

THE PHOTOGRAPH COLLECTOR

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

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THE AIPAD PHOTOGRAPHY SHOW by Stephen Perloff



Tom Butler: Altered Victorian cabinet cards, \$600 each at Gallery Fifty One, Antwerp, as seen at the AIPAD Photography Show (www.gallery51.com/index.php?navigatieid=9&fotograafid=143)

The **AIPAD Photography Show** this year looked more elegant than it ever has as the vast majority of exhibitors have learned how to stage attractive booths and as the signage and finish of the booths has continually improved. The fair has also seemed to strike a more perfect balance between 19th-century, modernist, vernacular, and contemporary work.

Most of the exhibitors I spoke to were happy with the opening reception, the number of curators they saw, as well as the number of buyers, and with their sales overall.

As AIPAD reported:

“A large and enthusiastic crowd attended the opening night gala on April 9, which benefited **Her Justice**, an organization that provides free legal services to low-income women. AIPAD’s first-ever young collectors night on April 11 was also a marked success. The VIP program drew rave reviews and offered private access to talks by leading curators and the homes of important collectors.

“A wide range of notables from the worlds of art, entertainment, fashion, finance, and the media attended AIPAD including Parker Posey, Daniel Boulud, Beth DeWoody, Elliott Erwitt, Jerry Uelsmann and Maggie Taylor, Jill Freedman, Alison Rossiter, Jeff Mermelstein, Mary Ellen Mark, K8 Hardy, Cig Harvey, Matthew Pillsbury, Neal Slavin, David Maisel, Stephen Wilkes, George Tice, Richard Renaldi, Elinor Carucci, Olivo Barbieri, Andy Freeberg, Sunil Gupta, Loring Knoblauch, Gary and Sarah Wolkowitz, Joe Baio, Celso Gonzalez-Falla, Chris Boot, Fred and Laura Ruth

Bidwell, Michael and Elizabeth Marcus, Artur Walther, Marjorie Ornston, Vicki Goldberg, Vince Aletti, Philip Geffer, Lyle Rexer, Max Kozloff, Cheryl Dunn, Christiane Fischer, Malcolm Daniel, Anne Tucker, Phyllis Galembo, Corey Keller, Nissan Perez, Johan Sjöström, Sandra Phillips, Alison Nordstrom, Michelle Dunn Marsh, Lisa Hostetler, Katherine Bussard, and Jeff Rosenheim.

“AIPAD also drew a wide range of curators from such institutions as The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; International Center for Photography, New York; Solomon R. Guggenheim Museum, New York; The Morgan Library and Museum, New York; The Philadelphia Museum of Art; Los Angeles County Museum of Art; The J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art; The Art Institute of Chicago; Joslyn Art Museum, Omaha; George Eastman House, Rochester, NY; Museum of Fine Arts Houston; Cleveland Museum of Art; Cincinnati Museum of Art; Museum of Fine Arts, Boston; National Gallery of Art, Washington, DC; National Museum of African American History and Culture, Smithsonian, Washington, DC; New Orleans Museum of Art; Loeb Art Center, Poughkeepsie, NY; Katonah Museum of Art; National Gallery of Canada, Ontario; Rijksmuseum, Amsterdam; and Tate Modern, London.

“Vibrant discussions on photography were held with leading curators, artists, and collectors on April 12 including The Deciders: Curating Photography, LGBTQ/Photography, Perspectives on Collecting and Film: Everybody Street.

“Sales were robust, and collectors told me that the show looked fantastic,” noted Catherine Edelman, President, AIPAD, and Director, Catherine Edelman Gallery.”

As usual, I sent out a questionnaire to all the AIPAD exhibitors. A small but representative number responded and I'd say that they adequately represent the overall tenor among dealers, the good and the sometimes not quite as good.

The questions I asked them were:

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AIPAD PHOTOGRAPHY SHOW REPORT continued

1. How were your overall sales compared to last year and previous years? (For first-time exhibitors, the question was “As a first-time exhibitor, did sales meet your expectations?” First-time exhibitors are indicated with an asterisk.)
2. Did you do better with higher-end or lower-end and mid-range material?
3. Did you see more or fewer European and Asian buyers than usual? More or fewer museum curators? Did the number of buyers increase or decrease from last year?
4. What specifically did you sell - individual pictures and general dollar values, if possible, and/or particular artists?
5. How did you feel about the fair overall — publicity, show management, opening reception, lectures and panels, booths, food?
6. If you exhibited last year, did you notice any difference since the auctions were not occurring simultaneously this year? Do you think the fact that the photography auctions were held this year just a week before the Photography Show had any effect on your sales?
7. Is there anything else you’d like to comment on?

