affairs, Harvard University; James L. Wescoat Jr., Aga Khan Professor of Architecture, MIT; and Deborah Martin Kao, Chief Curator, Richard L. Menschel Curator of Photography, and Acting Head, Division of Modern and Contemporary Art, Harvard Art Museums - 5:30–6:30 p.m.

March 10 - **Lecture** - Maya Benton, Adjunct Curator at the International Center of Photography (ICP), on “Picturing Vishniac: Re-examining the Photography of Roman Vishniac” - 6:30 p.m. - at The Jewish Museum, 1109 Fifth Avenue, New York, NY 10028 - general public \$15, students and seniors \$12, and Jewish Museum members \$10 - for further information, contact (212) 423-3337 or [www.thejewishmuseum.org](http://www.thejewishmuseum.org).

March 10–13 - **Conference** - Society for Photographic Education (SPE) 48th National Conference — Science, Poetry, and the Photographic Image - at the Sheraton Atlanta Hotel, 165 Courtland Street NE, Atlanta, GA - fees vary depending on choices and SPE involvement - for further information, contact SPE National Office, 2530 Superior Avenue - #403, Cleveland, OH 44114, (216) 622-2733 or [www.spenational.org](http://www.spenational.org).

March 11, 12, 13, 19, 20 - **Workshop** - “So You Want to Collect Photography: Beginner Basics” with Alice S. Zimet - exact times TBA - at The Camera Club of New York (CCNY), 336 West 37th Street, New York, NY 10018 - \$350, CCNY members \$315 - for further information, contact (212) 260-9927, [info@cameraclubny.org](mailto:info@cameraclubny.org), or [www.cameraclubny.org](http://www.cameraclubny.org).

March 19 - **Panel Discussions** - Association of International Photography Art Dealers (AIPAD) at the Park Avenue Armory, Park Avenue and 67th Street New York, NY - tickets \$10, available on a first-come first-served basis - for further information about AIPAD, contact (202) 367-1158, [newyork@aipad.com](mailto:newyork@aipad.com), or [www.aipad.com](http://www.aipad.com).

“Photography Now: How Artists are Thinking Today,” with Julie Saul, Julie Saul Gallery, and photographers Sally Mann, Shirin Neshat and Alec Soth.

“Pictures into Pages: Photography Book Publishing Now,” with speakers Steven Kasher, Steven Kasher Gallery; Eric Himmel Vice President, Editor-in-Chief, Abrams; Lesley Martin, Publisher, Aperture Foundation; Nion McEvoy, Chairman and CEO, Chronicle Books; Anthony Petrillose, Managing Editor, Rizzoli; and Gerhard Steidl, Publisher, Steidl.

“New Curators/New Directions,” with Rick Wester, Rick Wester Fine Art, Inc.; Simon Baker, Curator of Photography and International Art, Tate; Roxana Marcoci, Curator, Department of Photography, The Museum Of Modern Art; Britt Salvesen, Department Head and Curator, Photography Department, Prints and Drawings Department, The Los Angeles County Museum of Art; Brian Wallis, Chief Curator, International Center of Photography; and Matthew S. Witkovsky, Curator and Chair, Department of Photography, The Art Institute of Chicago.

“The Voice of Experience: Behind the Scenes at AIPAD Galleries,” with Jill Arnold, Director of Business Development, AXA Art Insurance Corporation; Howard Greenberg, Howard Greenberg Gallery; Peter MacGill, Pace/MacGill Gallery; Yancey Richardson, Yancey Richardson Gallery; and Martin Weinstein, Weinstein Gallery.

“AIPAD and the Ipad: New Technology and Photography,” from bloggers and Facebook to Flickr and YouTube, with speakers Barbara Pollack, artist and arts journalist; Jen Bekman, Founder and CEO, 20x200 | Jen Bekman Projects; Bill Charles, Bill Charles Represents, New York; and Scott Dadich, Executive Director, Digital Magazine Development, Conde Nast.



## **TRADE SHOWS, FAIRS, AND FESTIVALS**

March - **MOP — Month of Photography Denver: Picture a Perfect Picture** - at venues throughout Denver, CO - for further information, contact RedLine, 2350 Arapahoe Street, Denver, CO 80205, (303) 296-4448, [www.redlineart.org](http://www.redlineart.org), or [monthofphotography.blogspot.com](http://monthofphotography.blogspot.com).

March 2–6 - **ADAA: The Art Show** - photography, modern and contemporary, sculpture, and American art: all periods - Art Dealers Association of America (ADAA) at Seventh Regiment Armory, Park Avenue and 67th Street, New York, NY - Th–Sat 12–8, Sun 12–6 - daily admission \$20 - Gala Benefit preview 3/1, 5:30–9:30 p.m., \$150–\$2,000, to benefit the Henry Street Settlement, (212) 766-9200 ext. 248 - for further information, contact the Art Dealers Association of America, Inc., 205 Lexington Avenue, Suite #901, New York, NY 10016, (212) 488-5550, or [www.artdealers.org](http://www.artdealers.org).

March 3–6 - **The Armory Show 2011** - at Piers 92 and 94, Twelfth Avenue at 55th Street, New York, NY - 3/3–5 noon–8, 3/6 noon–7 - admission \$30, students \$10, groups (10 or more) \$15, run of show (4 day pass) \$60, The Armory Show/VOLTA NY Pass \$40 - for further information, contact The Armory Show, Inc., 7 West 34th Street, Suite 1027, New York, NY 10001, (212) 645-6440, [info@thearmoryshow.com](mailto:info@thearmoryshow.com), or [www.thearmoryshow.com](http://www.thearmoryshow.com).

March 3–6 - **Scope New York** - at Lincoln Center Damrosch Park, 62nd Street and Amsterdam (10th) Avenue, New York, NY 10023 - 3/4–6 noon–8, 3/7 noon–6 - Th–Sun \$20, Students Th–Sun \$10, FirstView: W \$100 - FirstView for all VIPs and press or \$100 donation at the door: 3/3 3–9 p.m. - for further information, contact Scope Art Fair, 355 West 36th Street - 3rd Floor, New York, NY 10018, (212) 268-1522, [info@scope-art.com](mailto:info@scope-art.com), or [www.scope-art.com](http://www.scope-art.com).

March 3–6 - **photoNY: The Fourth International New York Photographic Art Fair** - at the Altman Building, 135 West 18th Street, New York, NY 10011 - for further information, contact (323) 937-5525, [info@photographynewyork.net](mailto:info@photographynewyork.net), or [www.photographynewyork.net](http://www.photographynewyork.net).

March 3–6 - **Pulse New York** - at Metropolitan Pavilion, 125 West 18th Street, New York, NY 10011 - 3/3 1–8, 3/4–5 noon–8, 3/6 noon–5 - admission \$20, students with valid ID & seniors \$15, group discount \$12 - press and private preview brunch 3/3 10–1 (registration required) - for further information, contact Pulse, 20 West 22nd Street, Suite 1512, New York, NY 10010, (212) 255-2327, [info@pulse-art.com](mailto:info@pulse-art.com), or [www.pulse-art.com](http://www.pulse-art.com).

March 4–April 3 - **Format — International Photography Festival: “Right Here, Right Now” Exposures from the Public Realm** - at venues throughout Derby, UK - for further information, contact 01332 290 606, [info@formatfestival.com](mailto:info@formatfestival.com), or [www.formatfestival.com](http://www.formatfestival.com).

March 11 - **New York Photo Show** - at the Lighthouse, 111 East 59th Street (between Lexington & Park Avenues), New York, NY 10022 - early admission 8–10 a.m., general admission 10–4, student & teacher admission noon–4 - early admission \$20, general admission \$10 (with discount card \$9), student & teacher admission \$5 - for further information, contact (703) 845-5555, [syager@aol.com](mailto:syager@aol.com), or [www.usphotoshows.com](http://www.usphotoshows.com),

March 17–20 - **The AIPAD Photography Show New York 2010** - more than 70 international exhibitors and lectures - sponsored by the Association of International Photography Art Dealers at the Park Avenue Armory, Park Avenue and 67th Street, New York, NY - 3/17–19 11–7, 3/20 11–6 - daily \$25, student \$10, run-of-show ticket \$40 includes a catalogue - benefit for the John Szarkowski Fund, an endowment for photography acquisitions at The Museum of Modern Art in New York City, 3/16 at 5 p.m., contact MOMA at (212) 708-9680 or [specialevents@moma.org](mailto:specialevents@moma.org) for more information - for further information about AIPAD, contact (202) 367-1158, [newyork@aipad.com](mailto:newyork@aipad.com), or [www.aipad.com](http://www.aipad.com).

March 18–27 - **TEFAF (The European Fine Art Fair) Maastricht** - art and antiques fair at MECC (Maastricht Exhibition & Congress Centre), Forum 100, 6229 GV Maastricht, The Netherlands - daily 11–7, 3/27 11–6 - per person includes one catalogue €55, “double” ticket (for 2) includes one catalogue €90, season ticket includes one catalogue €110, children 12–18 years €20, accompanied children under 12 free, catalogue €20 - for further information, contact The European Fine Art Foundation, Broekwal 64, 5268 HD Helvoirt, The Netherlands, 31 411 64 50 90, [info@tefaf.com](mailto:info@tefaf.com), or [www.tefaf.com](http://www.tefaf.com).