The answers follow.

1. It was a good show and I did much better than the previous year’s show.
2. I did much better this year with lower-end and mid-range material than previous years. I had a wonderful group of Weegee vintage 4x5-inch contact prints that sold like crazy.
3. Attendance was down a little this year but my buyers increased.
4. Weegee sold quite well this year.
5. The show itself looked great, better than ever.
6. I think having the auctions before the AIPAD Fair helped sales for exhibitors.

Henry Feldstein

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1. Overall sales were good, but not as good as last year.
2. All ranges.
3. Seems like the number of buyers decreased a bit. Lots of museum curators, but not as many Asian or European buyers.
4. Several Earle Hudnall images including a couple of scarce vintage prints; Nickolas Muray photographs of Frida Kahlo; several Michael Kenna photographs; and several other pictures from our inventory.
5. Excellent.
6. Have no opinion.
7. Show looked better than ever. It ran like a precision watch. I’m very thankful and proud to be part of such a really FABULOUS event!

Burt Finger

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1. We did about 50% better than last year but I’m still closing deals.
2. All low to mid-range from \$5,000–\$35,000.
3. More European, no Asian buyers.
4. Most interesting to me was the first secondary market sale of a sold-out edition by Laurie Lambrecht. I can’t give you details or an image but it was from her editions of 24x24-inch prints (12 in that size) for around \$10,000.
5. It was a very positive fair — excellent attendance in numbers and quality of audience. The gala benefit opening was the most active we have ever had. I can’t speak to the panels or food. My only complaint is that the aisles of the Armory are very dark and I find that claustrophobic.
6. I don’t think the auctions have had any effect on our business. We don’t really compete with them and most of our clients don’t shop at auction.
7. AIPAD is a cohesive organization that is — somewhat a contradiction — conversely comprised of a highly disparate membership. It is both global and provincial simultaneously. I see it headed towards great expansion. There is tre-

AIPAD PHOTOGRAPHY SHOW REPORT continued

mendous room for the membership to grow and expand much as the definition of photography has expanded. Like all medium-centric groups — museum departments, auction house departments, academic departments — AIPAD will need to re-define itself in the very near future so as not to be considered anachronistic. I think we can do it as an organization. The interest is there, the will is there and the talent is there.

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Marc Yankus: *Stairs Building*, 2013, archival pigment print, 57"x40". ClampArt sold this print for \$4,800, plus nearly a dozen other pieces from the same body of work.

1. This year's fair was very strong and definitely better than 2013.

2. We sold slightly more work on the expensive side — \$3,500 and up.

3. We did not see many European collectors this year, but an Asian collector bought a nice historical print from our booth. There were the same number of museum curators as usual — probably even more. We had more buyers in 2014 than in 2013.

4. We sold historical work by Ted Croner, Alfred Eisenstaedt, and Garry Winogrand. Contemporary pieces by Jill Greenberg, Todd Hido, Rachel Hulin, Mark Klett, and Marc Yankus were also sold.

5. I thought the fair was produced beautifully. Any problems I had were solved very quickly. The Park Avenue Armory is a fantastic venue.

6. No, I did not notice much of an impact from the timing of the auctions.

Brian Clamp

ClampArt

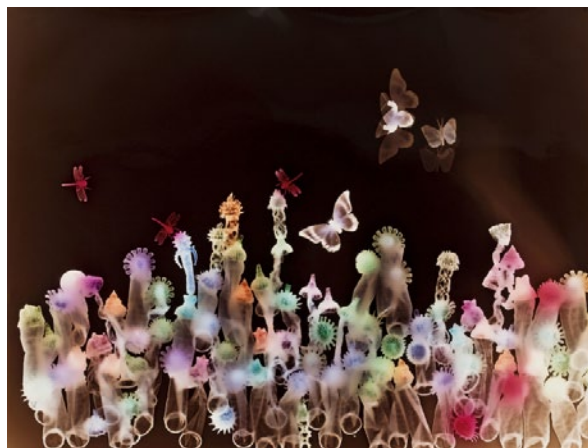
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Wendy Small: *Morning Glory (4:20 am)*, 2007, color photograph (brown), 30"x40", unique, \$5,700 at Von Lintel Gallery.

1. It actually surpassed expectations.

2. Low to mid-range.

3. I saw very few Europeans and Asians. Lots of museum curators from around the USA — more than I had expected.

4. We sold 15 works by Farrah Karapetian, price ranges from \$1,800 to \$6,000; 5 works by Klea McKenna, prices all \$3,800; 3 works by Wendy

AIPAD PHOTOGRAPHY SHOW REPORT continued

Small, prices between \$2,500 and \$5,800; and 1 work by Izima Kaoru for \$20,000.

5. Very good overall. I was amazed that the fair was packed — and I mean packed every minute it was open. The audience was very well educated for the most part, which made this a very enjoyable fair for us.

6. I don't think the auctions had any effect at all.

7. Three of my artists were singled out in a *New York Times* article, which helped and I managed to place three works with major museums in the US at AIPAD. Not allowed to say which artists yet, as they still have to go through the committees.

Thomas von Lintel

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1. Better by about 20%.

2. Higher end for me, which is (only) \$5,000–\$7,000.

3. I saw more Asian buyers, about the same number of museum curators, and an increase in buyers.

4. I sold predominately large-scale landscapes and installation pieces in the range of \$5,000–\$7,000.

6. I don't think the auctions had any effect.

7. It felt as though there were fewer people but more buyers.

Sasha Wolf

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1. As a first-time exhibitor, did sales meet your expectations? – Not really.

2. Higher-end.

3. Fewer European and Asian buyers, and also fewer museum curators.

4. We sold work by Eikoh Hosoe, Daido Moriyama, and Yutaka Takanashi.

5. It would have been better with more proactive

publicity on the fair itself and also on lectures and panels, but overall it was good and successful.

6. I don't think the auctions had any effect.

Yuko Kosuge

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Michal Macku: *Glass Gellage Triptych XLIV*, sold at Paci Gallery.

1. As a first-time exhibitor, did sales meet your expectations? Yes, it was very good.

2. It was good for both ranges.

3. Fewer European and Asian buyers and fewer museum curators.

4. We sold especially the artist Michal Macku.

5. I feel very good about the fair.

6. No effect.

7. The AIPAD team was very good.

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SEEN AT THE AIPAD PHOTOGRAPHY SHOW



Left column, top to bottom: Max de Esteban discusses his work at Klompching Gallery; photographer and printmaker John Dowell; Mike Itkoff with his series “How To,” video works on iPads; photographer Richard Kagan.

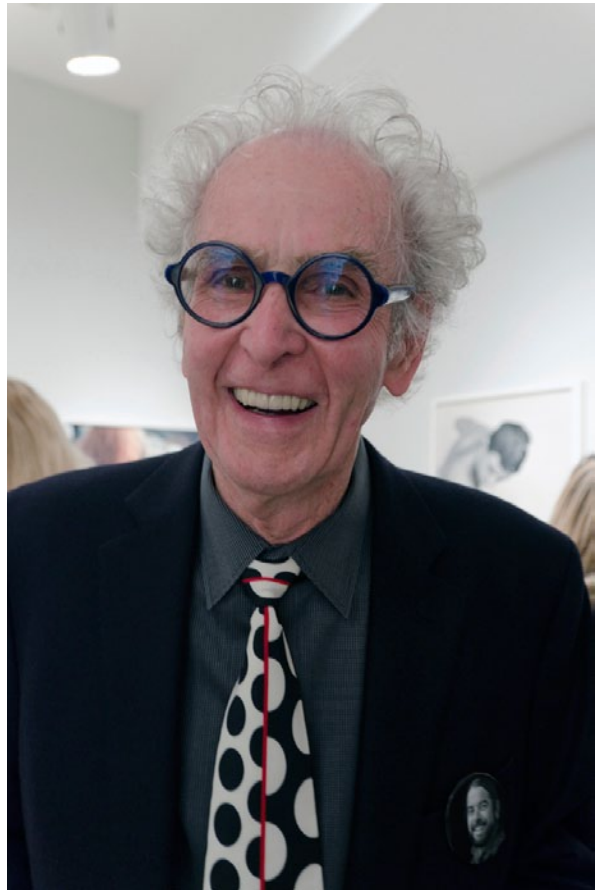
Right column, top to bottom: Martin McNamara, Director of Philadelphia’s Gallery 339 in his booth; Paulette Tavormina’s work — and others — at the Robert Klein Gallery booth; photographer John Cohen in front of a work by Valérie Belin.