March 19 - **New York Show and Sale of 19th–21st Century Photographic Images** - at the Lighthouse, 111 East 59th Street, New York, NY 10022 - early admission 8–10 a.m. \$20, general admission 10–4 \$10 (with discount card \$9), student & teacher admission noon–4 \$5 - for further information, contact Steve Yager at (703) 845-5555 or [syager@aol.com](mailto:syager@aol.com), or [www.usphotoshows.com](http://www.usphotoshows.com).

March 27 – April 3 - **Connect 2011: Palm Springs Photo Festival** - at the Hyatt Regency Suites, Korakia Pensione, and The Palm Springs Art Museum, Palm Springs, CA - \$75 daily registration fee, workshops fees additional - for further information, contact Palm Springs Photo Festival, LLC, P.O. Box 69405, Los Angeles, CA 90069, (800) 928-8314, from outside the US: (310) 289-5030, [information@palmsspringsphotofestival.com](mailto:information@palmsspringsphotofestival.com), or <http://connect.palmsspringsphotofestival.com>.

April 1–30 - **MOPLA: The Month of Photography Los Angeles: “Adaptations and Reverberations: Contemporary Photography’s Ever-Changing Landscape”** - exhibitions, events, portfolio reviews, at venues throughout Los Angeles, CA - for further information, contact MOPLA Headquarters, 550 North Larchmont Boulevard, Suite 100, Los Angeles, CA, (310) 659-0122, [info@monthofphotography.com](mailto:info@monthofphotography.com), or [www.mopla.org](http://www.mopla.org).

April 21–24 - **Seoul Photo 2011** - with guest of honor nation: Czech&Slovakia at COEX B Hall, Seoul, Korea - for further information, contact [info@seoulphoto.org](mailto:info@seoulphoto.org) or [www.seoulphotofair.com](http://www.seoulphotofair.com).



## CATALOGUES & PUBLICATIONS

**Book - *The Collector's Guide to New Art Photography, Vol. 2*** - edited by Humble Arts Foundation's founders amani olu and Jon Feinstein, preface by Jon Feinstein, introduction by Vanessa Kramer, Director of Photographs, Phillips de Pury & Company - biennial sourcebook that highlights new photographic work from 100 photographers internationally - 216-pages, 174 color and 26 black-and-white illustrations, 9"x10.5", hardcover - publication date/book launch party March 4, 2011, 8 p.m. - \$49.95 plus S+H - for further information, contact Humble Arts Foundation, POB 1157, Old Chelsea Station, New York, NY 10113; (718) 928 9905, hello@hafny.org, or <http://hafny.org>.



## LIMITED EDITIONS

***Andreas Feininger: Collector's Edition*** - gelatin silver prints from negatives, in folder, with book, sheet size 50.2 cm. x 40.1 cm. - produced by the Photo Studio 13 and authorized by the Andreas Feininger Archive - €700/set of two prints or € 400 each - edition of 50 - for further information, contact Hatje Cantz Verlag, Zeppelinstrasse 32, 73760 Ostfildern, Germany, 49 711 4405-200, x.woerle@hatjecantz.de, or [www.hatjecantz.de](http://www.hatjecantz.de).

*Reed Stalk*, 1934: image 35.9 cm. x 25.5 cm.

*Dearborn Station, Chicago*, 1941: image 32 cm. x 31.8 cm.

**Ron Diorio: *Comin' Around Again*** - 111 pages, 12"x 12", hardbound, illustrated, accompanied by an archival 8"x10" print of the title image available only with the book, limited to an edition of 100 signed & numbered copies - \$500 + packing & shipping - published by Peter Hay Halpert Fine Art, 2010 - for further information, contact Peter Hay Halpert Fine Art in New York at (646) 827-9890, in Philadelphia at (215) 790-1717, or in Colorado at (970) 477-1013; contact Alexandra Nelson at [alex@phhfineart.com](mailto:alex@phhfineart.com); or visit [www.phhfineart.com/diorio\\_comin\\_around\\_again.html](http://www.phhfineart.com/diorio_comin_around_again.html).

***Cig Harvey: The Hope Chest*** - "An untraditional love story told in twelve parts. Each section has a written vignette and either a single, diptych, or triptych photograph - 24 photographs, 8"x8" archival Chromogenic prints on Kodak Endura Luster paper, mounted onto Stonehenge White - covers and pockets made from Stonehenge Pearl gray paper and inkjet vellum, book design and assembly by Cig Harvey and Claire Donnelly, wrap-around cover printed letterpress in gold by Wolf Editions, custom-made clamshell constructed by Caitlyn Thompson in the softest leather with gold leaf titling - in an edition of 15 with 2 artist proofs, all books "made with love" and numbered and signed by the photographer - edition numbers 1-5: \$4500 - for further information, contact Eunice Hurd at (617) 267-7997, [eunice@robertkleingallery.com](mailto:eunice@robertkleingallery.com) or [www.cigarvey.com/pages/books.html](http://www.cigarvey.com/pages/books.html).

***Listen: Herman Leonard and His World of Jazz*** - photographs by Herman Leonard in platinum, Introduction by Quincy Jones, Afterword by Steven Albahari - 21st Editions' newest upcoming Platinum Series title and a 2010 Lucie Award Nominee for Book Publisher of the Year - includes 9 bound platinum prints (each signed on the mount), and 3 loose platinum prints for framing: *Dexter Gordon*, *Duke Ellington*, and *Lester Young's Hat* - book bound in Japanese marbled silk and goatskin leather, signed by Herman Leonard, Quincy Jones (Introduction), and Steven Albahari (Afterword) - limited to 40 numbered copies (only 28 for sale), 10 artist's copies, and 2 publisher's copies - \$9,000 - for further information, contact (800) 965-3536, [21st@21steditions.com](mailto:21st@21steditions.com), or [www.21stphotography.com/plat\\_listen.htm](http://www.21stphotography.com/plat_listen.htm) - This is a correction of the listed posted in the October edition of *The Photograph Collector*. 21st Editions reports that only 2 copies remain.



## EXHIBITIONS OF NOTE

### Arizona

**Brett Weston and Sonya Noskowiak: *Inspired Vision*** - at the Phoenix Art Museum, McDowell Road and Central Avenue, 1625 North Central Avenue, Phoenix 85004 - (602) 257-1222 or [www.phxart.org](http://www.phxart.org) - T 10-9, W-Sun 10-5 - through March 15.



**Face to Face: 150 Years of Photographic Portraiture and Ansel Adams: Arizona and the West** - at the Center for Creative Photography, University of Arizona, Fine Arts Complex, 1030 North Olive Road, Tucson 85721 - (520) 621-7968, [oncenter@ccp.library.arizona.edu](mailto:oncenter@ccp.library.arizona.edu), or [www.creativephotography.org](http://www.creativephotography.org) - M-F 9-5, Sat-Sun 12-5 - through May 15.

## California

**Larry Fink: Hollywood Parties, 2000-2009** (February 13 - April 3) and **Elizabeth Taylor in Iran** (February 26 - June 12) - at the Los Angeles County Museum of Art (LACMA), 5905 Wilshire Boulevard, Los Angeles - (323) 857-6000, [publicinfo@lacma.org](mailto:publicinfo@lacma.org), or [www.lacma.org](http://www.lacma.org) - M-T & Th 10-8, F noon-9, Sat-Sun 11-8.

**Photographing the American West: Selections from the Permanent Collection** (through February 27) and **John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and his family foundation** (February 26 - June 26) - at Palm Springs Art Museum, 101 Museum Drive, Palm Springs 92262 - (760) 322-4800, [info@psmuseum.org](mailto:info@psmuseum.org), or [www.psmuseum.org](http://www.psmuseum.org) - T-W & F-Sun 10-5, Th noon-8.

**Exposed: Voyeurism, Surveillance, and the Camera Since 1870** (through April 17) and **Picturing Modernity and Helios: Eadweard Muybridge in a Time of Change** (February 26 - June 7) - at the San Francisco Museum of Modern Art, 151 Third Street, San Francisco 94103 - (415) 357-4000 or [www.sfmoma.org](http://www.sfmoma.org) - "Exposed" catalogue available - Th 11-8:45, F-T 11-5:45.

**Developed and Undeveloped: Photographic Landscapes** - at De Young, Fine Art Museums of San Francisco, Golden Gate Park, 50 Hagiwara Tea Garden Drive, San Francisco, CA 94118 - (415) 750-3600 or <http://deyoung.famsf.org> - T-Th & Sat-Sun 9:30-5:15, F 9:30-8:45 - through March 20.

**2011 Juried Exhibition** - at The Center for Photographic Art, San Carlos and 9th Streets, Carmel 93921 - (831) 625-5181, [info@photography.org](mailto:info@photography.org), or [www.photography.org](http://www.photography.org) - T-Sun 1-5 - through March 31.

**In Focus: The Tree** (through July 3), **Felice Beato: A Photographer on the Western Road and Photography from the New China** (through April 24), and **Brush & Shutter: Early Photography in China** (through May 1) - at the J. Paul Getty Museum, 1200 Getty Center Drive, Los Angeles 90049 - "The Tree" companion book available: *The Tree in Photographs* and "Brush & Shutter" catalogue available (\$45) - (310) 440-7360 or [www.getty.edu](http://www.getty.edu) - T-F & Sun 10-5:30, Sat 10-9.