Photographs by Stephen Perloff

SEEN DURING THE AIPAD PHOTOGRAPHY SHOW



Left column, top: At a reception at the Pace/MacGill Gallery to honor the appointment of Joshua Chang as Chief Curator at the Center for Creative Photography (CCP), Peter MacGill (second from left) introduces Fern Schad (left) as CCP Director Katharine Martinez and Joshua Chang look on.



Left column, center to bottom: famed critic A. D. Coleman chats with Anne Tucker, recently retired as photography curator at the Museum of Fine Arts, Houston; the inimitable Lee Friedlander.

Right column, top to bottom: the irrepressible Jerry Uelsmann; at another reception at the Howard Greenberg Gallery that served as a tasting for Barry Singer's exquisite wines (<http://singercellars.com>), Howard (seated) chats with collectors Celso Gonzalez-Falla (left) and Sondra Gilman (right) and someone else I don't know!

Photographs by Stephen Perloff



Gregory Scott: *Don't Fade Away*, 2013, 32"x42" pigment print, oil on panel, and HD video, edition of 8, at Catherine Edelman Gallery.

1. We did double the sales from last year, which was lovely.
2. All material from \$2,200 to \$30,000.
3. Seems that there was an increasing number of curators in attendance and many more buyers from across the US.
4. We sold 5 Gregory Scott videos, and multiple pieces by newcomer Ysabel LeMay, Jeffrey Wolin, Keliy Anderson-Staley, Robert & Shana ParkeHarrison, and John Cyr.
5. I thought the fair looked terrific and got numerous emails from collectors commenting on the increased level of quality. I'm biased when it comes to the show. But I thought the show and education committees did a fantastic job, which resulted in such a tremendous positive response.
6. I didn't notice any difference.

Catherine Edelman

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1. We usually do quite well at the show, and this year was no exception.
2. We sold pictures from \$800 to \$150,000.
3. We saw a few more collectors from outside the US this year. There is always an amazing curatorial presence, though fewer European curators come to New York than the number of American curators who go to Paris. Go figure!

5. How did you feel about the fair overall - publicity, show management, opening reception, lectures and panels, booths, food?

The show looked better than ever; with some very interesting new galleries from Japan and South America. And, there was much more serious vintage work and less fluffy contemporary work.

6. I think having them at the same time brings even more people into the city during the show.

Charles Isaacs

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1. About the same during the fair as last year
2. More expensive material had the same amount of attention as less expensive works.
3. I did not see any Asian buyers, so down from previous years when I saw one.
4. Same number of Europeans — a small number, less than 5 that I recall seeing. Canadians — a small number of museum folk. More curators generally — probably because I know more of them as every year passes. Same number of buyers (for me).
5. Social media was very weak. Print advertising was good but it didn't seem like the fair got a huge amount of press — or I haven't seen much. I thought the opening was solid — seeing people I wanted to see, — and people seemed very pleased with the lectures.

I think the year 1 of Young Collectors went well. We targeted people who are already interested in art (involved with museums) vs. “bankers and lawyers” who belong to many of the sponsors of other fairs and from what I've heard the fair becomes a social event or they don't “get it.” I thought this was an insightful comment.

Aside from the this-has to-be-a-joke mistake of having entire raw cloves of garlic in the vegetarian sandwich (both on the first day and one of the last). My assistant got one on the first and I did afterwards. More non-meat sandwiches would be nice or taking the bacon out of the chicken salad sandwich.

AIPAD PHOTOGRAPHY SHOW REPORT continued

6. I am not aware of any effect — positive or negative — on sales.

7. I did meet a good number of new collectors (as opposed to people who might just buy something for the wall) who I did not know of before; both individuals and smaller museums. I think it is noteworthy and special that AIPAD's members are established, experienced, and knowledgeable dealers of 19th-century, vintage 20th-century, and contemporary photography.

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Ray K. Metzker: *Matched Pair*, 1966, sold at Laurence Miller Gallery.

1. 2013 was an excellent year for us at AIPAD, and 2014 was about 25% less total value than 2013.

2. In 2013, we sold many large contemporary works and many vintage, too. This year mostly vintage, some contemporary.

3. There seemed to be many curators this year, and we met several collectors that we had not previously known. A Paris client came for the first time, and we did sell to him, but not too much international clientele.