**Extreme Exposure: Work by Clyde Butcher, Michael "Nick" Nichols, Paul Nicklen, and Donna and Stephen James O'Meara** - at The Annenberg Space for Photography, 2000 Avenue of the Stars — #10, Los Angeles 90067 - (213) 403-3000, [info@poyi.org](mailto:info@poyi.org), or [annenbergspaceforphotography.org](http://annenbergspaceforphotography.org) - W-Sun 11-6 - through April 17.

**Streetwise: Masters of 60's Photography** (through May 15), **Inside Out: Selections from the Permanent Collection** (through September 25), and **Imagine That! Photographing an Invisible World** (through January 29, 2012) - at the Museum of Photographic Arts (MoPA), 1649 El Prado, San Diego 92101 - (619) 238-7559 or [www.mopa.org](http://www.mopa.org) - T-Sun 10-5, Th 10-9.

**Botanicals: The Photography of Imogen Cunningham** - at Oceanside Museum of Art, 704 Pier View Way, Oceanside 92054 - (760) 435-3720 or [www.oma-online.org](http://www.oma-online.org) - T-Sat 10-4, Sun 1-4 - through May 22.

## Colorado

**Discoveries of the Houston Fotofest Meeting Place, Thought Objects: New ideas in Photography, and Modern Uses of Alternative Processes** - at Redline, 2350 Arapahoe Street, Denver 80205 - (303) 296-4448 - M-F 9-5, Sat-Sun 11-5 - March 11 - April 26.

**Portraits** - at The Center for Fine Art Photography (in the Poudre River Arts Center), 400 North College Avenue, Fort Collins 80524 - (970) 224-1010, [contact@c4fap.org](mailto:contact@c4fap.org), or [www.c4fap.org](http://www.c4fap.org) - M-F 9-5, Sat 10-3 - through March 19.

**Robert Benjamin: Notes from a Quiet Life** - at the Denver Art Museum, 100 West 14th Avenue Parkway, Denver 80204 - (720) 865-5000 or [www.denverartmuseum.org](http://www.denverartmuseum.org) - T–Th & Sat 10–5, F 10–10, Sun noon–5 - through May 29.

## Delaware

**Cool and Collected: Portfolios of Photographs from the Museum Collection** (through May 1) and **Fred Comegys Photographs** (February 12 – May 1) - at Delaware Art Museum, 2301 Kentmere Parkway, Wilmington - (302) 571-9590 or [www.delart.org](http://www.delart.org) - W–Sat 10–4, Sun noon–4.

## District of Columbia

**David Smith Invents** - at the Phillips Collection, 1600 21st Street NW near the Dupont Circle, Washington - (202) 387-2151, [webmaster@phillipscollection.org](mailto:webmaster@phillipscollection.org), or [www.phillipscollection.org](http://www.phillipscollection.org) - T–F–Sat 10–5, Th 10–8:30, Sun 11–6 - February 12 – May 15.

**Athlete: The Sports Illustrated Photography of Walter Iooss** - at the Newseum, 555 Pennsylvania Avenue, N.W., Washington 20001 - (888) 639-7386, [info@newseum.org](mailto:info@newseum.org), or [www.newseum.org](http://www.newseum.org) - daily 9–5, closed Thanksgiving, Christmas, and New Year’s Day - through March 31.

**Great Migrations: A Photography Exhibition** (through April 11), **The President’s Photographers: 50 Years Inside the Oval Office** (through May 1), **Beyond the Story: National Geographic Unpublished** (through June 12), and **America I AM: The African American Imprint** (through May 1) - at the National Geographic Society Museum, 1145 17th Street NW, Washington - (202) 857-7588 or [www.nationalgeographic.com/museum](http://www.nationalgeographic.com/museum) - M–Sat 9–5, Sun 10–5.

**Beyond: Visions of Our Solar System** - at the Smithsonian National Air and Space Museum, Independence Avenue at 6th Street, SW, Washington 20560 - (202) 633-2214 or [www.nasm.si.edu](http://www.nasm.si.edu) - daily 10–5:30 - through May 2.

**Close to Home: Photographers and Their Families** - at the Smithsonian American Art Museum, Eighth and F streets NW, Washington - (202) 633-7970, [AmericanArtInfo@si.edu](mailto:AmericanArtInfo@si.edu), or [www.portraitcompetition.si.edu/exhibition2009/index.html](http://www.portraitcompetition.si.edu/exhibition2009/index.html) - daily 11:30–7 - through July 24.

## Florida

**The Underwater World of Bruce Mozert** (through March 21), **Karen Glaser — The Mark of Water: Florida’s Springs and Swamps** and **Lorna Bieber — Images: Found and Lost** (through May 29), and **Stuart Rome: Signs and Wonders** (February 19 – May 13) - at the Southeast Museum of Photography, Building 100, Daytona State College, 1200 West International Speedway Boulevard, Daytona Beach - (386) 506-4475 or [www.smponline.org](http://www.smponline.org) - Regular Hours: T & Th–F 11–5, W 11–7, Sat–Sun 1–5; check for varying closed periods.

**Inside Out, Photography After Form: Selections from the Ella Fontanals-Cisneros Collection** - at the CIFO Art Space, 1018 North Miami Avenue, Miami 33136 - (305) 455-3380, [info@cifo.org](mailto:info@cifo.org), or [www.cifo.org](http://www.cifo.org) - Th–Sun 10–4 - through March 6.

**Made in Hollywood: Photographs from the John Kobal Foundation** (through March 6) and **STARE: The Pleasures of the Intensely Familiar and the Strangely Unexpected** (through March 13) - at the Norton Museum of Art, 1451 South Olive Avenue, West Palm Beach 33401 - (561) 832-5196 or [norton.org](http://norton.org) - T–Sat 10–5, Sun 1–5, second Thursday of each month 10–9.

**Robert Glenn Ketchum: A 45 Year Retrospective** (through March 8) and **In Good Hands, Selected Images From The Henry M. Buhl Hand Collection** (March 12 – April 2) - at The Palm Beach Photographic Centre Museum, 415 Clematis Street, West Palm Beach 33401 - (561) 276-9797, [cs@workshop.org](mailto:cs@workshop.org), or [www.workshop.org](http://www.workshop.org) - M–Sat, 9–6.

**Natural Fashion: Art & the Body, Photographs by Hans Silvester** - at the Florida Museum of Photographic Arts, 200 North Tampa Street, Suite 130, Tampa 33602 - (813) 221-2222 or [www.fmopa.org](http://www.fmopa.org) - T-Sat 10-5, Sun noon-5 - through April 10.

**AFRICA: Photography and Video** - at the Margulies Collection at the Warehouse, 591 NW 27th Street, Miami 33127 - (305) 576-1051, [mcollection@bellsouth.net](mailto:mcollection@bellsouth.net) or [www.margulieswarehouse.com](http://www.margulieswarehouse.com) - W-Sat 11-4 - through April 30.

**Women's Views** - at the Polk Museum of Art, 800 East Palmetto Street, Lakeland 33801 - (863) 688-7743, [info@polkmuseumofart.org](mailto:info@polkmuseumofart.org), or [www.polkmuseumofart.org](http://www.polkmuseumofart.org) - T-Sat 10-5, Sun 1-5 - catalogue available - through May 22.

**Refraction: Contemporary Art from the Harn Museum Collection** - at the Samuel P. Harn Museum of Art, S.W. 34th Street and Hull Road, Gainesville 32611 - (352) 392-9826 or [www.harn.ufl.edu](http://www.harn.ufl.edu) - T-Friday, 11-5, Sat 10-5, Sun 1-5- through August 7.

## Georgia

**Henri Cartier-Bresson: The Modern Century** - at the High Museum of Art, Georgia-Pacific Center, 133 Peachtree Street, at the corner of John Wesley Dobbs Avenue, Atlanta 30309 - (404) 577-6940 or [www.high.org](http://www.high.org) - M-Wed & F-Sat 10-5, Th 10-8, Sun noon-5 - February 19 - May 29.

**Dawoud Bey: The Emory Project** - at Visual Arts Building and Gallery, Emory University, 700 Peavine Creek Drive, Atlanta 30322 - (404) 727-6315 or <http://visualarts.emory.edu> - M-F noon-5, Sat noon-4, or by appointment - through March 5.

**The Face of America: Early Photographic Portraits from the Collections of George and Susan Whiteley** - at the Atlanta History Center, 130 West Paces Ferry Road, Atlanta 30305 - (404) 814-4000, [information@atlantahistorycenter.com](mailto:information@atlantahistorycenter.com), or [www.atlantahistorycenter.com](http://www.atlantahistorycenter.com) - M-Sat 10-5:30, Sun noon-5:30 - through March 12.

## Illinois

**Fear into Fire: Reclaiming Black Male Identity Through the Art of Tattooing** - at Columbia College Chicago, The Arcade, 618 South Michigan Ave, 2nd Floor, Chicago 60605 - (312) 369-6643 or [www.colum.edu/deps](http://www.colum.edu/deps) - M-F 9-5 - through March 2 .

**Guy Tillim: Avenue Patrice Lumumba** (through March 6), **u-n-f-o-l-d: A Cultural Response to Climate Change** (March 14 - April 23), and **Kahn & Selesnick** (through April 3) - at the Museum of Contemporary Photography, Columbia College Chicago, 600 South Michigan Avenue, Chicago 60605 - (312) 663-5554, [mocp@colum.edu](mailto:mocp@colum.edu), or [www.mocp.org](http://www.mocp.org) - M-Wed & F-Sat 10-5, Th 10-8, Sun 12-5.