4. As usual, we sold many Ray Metzker's, including a unique set of 7 abstract views made in Venice in 1960 to one client, who also acquired two Metzker "composites" and a great rare Siskind. We sold a wide range of prints, mostly in the \$5,000–

\$8,000 range, over twenty in total, and we are in the middle of more sales, which were initiated at the show. One of the great pieces we sold was a Metzker "composited," *Matched Pair*, from 1966.

5. The fair seemed a bit quieter than last year, which was good actually, as it afforded me the time to sit and get to know a new client who made several important acquisitions. The mornings were good to talk with curators as well. But Sunday seemed much thinner than last year. The show seems well managed and the challenge ahead is to market the AIPAD brand to collectors and curators in Europe.

6. The auctions do their thing, we do our thing. Never underestimate how much auction business is being conducted by dealers, whether as sellers or buyers. They are very intertwined.

Larry Miller

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1. We had a good fair, but in general it seemed less buzzy than recent years.

2. Mainly higher-end.

3. There seemed to be fewer European and Asian buyers, fewer museum curators, and fewer visitors in general, although we haven't seen any official figures.

4. We sold a diverse range of works from, amongst others, Édouard Baldus, György Kepes and Tony Ray-Jones.

5. The show was very well run and looked exceptionally good this year.

6. There seemed to be a lot less spending at the fair this year perhaps because the auctions were the previous week and people had already spent their money!

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Bill Eppridge: *Mrs. Cheney and Young Ben, James Cheney Funeral, 1964*, sold at Monroe Gallery.

1. Overall, it was another great year for Monroe Gallery at AIPAD.
2. Our sales were up from last year, and we sold a wide range of material and price points: \$2,000–\$5,000; \$5,000–\$10,000, and over \$25,000.
3. I definitely noticed fewer international clients than in year's past, and several other dealers I spoke with confirmed the same. I saw (and made several sales) to museum curators, and it appeared that all of the regular curators were there.
4. We sold from our core collection of photo-journalism, with several notable sales of Bill Eppridge's and Steve Schapiro's' civil rights prints. One notable sale was of Eppridge's now-rare haunting and beautiful photograph taken at the funeral of James Cheney, one of the three civil rights workers in Mississippi murdered by Ku Klux Klansmen in June, 1994 (*Mrs., Cheney and Young Ben, James Cheney Funeral, 1964*, gelatin silver print). We also had success with Stephen Wilkes's large-format color prints, selling from his *Day to Night* collection and his *Bethlehem Steel* series.

5. The fair was very well managed, it looked terrific, and attendance was good albeit perhaps a bit lower than last year. A few dealers wondered if being so close to "tax day" had an effect, but overall we were very pleased with the fair.

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1. Sales were lower than last year, which was our best year ever. I would say 2014 was better than previous years with the exception of 2013, which was our best year ever.
2. I would say our sales were primarily in the low to mid range.
3. No Asian buyers, very few Europeans, fewer buyers than last year and fewer bodies in the room.
4. Some of the pieces we sold included: Andrew Moore, *School District 123, Nebraska* 2013, for \$25,000; Olivo Barbieri, *Untitled #2 from Alps — Geographies and People* for \$20,000; Bryan Graf, *Great Day* for \$10,000; and Zanele Muholi, *ZaVa* for \$5,500
5. I felt a number of the booths were overhung. Also some dealers bring back the same pieces year after year. It makes the whole fair look cluttered and a little boring as opposed to fresh and exciting.
6. As an exhibitor, I felt it was advantageous to have the auctions at a different time. There was hardly anyone in the sales rooms so I am not sure AIPAD lost physical traffic to the auctions although we probably lost sales and dollars to the auctions since they preceded us.
7. One small item, at the end of each day, rather than abruptly shutting off the lights, there should be a warning chime akin to what they use at the opera. A little more gracious to our guests, no?

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Sebastião Salgado: *Sahara, Algeria, 2009*, silver print, from the series *Genesis* (©Sebastião Salgado / Amazonas Images. Courtesy Peter Fetterman Gallery, Santa Monica.)

1. We had another very successful AIPAD this year. It is still my favorite fair of the year. It is on a manageable scale, not too big, not too small and has a warm and friendly ambience. One senses that the audience that attends is there out of a genuine passion for the medium rather than to see and be seen and trophy hunt the same five names which goes on at most contemporary art fairs. Quite simply they love the power of photography .

3. Stephen Wilkes again was our show stopper with never seen before brand new images from his “Day To Night” series. Priced between \$7,500 and \$40,000, they found multiple new collectors. Sebastião Salgado was another best-seller in anticipation of his big “Genesis” USA museum debut at ICP in September. Here again selling at price points for the most part between \$10,000 and \$20,000.