**Finding Vivian Maier: Chicago Street Photographer** - at Chicago Cultural Center, 78 East Washington Street, Michigan Avenue Galleries, Chicago 60602 - (312) 744-6630 or [www.chicagoculturalcenter.org](http://www.chicagoculturalcenter.org) - M-Th 8-7, F 8-6, Sat 9-6, Sun 10-6, closed holidays - through April 3.

**Peter Fischli David Weiss: Questions, the Sausage Photographs, and a Quiet Afternoon** (through April 17) and **American Modern: Abbott, Evans, Bourke-White** (through May 15) - at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago - (312) 443-3600 or [www.artic.edu/aic](http://www.artic.edu/aic) - M-W 10:30-5, Th-F 10:30-8, Sat-Sun 10-5 - *American Modern* hardcover catalog available (\$39.95).

## Kentucky

**France Scully Osterman** - at the Art Museum at the University of Kentucky, in the Singletary Center for the Arts, 405 Rose Street (Rose Street and Euclid Avenue), Lexington 40506 - (859) 257-5716, [artmuseum@email.uky.edu](mailto:artmuseum@email.uky.edu), or [www.uky.edu/ArtMuseum/index.html](http://www.uky.edu/ArtMuseum/index.html) - T-Th & Sat-Sun noon-5, F noon-8 - February 19 - March 13.

## Louisiana

**Pictures of the Year International** - at the New Orleans Photo Alliance exhibit at the Homspace Gallery, Homspace Gallery, 1128 St. Roch Avenue, New Orleans - (504) 610-4899, photoalliance@gmail.com, or www.neworleansphotoalliance.org - opened February 12.

**Fragile Nature: Photographs by Joel Sartore** - at the Historic City Hall Arts and Cultural Center, 1001 Ryan Street, Lake Charles 70601 - (337) 491-9147, artsandculture@cityoflc.us, or www.cityoflakecharles.com/department/division.php?fDD=3-146 - M-F 10-5, Sat 10-2 - February 18 - April 23.

**Bernard Faucon: The Most Beautiful Day of My Youth** - at the New Orleans Museum of Art, 1 Collins Diboll Circle, City Park, New Orleans 70179 - (504) 488-2631 or www.noma.org - T-Sun 10-5 - through March 13.

**Birney Imes: Selections from Partial to Home — Photographs of Mississippi from the Permanent Collection** - at the Ogden Museum of Southern Art, University of New Orleans, 925 Camp Street, New Orleans - (504) 539-9600, info@ogdenmuseum.org, or www.ogdenmuseum.org - W-Sun 10-5, Th 6-8 p.m. with live music - through mid-April.

## Maine

**Unconventional Portraits: Photographs by Charles E. Moody** - at The Saco Museum, 371 Main Street (Route 1), Saco 04072 - (207) 283-3861 or www.dyerlibrarysacomuseum.org - T-Th noon-4, F noon-8, Sat 10-4, Sun noon-4 pm (June-December only) - catalogue available \$20 - through February 24.

**Weston: Leaves of Grass** - at the Portland Museum of Art, Seven Congress Square, Portland 04101 - (207) 775-6148, pma@maine.rr.com, or www.portlandmuseum.org - T-Th & Sat-Sun 10-5, F 10-9, Memorial Day-Columbus Day: M 10-5 - through March 13.

## Maryland

**Seeing Now: Photography Since 1960** - at The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore 21218 - (443) 573-1700 or www.artbma.org - W-F 10-5, Sat-Sun 11-6 - February 20 - May 15.

## Massachusetts

**Re-View** - at the Arthur M. Sackler Museum, Harvard University, 485 Broadway, Cambridge 02138 - (617) 495-9400 or www.artmuseums.harvard.edu - M-Sat 10-5, Sun 1-5 - ongoing.

**Santos y Pecadores: Cinematic Drama in the Mexican Portfolios of Paul Strand and Leopoldo Méndez** - at the Davis Museum and Cultural Center, Wellesley College, 106 Central Street, Wellesley - (781) 283-2051 or www.davismuseum.wellesley.edu - to May 7: T & Th-Sat 11-5, W 11-8, Sun noon-4; May 8 - August 31: T-Sun noon-4 - February 16 - June 5.

**Imprints: Photographs by Mark Ruwedel** (through February 21) and **Eye Spy, Playing with Perception** (through June 1) - at the Peabody Essex Museum, East India Square, Salem 01970 - (978) 745-9500, (866) 745-1876, or www.pem.org - T-Sun & holiday M 10-5.

**Remember Then: An Exhibition on the Photography of Memory** - at the Concourse Gallery, Center for Government and International Studies, Harvard University, 1730 Cambridge Street, Cambridge 02138 - (617) 495-0713 or www.harvard.edu - M-F 7-7 - through March 15.

**Lost in Learning: The Art of Discovery — Photographs By Eva Koleva Timothy** - at The Griffin Museum's Atelier Gallery at the Stoneham Theatre, 395 Main Street, Stoneham - (781) 729-1158, photos@griffinmuseum.org, or www.griffinmuseum.org - T-S 1-6 and open to Stoneham Theatre audiences one hour before each theater performance - through March 20.

**Jeff Jacobson: Melting Point** - at the Photographic Resource Center at Boston University, 832 Commonwealth Avenue, Boston 02215 - (617) 975-0600, prc@bu.edu, or www.bu.edu/prc - T-W & F 10-6, Th 10-8, Sat-Sun 12-5 - through March 20.



**Bill Diodato: Care of Ward 81** - at The Gallery at Hallmark, 85 Avenue A, Turners Falls 01376 - (413) 863-0085, [info@hallmark.edu](mailto:info@hallmark.edu), or <http://gallery.hallmark.edu> - F–Sun 1–5 - through April 3.

**Lucien Aigner: Photo/Story** - at the Arcade Gallery, DeCordova Museum and Sculpture Park, 51 Sandy Pond Road, Lincoln 01773 - (781) 259-8355 or [www.decordova.org](http://www.decordova.org) - T–Sun 10–5 and selected Monday holidays - through April 24.

**Nicholas Nixon: Family Album** (through May 1), **Conversations: Photography from the Bank of America Collection** (through June 19), and **Modernist Photography 1910–1950** (through July 3) - at The Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston - (617) 267-9300, [webmaster@mfa.org](mailto:webmaster@mfa.org), or [www.mfa.org](http://www.mfa.org) - M–T & Sat–Sun 10–4:45, W–F 10–9:45.

**Barbara Crane: Challenging Vision** - at the Griffin Museum of Photography, 67 Shore Road, Winchester 01890 - (781) 729-1158 or [www.griffinmuseum.org](http://www.griffinmuseum.org) - T–Th 11–5, F 11–4, Sat–Sun 12–4 - through May 1.

## Michigan

**An Intuitive Eye: André Kertész Photographs 1914–1969** - at The Detroit Institute of Arts (DIA), 5200 Woodward Avenue, Detroit 48202 - (313) 833-7900 or [www.dia.org](http://www.dia.org) - W–Th 10–4, F 10–10, Sat–Sun 10–5 - through April 10.

## Minnesota

**New Pictures 3: James Welling** - at the Minneapolis Institute of Arts, 2400 Third Avenue South, Minneapolis 55404 - (888) 642-2787 or [www.artsmia.org](http://www.artsmia.org) - T–W & F–Sat 10–5, Sun 11–5, Th 10–9 - through April 10.

**The Spectacular of Vernacular** - at Walker Art Center, 1750 Hennepin Avenue, Minneapolis 55403 - (612) 375-760, [info@walkerart.org](mailto:info@walkerart.org), or [www.walkerart.org](http://www.walkerart.org) - T–W & F–Sun 11–5, Th 11–9 - catalogue available - through May 8.

## Missouri

**Larry Fink: Attraction and Desire — 50 Years in Photography** - at the Sheldon, 3648 Washington Boulevard, Saint Louis 63108 - (314) 533-9900 or [www.sheldonconcerthall.org](http://www.sheldonconcerthall.org) - T noon–8, W–F noon–5, Sat 10–2, and one hour prior to Sheldon performances and during intermission - February 18 – May 21.

**The Photographs of Ray K. Metzker** - at the Nelson–Atkins Museum of Art, 4525 Oak Street, Kansas City 64111 - (816) 751-1ART or [www.nelson-atkins.org](http://www.nelson-atkins.org) - W 10–4, Th–F 10–9, Sat 10–5, Sun noon–5 - through June 5.

## New Jersey

**“When Men and Mountains Meet” — China as Land and People** - at the Princeton University Art Museum, Princeton 08544 - (609) 258-3788 or [www.princetonartmuseum.org](http://www.princetonartmuseum.org) - T–Sat 10–5, Sun 1–5 - March 5 – June 26.

## New Mexico

**A Passionate Light: Polaroids by H. Joe Waldrum** - at the New Mexico History Museum, 113 Lincoln Avenue, Santa Fe 87501, (505) 476-5200 or [www.nmhistorymuseum.org](http://www.nmhistorymuseum.org), T–Th & Sat–Sun 10–5, F 10–8 and at the The Albuquerque Museum, 2000 Mountain Road, Albuquerque 87104, (505) 243-7255, [albuquerquemuseum@cabq.gov](mailto:albuquerquemuseum@cabq.gov), or [www.cabq.gov/museum](http://www.cabq.gov/museum), T–Sun 9–5 - through April 10.

## New York

**Between Here and There: Passages in Contemporary Photography** (through February 21), **Reconfiguring an African Icon: Odes to the Mask by Modern and Contemporary Artists from Three Continents** (March 8 – August 21), **The Mexican Suitcase: Rediscovered Spanish Civil War Negatives by Capa, Chim, and Taro** (extended through May 8) and **“Our Future Is In The Air:” Photographs from the**

**1910s, Stieglitz, Steichen, Strand** (through April 10) - at the Metropolitan Museum of Art, 1000 Fifth Avenue at 82nd Street, New York 10028 - (212) 535-7710 or [www.metmuseum.org](http://www.metmuseum.org) - catalogues available - Sun & T–Th 9:30–5:30, F–Sat 9:30–9.

**David Akiba: In Plain Sight** (through February 28) and **Yael Ben-Zion: 5683 Miles Away** (March 2 – May 2. Opening reception and book signing 3/2 at 5–6:45 p.m.) - at the Milton J. Weill Art Gallery, 92nd Street Y, 1395 Lexington Avenue, New York 10128 - (212) 415-5563 - open by appointment and to patrons of Kaufmann Concert Hall during regularly scheduled events.

**100 Images by 100 Artists** - work from *The Collector's Guide to New Art Photography Vol. 2* at the Chelsea Art Museum, 556 West 22nd Street, New York 10011 - (212) 255-0719 or [chelseartmuseum.org](http://chelseartmuseum.org) - T–Sat 10–6 - March 4 – April 2.

**reGeneration2: Tomorrow's Photographers Today** - at Aperture Gallery, 547 West 27th Street, 4th floor, New York - (212) 505-5555 or [www.aperture.org](http://www.aperture.org) - T–Sat 10–6 - through March 17.

**Moment of Recognition** - at ICP Education Gallery, 1114 Avenue of the Americas at 43rd Street, New York - (212) 857-0001 or [www.icp.org](http://www.icp.org) - M–Sun 10–6 - through March 20.

**Moment of Recognition** (curated By Amy Arbus) - Rita K. Hillman Education Gallery in the School at ICP, 1114 Avenue of the Americas at 43rd Street, New York, NY 10036, (212) 857-0001 - daily 10–6 - through March 20.

**Staging Action: Performance in Photography Since 1960** (through May 9) and **Pictures by Women: A History of Modern Photography** (through March 21) - at the Museum of Modern Art, 11 West 53 Street, New York 10019 - (212) 708-9400, [info@moma.org](mailto:info@moma.org), or [www.moma.org](http://www.moma.org) - M, Th, & Sat–Sun 10:30–5:30; F 10:30–8.

**Made in Woodstock V** - at The Center for Photography at Woodstock, 59 Tinker Street, Woodstock 12498 - (845) 679-9957, [info@cpw.org](mailto:info@cpw.org), or [www.cpw.org](http://www.cpw.org) - W–Sun noon–5 and by appointment - through March 27.

**Art in the Foyer: Lois Greenfield** (through May) and **Michael Philip Manheim — In a Labyrinth: The Dance of Butoh** (through March) - at the National Museum of Dance, 99 South Broadway, Saratoga Springs 12866 - (518) 584-2225 or [www.dancemuseum.org](http://www.dancemuseum.org) - T–Sun 10–4:30.

**Garry Winogrand: Some Animals** (through April 4) and **Laurel Nakadate: Only the Lonely** (through August 8) - at P.S. 1 Contemporary Art Center, 22–25 Jackson Avenue at 46th Avenue, Long Island City 11101 - (718) 784-2084 or [www.ps1.org](http://www.ps1.org) - Th–M noon–6 - catalogue available: US \$19, Canada \$23.

**Wang Qingsong: When Worlds Collide, Photographs of River Baptisms, and Jasper, Texas: The Community Photographs of Alonzo Jordan and The Mexican Suitcase** - at The International Center of Photography, 1133 Avenue of the Americas, New York 10036 - (212) 857-0000, [info@icp.org](mailto:info@icp.org), or [www.icp.org](http://www.icp.org) - Sat–Th 10–6, F 10–8 - *Take Me to the Water* and *Mexican Suitcase* catalogues available - through May 8.

**Larry Merrill: Looking at Trees** (through June 12); **Portrait** (through December 31, 2012 in the South Gallery); and **Between the States: Photographs of the American Civil War and Still Here: Contemporary Artists and the Civil War** (through June 12) - at the George Eastman House, 900 East Avenue, Rochester 14607 - (585) 271-3361 or [www.eastmanhouse.org](http://www.eastmanhouse.org) - T–Sat 10–5, Th 10–8, Sun 1–5.

**Harlem Views/Diasporan Visions: The New Harlem Renaissance Photographers** - at the Schomburg Center for Research in Black Culture, 515 Malcolm X Boulevard, New York 10037 - (212) 491-2200 or [www.nypl.org/research/sc/sc.html](http://www.nypl.org/research/sc/sc.html) - M–W noon–8, Th–F 11–6, Sat 10–5, Sun 1–5 - through June 30.

**Lorna Simpson: Gathered** - at the Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn 11238 - (718) 638-5000 or [www.brooklynmuseum.org](http://www.brooklynmuseum.org) - W–F 10–5, Sat–Sun 11–6, 1st Sat/month 11–11 - through August 21.

## North Carolina

**Body & Soul** (through May 15) and **Bring the Family** (February 14 – May 22) - at The Light Factory, Spirit Square, Suite 211, 345 North College Street, Charlotte 28202 - (704) 333-9755, [info@lightfactory.org](mailto:info@lightfactory.org), or [www.lightfactory.org](http://www.lightfactory.org) - M–Sat 9–6, Sun 1–6.

**Trains that Passed in the Night: The Photographs of O. Winston Link** - at the Reynolda House Museum of American Art, Mary and Charlie Babcock Gallery, 2250 Reynolda Road, Winston-Salem 27106 - (336) 758-5150 or [www.reynoldahouse.org](http://www.reynoldahouse.org) - T–Sun 9:30–4:30, Sun 1:30–4:30 - February 19 – June 19.

**The Black Panthers 1968: Photographs by Ruth-Marion Baruch and Pirkle Jones** - at the African American Cultural Center, North Carolina State University, 355 Witherspoon Student Center, Raleigh 27695 - (919) 515-5210 or [www.ncsu.edu/aacc/artgallery](http://www.ncsu.edu/aacc/artgallery) - M–F 1–5, Sat by appointment, Sun 2–6 - through February 22.

**Harlem Postcards Fall/Winter 2010–11: Kwaku Alston, Deana Lawson, Petra Richterova and Lewis Watts** - at The Studio Museum in Harlem, 144 West 125th Street, New York - (212) 864-4500 or [www.studiomuseum.org](http://www.studiomuseum.org) - Th–F noon–9, Sat 10–6, Sun noon–6 - through March 13.

**Jazz in New York: A Community of Visions** - at the Center for Documentary Studies, Duke University, 1317 West Pettigrew Street, Durham 27705 - (919) 660-3663, [docstudies@duke.edu](mailto:docstudies@duke.edu), or [www-cds.aas.duke.edu](http://www-cds.aas.duke.edu) - M–Th 9–7, F–Sat 9–5 - through July 9.

**The Jazz Loft Project: W. Eugene Smith in New York City, 1957–1965** - at the Nasher Museum of Art, Duke University, 2001 Campus Drive, Durham 27705 - (919) 684-5135, [nasherinfo@duke.edu](mailto:nasherinfo@duke.edu), or [nasher.duke.edu](http://nasher.duke.edu) - T–W & F–Sat 10–5, Th 10–9, Sun noon–5 p.m. - catalogue available (\$40) - through July 10.

## Ohio

**Edward Weston: Life Work** - in the Schumacher Gallery, Blackmore Library — 4th floor, Capital University, College and Main Streets, Columbus 43209 - (614) 236-6319 or [www.capital.edu/14213](http://www.capital.edu/14213) - M–Sat 1–5 during the academic year, closed during school holidays - through March 26.

## Oklahoma

**Stare Stare Stereo** - at the Fred Jones Jr. Museum of Art, 555 Elm Avenue, Norman 73019 - (405) 325-3272, [museuminfo@ou.edu](mailto:museuminfo@ou.edu), or [www.ou.edu/fjjma](http://www.ou.edu/fjjma) - T–Th & Sat 10–5, F 10–9, Sun 1–5, closed University of Oklahoma holidays - through May 15.

## Oregon

**Safety in Numbers? Images of African American Identity and Community** (through April 17) - at the Portland Museum of Art, 1219 SW Park Avenue, Portland 97205 - (503) 226-2811, [info@pam.org](mailto:info@pam.org), or <http://portlandartmuseum.org> - T–W & Sat 10–5, Th–F 10–8, Sun noon–5.

## Pennsylvania

**Facing Out Facing In: Figurative Works from the Michener Art Museum Collection** (through May 1) and **Muhammad Ali: The Making of an Icon** and **Elvis at 21: Photographs by Alfred Wertheimer** (February 19 – May 15) - at the James A. Michener Art Museum, 138 South Pine Street, Doylestown 18901 - (215) 340-9800, [jamam1@michenerartmuseum.org](mailto:jamam1@michenerartmuseum.org), or [www.michenerartmuseum.org](http://www.michenerartmuseum.org) - T–F 10–4:30, Sat 10–5, Sun 12–5.

**Stalking the Wild Asparagus: Keliy Anderson-Staley, Adrain Chesser and Timothy White Eagle, Lucas Foglia, Taj Forer, and Justine Kurland** - at The Print Center, 1614 Latimer Street, Philadelphia 19103 - (215) 735-6090, [info@printcenter.org](mailto:info@printcenter.org), or [www.printcenter.org](http://www.printcenter.org) - T–Sat 11–5:30 - through March 5.

**The Sight of Sounds: Larry Fink Curates William Gottlieb and Larry Fink** - at Lehigh University's Zoellner Arts Center, Main Gallery, 420 East Packer Avenue, Bethlehem 19015 - (610) 758-3615 or [www.luag.org](http://www.luag.org) - W–Sat 11–5 and Sun 1–5 - through March 6.

**Mark Cohen: Strange Evidence** - in the Perelman Building, The Philadelphia Museum of Art, 26th Street and The Parkway or the Perelman Building, 2525 Pennsylvania Avenue, Philadelphia 19130 - (215) 684-7695 or [www.philamuseum.org](http://www.philamuseum.org) - T–Sun 10–5, W & F 10–8:45 - through March 13.

**Wood on Glass** - at the The State Museum of Pennsylvania, 300 North Street, Harrisburg 17120 - (717) 787-4980 or [www.statemuseumpa.org](http://www.statemuseumpa.org) - Th–Sat 9–5, Sun noon–5 - through May 1.

**Righteous Dopefiend: Homelessness, Addiction and Poverty in Urban America** (through May 2) and **Fulfilling a Prophecy: The Past and Present of the Lenape in Pennsylvania** (extended through 2011) - at the University of Pennsylvania Museum of Archaeology and Anthropology, Hover Gallery, 3260 South Street (on Penn's campus, across from Franklin Field), Philadelphia 19104 - (215) 898-4000 or [www.museum.upenn.edu](http://www.museum.upenn.edu) - T–Sat 10–4:30, Sun 1–5.

## Tennessee

**(Extra)Ordinary: The Story of Documentary Photography and the American South** (through April 10) and **A Feast for the Eyes** (through June 5) - at the Memphis Brooks Museum of Art, 1934 Poplar Avenue, Memphis 38104 - (901) 544-6200 - W & F 10–4, Th 10–8, Sat 10–5, Sun 11–5.

## Texas

**2011 Print Auction Preview** - at the Houston Center for Photography at Alliance Gallery, 3201 Allen Parkway, Houston 77006 - (713) 529-4755 or [www.hcponline.org](http://www.hcponline.org) - W & F 11-5, Th 11–9, Sat & Sun 12-6 - through February 23.

**A Matter of Wit** (through February 25) and **Nowhere Near Here: New Lens-based Work from Texas** (March 10 – April 24) - at FotoFest, Inc., 1113 Vine Street, Suite 101, Houston 77002 - (713) 223-5522, [info@fotofest.org](mailto:info@fotofest.org), or [www.fotofest.org](http://www.fotofest.org) - M–F, Sat noon–5.

**Bittersweet Harvest: The Bracero Program 1942–1964** (February 25 – April 29), **Revealing Character: Tintypes by Robb Kendrick** (February 25 – July 31), and **Big Bend: Land of the Texas Imagination** (through July 17) - at The Wittliff Gallery of Southwestern & Mexican Photography, Alkek Library, 7th floor, on the campus of Southwest Texas State University, 601 University Drive, San Marcos - (512) 245-2313 or <http://alkek.library.txstate.edu/swwc/wg> – hours vary throughout the year — call ahead.

**Burton Pritzker: Texas Rangeland & Other Series** - at The Longview Museum of Fine Arts, 215 East Tyler Street, Longview - (903) 753-8103 or [www.lmfa.org](http://www.lmfa.org) - T–F 10–4, Sat noon–4 - through February 26.

**Heinrich Kühn** (March 6 – May 30) and **Pasted Papers: The Art of Collage** (through May 15) - at The Museum of Fine Arts, Houston, 5601 Main Street, Houston 77005 - (713) 639-7300 or [www.mfah.org](http://www.mfah.org) - T–W 10–5, Th 10–9, F–Sat 10–7, Sun 12:15–7.

**From Survey to Canal: Photographs of the Isthmus of Panama** (through May 1) and **The First 50 Years** (through December 11) - at the Amon Carter Museum, 3501 Camp Bowie Boulevard, Fort Worth 76107 - (817) 738-1933 or [www.cartermuseum.org](http://www.cartermuseum.org) - T–W & F–Sat 10–5, Th 10–8, Sun 12–5.

## Utah

**Dorothea Lange's Three Mormon Towns** - at Brigham Young University Museum of Art, North Campus Drive, Provo 84602 - (801) 422-8287, [moa@byu.edu](mailto:moa@byu.edu), or <http://moa.byu.edu> - M–W & F 10–6, Th 10–9, Sat noon–5 - through April 30.

## Virginia

**Portraying a Nation: American Portrait Photography, 1850–2010** (through March 27) and **Contrasts: Work by Daniel Rozin** (through July 31) - at the Chrysler Museum of Art, 245 West Olney Road (at Mowbray Arch), Norfolk 23510 - (757) 664-6200, [museum@chrysler.org](mailto:museum@chrysler.org), or [www.chrysler.org](http://www.chrysler.org) - Th–Sat 10–5, W 10–9, Sun 1–5.



## Washington

**Henry Horenstein: Show** - at the Photographic Center Northwest, 900 Twelfth Avenue, Seattle 98122 - (206) 720-7222, gallery@pcnw.org, or www.pcnw.org - T–Th 9–9:30, M & F noon–9:30, Sat–Sun 11–5 - through February 27.

## Wisconsin

**The Truth is Not in the Mirror: Photography and a Constructed Identity** - at the Haggerty Museum of Art, North 13th Street and West Clybourn Avenue on the campus of Marquette University, Milwaukee - (414) 288-1669, haggertym@marquette.edu, or www.marquette.edu/haggerty - M–W & F–Sat 10–4:30, Th 10–8, Sun noon–5 - through May 22.

## Australia

**Unnerved: The New Zealand Project** (through February 27) and **Luminous Cities** (through March 13) - at the National Gallery of Victoria International, 180 St. Kilda Road, Melbourne - 61 3 8620 2222, enquiries@ngv.vic.gov.au, or www.ngv.vic.gov.au - W–Mon 10–5.

**The Naked Face: Self Portraits** (through February 27), **Ida Kar: Bohemian Photographer** (March 10 – June 19), and **Stormy Weather: Contemporary Landscape Photography** (through March 20) - at the Ian Potter Centre, National Gallery of Victoria, Federation Square, Melbourne - 61 3 8620 2222, enquiries@ngv.vic.gov.au, or www.ngv.vic.gov.au - T–Sun 10–5.

**Polixeni Papapetrou: A Retrospective, Images from Adland: The Communications Council, and Catherine Nelson: Creation** - at the Australian Centre for Photography, 257 Oxford Street, Paddington NSW 2021 - 61 2 9332 1455 or www.acp.org.au - T–F noon–7, Sat–Sun 10–6 - through March 12.

**Photography and Place: Australian Landscape Photography 1970s until Now** - at The Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney NSW 2000 - (02) 9225 1744, artmail@ag.nsw.gov.au, or www.artgallery.nsw.gov.au - daily 10–5, W to 9 - March 16 – May 29.

**Annie Leibovitz: A Photographer's Life 1990–2005** - at the Museum of Contemporary Art, 140 George Street, The Rocks, Sydney - 612) 9245 2400, mail@mca.com.au, or www.mca.com.au - daily 10–5, closed 12/25 - through March 27.

## Belgium

**Leonard Freed: Worldview, Simone Lueck: The Once and Future Queens, and Fernand Dumeunier: Le visage et l'esprit** - at the Musée de la Photographie, Avenue Paul Pastur, 11, 6032 Charleroi - 32 (0)71 / 43 58 10 or mpc.info@musephoto.be or www.musephoto.be - through May 15.

**Tony Le Duc, Valérie Belin, and Dimitri Tsykalov: Hungry Eyes** - at the Fotomuseum Provincie Antwerpen, Waalse Kaai 47, 2000 Antwerp - 32 0(3) 242 93 00, info@fotografie.provant.be, or www.fotomuseum.be - T–Sun 10–6 - through June 5.

## Canada

**19th-Century French Photographs from the National Gallery of Canada** - at the Jean-Noël Desmarais Pavilion, Level S2 Graphic Arts Centre, 1380 Sherbrooke Street West, Montreal, Quebec H3G 1J5 - (514) 285-2000, 1-800-899-MUSE (outside Montreal) - hours vary through the December season - through March 20.

**Position As Desired/Exploring African Canadian Identity: Photographs from the Wedge Collection** - at Royal Ontario Museum/Musée Royal de l'Ontario, 100 Queen's Park, Toronto, Ontario M5S 2C6 - (416) 586-8000 or www.rom.on.ca - Sat–Th 10–5:30, F 10–9:30 - through March 27.

**19th Century British Photographs from the National Gallery of Canada** - at the National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario K1N 9N4 - (613) 990-1985 or (800) 319-ARTS, info@gallery.

ca, or [www.gallery.ca](http://www.gallery.ca) - 10/1–4/30 T–W & F–Sun 10–5, Th 10–8; 5/1–9/30 daily 10–5, Th to 8 - through April 7.

**On the Edge of Experience: A Survey of Work by Wanda Koop** - at the Canadian Museum of Contemporary Photography, 380 Sussex Drive, Ottawa, Ontario K1N 9N4 - (613) 990-1985, [cmcp@gallery.ca](mailto:cmcp@gallery.ca), or [www.cmcp.gallery.ca](http://www.cmcp.gallery.ca) - 10/1–4/30 T–W & F–Sun 10–5, Th 10–8; 5/1–9/30 daily 10–5, Th to 8 - through May 1.

## Denmark

**Jim Campbell: Material Light** - at the National Museum of Photography, at the Black Diamond, Søren Kierkegaards Plads 1, Copenhagen - 45 33 47 47 47, [dnf@kb.dk](mailto:dnf@kb.dk), or [www.kb.dk/en/dia/fotomuseum](http://www.kb.dk/en/dia/fotomuseum) - hours vary/season - *Jim Campbell Material Light* book available (\$55) - through April 16.

## England

**Ida Kar: Bohemian Photographer, 1952–68** (March 1 – June 19); **Hoppé Portraits: Society, Studio, and Street** (February 17 – May 30); **Taylor Wessing Photographic Portrait Prize 2010** (through February 20); **Twentieth Century Portraits: Photographs by Dmitri Kasterine** (through April 3); **An Englishman in New York: Photographs by Jason Bell** (through April 17); **Ballet in Focus** (through July 24), and **Eighteen by Twelve: Recent Photographic Acquisitions** (opened February 7) - at the National Portrait Gallery, St. Martin's Place, London WC2H 0HE - 020 7306 0055 or [www.npg.org.uk](http://www.npg.org.uk) - Sat–W 10–6, Th–F 10–9 - hardback *Hoppé* and *Kar* catalogues available (Hoppé £30, Kar £25).

**London Street Photography 1860–2010** (February 18 – September 4), **London Futures** (through March 6) - at Museum of London, 150 London Wall, London EC2Y 5HN - 020 7001 9844, [info@museumoflondon.org.uk](mailto:info@museumoflondon.org.uk), or [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk) - daily 10–6.

**Shadow Catchers: Camera-less Photography** (through February 20) and **A History of Camera-less Photography** (through March 27) - at the Victoria and Albert Museum, Cromwell Road, South Kensington, London SW7 2RL - 44 (0) 20 7942 2000 or [www.vam.ac.uk](http://www.vam.ac.uk) - daily 10–5:45, F 10–10.

**Muybridge Revolutions** - at the Kingston Museum, Wheatfield Way, Kingston upon Thames, KT1 2PS - 44 (0)20 8547 6460, [kingston.museum@rbk.kingston.gov.uk](mailto:kingston.museum@rbk.kingston.gov.uk), or [www.kingston.gov.uk/browse/leisure/museum.htm](http://www.kingston.gov.uk/browse/leisure/museum.htm) - M–T & Th–Sat 10–5, closed 12/23–1/4 - through March 19.

**Capturing Colour: Film, Invention and Wonder** - Brighton Museum and Art Gallery, Royal Pavilion Gardens, Brighton, East Sussex BN1 1EE - 03000 290900, [visitor.services@brighton-hove.gov.uk](mailto:visitor.services@brighton-hove.gov.uk), or [www.brighton-hove-rpml.org.uk](http://www.brighton-hove-rpml.org.uk) - T–Sat 10–5, Sun 2–5 - through March 20.

**The Marvellous Everyday** - at Penlee House Gallery and Museum, Morrab Road, Penzance, Cornwall TR18 4HE - 44 (0)1736 363625, [info@penleehouse.org.uk](mailto:info@penleehouse.org.uk), or [www.penleehouse.org.uk](http://www.penleehouse.org.uk) - through March 26.

**Anders Petersen and JH Engström: From Back Home and Fay Godwin: Land Revisited** - at the National Media Museum, Bradford, West Yorkshire, BD1 1NQ - 0870 7010200 or [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk) - T–Sun 10–6 - through March 27.

**Raghu Rai's Invocation to India** - at New Art Exchange, 39–41 Gregory Boulevard, Nottingham NG7 6BE - 0115 924 8630, [info@nae.org.uk](mailto:info@nae.org.uk), or [www.thenewartexchange.org.uk](http://www.thenewartexchange.org.uk) - M–Sat 10–5 - through April 11.

**China through the Lens of John Thomson 1868–1872** - at The Burrell Collection, Pollok Country Park, 2060 Pollokshaws Road, Glasgow G43 1AT - 0141 287 2550, [museums@glasgowlife.org.uk](mailto:museums@glasgowlife.org.uk), or [www.glasgowlife.org.uk/museums](http://www.glasgowlife.org.uk/museums) - M–Th & Sat 10–5, F & Sun 11–5 - through June 12.

**Handmade Photographs by Jesseca Ferguson** - at Fox Talbot Museum and Village Lacock, near Chippenham, Wiltshire SN15 2LG - 01249 730459, [lacockabbey@nationaltrust.org.uk](mailto:lacockabbey@nationaltrust.org.uk), or [www.nationaltrust.org.uk/main](http://www.nationaltrust.org.uk/main) - hours vary/season - through June 26.

**Gerhard Richter: Panorama** - at the Tate Modern, Bankside, London SE1 9TG - 44 (0) 20 7887 8888, [visiting.modern@tate.org.uk](mailto:visiting.modern@tate.org.uk), or [www.tate.org.uk/modern](http://www.tate.org.uk/modern) - Sun–Th 10–6, F–Sat 10–10 - through January 8, 2012.

## France

**Emerging Talent Award** (through February 20) and **Henry de Monfreid** (February 22 – April 3) - at the François-Mitterrand Library, Quai François-Mauriac, 75706 Paris Cedex 13, France - 33(0)1 53 79 59 59 or [www.bnf.fr](http://www.bnf.fr) - T–Sat 10–7:00, Sun 1–7.

**Marc Trivier: Photographs 1980–2010** (through April 3); and **Hervé Guibert, Photographer; Collages by Jacques Prévert; Vincent Rosenblatt: Rio Baile Funk; and Henri Huet: Vietnam** (through April 10) - at Maison européenne de la photographie, 5/7 rue de Fourcy, 75004 Paris - (33) 1 44 78 75 00 or [www.mep-fr.org](http://www.mep-fr.org) - W–Sun 11–8.

**elles@centrepompidou: Women Artists in the Collections of the National Modern Art Museum** - at the Centre Pompidou, 75191 Paris Cedex 04 - 00 33 (0)1 44 78 12 33 or [www.centrepompidou.fr](http://www.centrepompidou.fr) - daily 11–9 - through February 21.

**The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875** - at the Musée d'Orsay, 62, rue de Lille, 75343 Paris Cedex 07 - 33 (0)1 40 49 48 14 or [www.musee-orsay.fr](http://www.musee-orsay.fr) - M–W & F–Sun 9:30–6, Th 9:30–9:45 - March 6 – May 29.

**Photos Femmes Féminisme 1860–2000: The Durand Collection** - at Galerie des Bibliothèques, Ville de Paris, 22 rue Malher, 75004 Paris - 033 1 44 78 80 50 or [www.paris-bibliotheques.org](http://www.paris-bibliotheques.org) - T–Sun 1–7, Th 1–9 - through March 13.

**David Goldblatt** - at the The Henri Cartier-Bresson Foundation, 2 Impasse Lebourg, 75014 Paris - 33 1 56 80 27 00, [contact@henricartierbresson.org](mailto:contact@henricartierbresson.org), or [www.henricartierbresson.org](http://www.henricartierbresson.org) - W 1–8:30, T & Th–F & Sun 1–6:30, Sat 11–6:45 - catalogue available (€39) - through April 17.

**Émile Zola Photographer/André Kertész. The Intimate Pleasure of Reading** - at the Château Royal de Tours, 25 Avenue André Malraux, 37 000 Tours - 02 47 70 88 46 - T–Sun 1–6 - through May 29.

**André Kertész: Retrospective** - at the Jeu de Paume, 1, Place de la Concorde, 75008 Paris - 01 47 03 12 50 or [www.jeudepaume.org](http://www.jeudepaume.org) - T noon–9, W–F noon–7, Sat–Sun 10–7 - through June 2.

## Germany

**Events of the Self: Portraiture and Social Identity** - The Walther Collection, Reichenauerstraße 21, 89233 Neu-Ulm - 49 731 1769143, [info@walthercollection.com](mailto:info@walthercollection.com), or [www.walthercollection.com](http://www.walthercollection.com) - by appointment only – catalogue available - opened June 17, 2010.

**Lyonel Feininger: Photographs 1928–1939, Drawings, and Watercolors** - at the Kupferstichkabinett, Staatliche Museen zu Berlin, Matthäikirchplatz, 10785 Berlin - 49 - (0)30 - 266 - 42 4242, [service@smb.museum](mailto:service@smb.museum), or [www.smb.museum/smb/home/index.php](http://www.smb.museum/smb/home/index.php) - T–F 10–6, Sat–Sun 11–6 - February 25 – May 15.

**From Cairo to Tell Halaf: The Photograph Collection of Max von Oppenheim and Alice Springs** - at the Museum for Photography (Museum für Fotografie) — Helmut Newton Foundation, Jebensstraße 2, D-10623 Berlin - 49 30 3186 4856, [info@helmut-newton-foundation](mailto:info@helmut-newton-foundation), or [www.smb.museum/mf.org](http://www.smb.museum/mf.org) - T–Sun 10–6, Th 10–10 - February 18 – May 15.

**Roger Ballen: Photography 1969–2009** - at the Munich City Museum, St. Jakobs-Platz 1, 80331 Munich - 089 233 2237 0, [stadtmuseum@muenchen.de](mailto:stadtmuseum@muenchen.de), or [www.stadtmuseum-online.de](http://www.stadtmuseum-online.de) - T–Sun 10–6 - through February 27.

**Art Photography. Emancipation of a Medium** - at Staatliche Kunstsammlungen Dresden, in the Lipsius building, Georg-Treu-Platz 1, 01067 Dresden - 49 (0) 03 51. 49 14 20 00, [besucherservice@skd.museum](mailto:besucherservice@skd.museum), or [www.skd-dresden.de](http://www.skd-dresden.de) - T–Sun 10–6 - through March 7.

**New Topographics and Chris Durham, Belfast** - at Die Photographische Sammlung/SK Stiftung Kultur, Im Mediapark 7, 50670, Cologne - 300 0221/88895, [photographie@sk-kultur.de](mailto:photographie@sk-kultur.de), or [www.sk-kultur.de/web/index.php](http://www.sk-kultur.de/web/index.php) - catalogue available - daily except W 2–7 - through March 27.

**Photography as Document: The Kágaba of the Sierra Nevada de Santa Marta, Colombia and Grete Stern — From the Bauhaus to the Gran Chaco: Documentary Photography in the North of Argentina (1958–1964)** - at the Museen Dahlem, Lansstraße 8, 14195 Berlin - 030/8301438 or [www.smb.museum/smb/home/index.php](http://www.smb.museum/smb/home/index.php) - T–F 10–6, Sat–Sun 11–6 - through March 27.

**Abisag Tüllmann 1935–1996: Bildreportagen und Theaterfotografie** - at Historisches Museum Frankfurt Saalgasse 19 (Römerberg), 60311 Frankfurt am Main - 49 (0)69-212-35599, [info.historisches-museum@stadt-frankfurt.de](mailto:info.historisches-museum@stadt-frankfurt.de), or [www.historisches-museum.frankfurt.de](http://www.historisches-museum.frankfurt.de) - T–Sun 10–6 - through March 30.

**David Goldblatt** - at the The Henri Cartier-Bresson Foundation, 2 Impasse Lebouis, 75014 Paris - 33 1 56 80 27 00, [contact@henricartierbresson.org](mailto:contact@henricartierbresson.org), or [www.henricartierbresson.org](http://www.henricartierbresson.org) - W 1–8:30, T & Th–F & Sun 1–6:30, Sat 11–6:45 - through April 17.

**The Lucid Evidence: Works from the Photography Collection of the MMK** - at the Museum für Moderne Kunst, Frankfurt/Main, Domstraße 10, 60311 Frankfurt/Main - 49 (0) 69 212 30447, [mmk@stadt-frankfurt.de](mailto:mmk@stadt-frankfurt.de), or [www.mmk-frankfurt.de](http://www.mmk-frankfurt.de) - *Lucid Evidence* book available - T–Sun 10–6, W 10–8 - through April 25.

**Nadav Kander: Obama’s People and Richard Avedon: The Family** - at The Kennedys, Pariser Platz 4a, 10117 Berlin-Mitte - 49 (0)30 - 20 65 35 70, [info@thekennedys.de](mailto:info@thekennedys.de), or [www.thekennedys.de](http://www.thekennedys.de) - daily 10–6 - through Spring 2011.

## Israel

**Photographs: Gilad Ophir, Sharon Ya’ar** - at the Israel Museum at Beit Ticho (Ticho House), Off Harav Kook Street, Jerusalem - 972-2-6245068 or [www.imjnet.org.il](http://www.imjnet.org.il) - Sun–M & W–Th 10–5, T 10–10, F 10–2 - through February 26.

**New in Photography: Recent Acquisitions and Still / Moving** - at The Israel Museum, Ruppin Boulevard, near the Knesset (Israeli Parliament), Jerusalem 91710 - 972-2-670-8811, [info@imj.org.il](mailto:info@imj.org.il), or [www.english.imjnet.org.il](http://www.english.imjnet.org.il) - Sun–Mon & W–Thurs 10–5, T 4–9, F & holiday eves 10–2, Sat & holidays 10–5 - through April 2.

## Italy

**Breaking News: Fotografia Contemporanea da Medio Oriente e Africa** - at Fondazione Cassa di Risparmio di Modena, Ex Ospedale Sant’Agostino, Via Emilia Centro 228, Modena - 059 239 888, [info@mostre.fondazione-crmo.it](mailto:info@mostre.fondazione-crmo.it), or [www.mostre.fondazione-crmo.it](http://www.mostre.fondazione-crmo.it) - T–Sun 11–7 – through March 13.

**The Vorticists: Rebel Artists in London and New York, 1914–18** - at the Peggy Guggenheim Collection, Palazzo Venier dei Leoni, Dorsoduro 701, I-30123 Venezia - 39 041 2405 411, [info@guggenheim-venice.it](mailto:info@guggenheim-venice.it), or [www.guggenheim-venice.it](http://www.guggenheim-venice.it) - daily except T 10–6 - through May 15.

## The Netherlands

**Popview 2011 and Olaf Heine: I Love You but I’ve Chosen Rock** (through February 27) and **Taste My Photons** (March 5 - April 17) - at the Noorderlicht Photogallery, Stichting Fotografie Noorderlicht, Akerkhof 12, 9711 JB Groningen - 31 (0)50 318 2227, [info@noorderlicht.com](mailto:info@noorderlicht.com), or [www.noorderlicht.com](http://www.noorderlicht.com) - W–Sun 12–6.

**Joan Fontcuberta — Landscapes without Memory** (through February 27) and **W. Eugene Smith — More Real than Reality** (through March 16) - at Foam — Photography Museum of Amsterdam, Keizersgracht 609, 1017 DS Amsterdam - 31 (0)20 551 6500, [info@foam.nl](mailto:info@foam.nl), or [www.foam.nl](http://www.foam.nl) - Sat–W 10–6, Th–F 10–9.

**Digital? Analogue!** (through February 27) and **Marrigje de Maar and Bert Teunissen** (March 5 – June 5) - at Huis Marseille, Museum for Photography, Keizersgracht 401, 1016 EK Amsterdam - 31 (0)20 5318989, info@huismarseille.nl, or www.huismarseille.nl - T–Sun 11–6.

**Chema Madoz** (through March 14), **Andor von Barsy. Photographer in Rotterdam** (through March 27), and **ANGRY** (through June 13) - at the Nederlands Fotomuseum, Wilhelminakade 332, NL-3001 BN Rotterdam - 31(0)10 203 04 05, info@nederlandsfotomuseum.nl, or www.nederlandsfotomuseum.nl - T–F 10–5, Sat–Sun 11–5.

## Russia

**Density of Silence** — **Frank Dituri, Elio Ciol** (through April 10) and **St. Petersburg Pictorialism Today** (through April 2) - at State Russian Centre of Photography Rosphoto, ul. Bolshaya Morskaya, 35, Saint-Petersburg - 7 812 314 1214, office@rosphoto.org, or www.rosphoto.org - daily 11–7.

## Spain

**A Built World: Poland 1918–1939** - at Circulo de Bellas Artes de Madrid, C / Alcalá, 42, 28014 Madrid - 91 360 54 00, info@circulobellasartes.com, or www.circulobellasartes.com - T–Sat 11–2 & 5–9, Sun & holidays 11–2 - through May 15.

## Sweden

**Walead Beshty – A Diagram of Forces** and **László Moholy-Nagy: Rediscovered Photography** - at Malmö Konsthall, Sankt Johannesgatan 7, 211 46 Malmö - 46 40-34 12 86, info.konsthall@malmo.se, or www.konsthall.malmo.se - M–T & Th–Sun 11-5, W 11–9- February 19 – May 1.

## Switzerland

**Kurt Caviezel: Global Affairs — Webcam Images** - at the Fotostiftung Schweiz, Grünenstrasse 45, 8400 Winterthur - 41 (0) 52 234 10 30, info@fotostiftung.ch, or www.fotostiftung.ch - T & Th–Sun 11–6, W 11–8 - accompanying book available CHF 88 - through February 25 – May 15.

**The Original Copy: Photography of Sculpture, 1839 to Today** - MOMA exhibit at Kunsthau Zürich, Heimplatz 1, CH-8001 Zürich - 41 (0) 44 253 84 84, info@kunsthau.ch, or www.kunsthau.ch – W–F 10–8, Sat–Sun & T 10–6 - February 25 – May 15.

**André Kertész: Retrospective** (February 26 – May 15) and **Arbeit/Labor** (through May 8) - at the Fotomuseum Winterthur, Grünenstrasse 44 + 45, CH-8400 Winterthur - 41 52 234 10 60, fotomuseum@fotomuseum.ch, or www.fotomuseum.ch - T & Th–Sun 11–6, W 11–8 - catalogue available.

**Iain Baxter&: Walking, Driving, Wandering** - at the Centre de la photographie Genève, Bâtiment d'art contemporain, 28, rue des Bains, 1205 Geneva - 41 22 329 28 35, cpg@centrephotogeneve.ch, or www.centrephotogeneve.ch - T–Sun 11–6 - March 18 – May 14.



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