7. A beautifully produced show with no arrogance or condescending attitude on behalf of the organizers. How refreshing! Can’t wait for next year.

Peter Fetterman

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Stephen Perloff: *Alex Novak checks his cellphone during the fair.*

1. Last year was a record for AIPAD New York for us, so I didn’t expect the same, and wasn’t disappointed. We got well into six figures and made money, so it was successful, but more like a typical AIPAD.

2. I really think the combination of the stock market crashing during the week of the show and the auctions taking out over \$22 million the week before really hit us on the high end of the range. We actually did as well on the low- to mid-range as we did during last year’s record show, but the higher priced items haven’t found homes — at least not yet. And we’ve seen strong activity both before and after the fair, so I don’t think it is a permanent hit, although the art market has been more closely tied to the financial markets than in the past.

3. We saw fewer international visitors this year, in my experience than in past years, although there certainly were a fair number of them at the show. I think the number of museum curators and collectors was just about the same as last year, which was also reflected in the audience attendance totals for the show which were virtually the same as last year’s.

4. I didn’t see much of a change in the mix of purchases. We sold 19th-century, 20th-century and contemporary images. We sold to fellow dealers (a lot, which is a good sign), museum curators, and collectors, although, as I said earlier, just not at the higher levels this time. We do have a major piece out to a museum that is just in six-figures, but I could have sold that with a phone call. It just so happened that my partner brought it to the show for me to handle. We have had interest in the large vintage Hans Bellmer that we showed from several parties. If that sells, we’ll be back in new record territory.

5. AIPAD's move to professional management has been largely a good one, and the show has never looked better.

6. I think that having the auctions the week before the show probably hurt a bit, as I said earlier, but I think the stock market dip had more of an effect. Frankly, I thought the auctions this Spring, with the exception of Sotheby's single-owner sale, were a real bust in terms of reasonably priced material that had any kind of excitement at all. There was much better material on the walls at AIPAD than in this set of auctions, and at better prices too.

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1. Our sales were better than both of the past two years.

2. We did well with mid-range material, from \$5,000–\$18,000.

3. We did not work with any European buyers. Our Asian clients all returned to us and purchased work. We saw a good number of museum curators. The number of buyers increased this year.

4. We sold a broad range of artists: Manuel Alvarez Bravo, Paul Caponigro, Harry Callahan, Minor White, Jerry Uelsmann, Beaumont Newhall, Walter Chappell, Sebastião Salgado, Eugene Atget, Brett Weston, Edward Weston/Cole Weston, Ansel Adams. Our main sales were of Eliot Porter's work.

5. We were pleased with the fair overall. The attendance was really good, and the show ran smoothly from setup to take down.

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JEAN FERRO — RANDOM NOTES

Paris Photo Los Angeles

SCENE 2: INT/EXT Studio Lot

Second Successful Staging at Paramount

Picture Studios

April 25–27, 2014



Jean Ferro: Paris Photo Los Angeles at Paramount Studios

The early day, private viewing and evening Gala brought out an A-list of collectors including **Eli and Edythe Broad, Benedikt and Lauren Taschen, Deborah Irmas, and Maja Hoffman**. Also in attendance was avid collector **Michael G. Wilson**, who is quite at home on movie sets after a long history as producer and screenwriter for the James Bond films. Attending were familiar museum curators, including: **Quentin Bajac**, Chief Curator of Photography/MOMA; **Stephanie Barron**, Senior Curator/LACMA; **Anne and Joel Ehrenkranz**, Curators/Whitney Museum; **Britt Salvesen**, Curator of Photography/LACMA; and **Sandra Phillips**, Curator of Photography/SFMO-MA. A partial list of celebrities included **Brad Pitt, Jodi Foster, Orlando Bloom, Jamie Lee Curtis, Selena Gomez, Jane Fonda, Joni Mitchell, Moby, Stefano Tonchi**, and **Joel Silver**. Also making an appearance was revered French director/producer, **Claude Lelouch**. The actors strutted proudly through the studio backlot as if to say: *"You are visiting my territory! You can only stay a little while...perhaps just long enough to enjoy the location and to buy some art!"*

I attended the early afternoon introduction for the press, hosted by Paris Photo Director **Julien Frydman**. He presented a brief background of the Paris Photo Los Angeles program entitled "Sound & Vision," organized by independent curator **Douglas Fogle**. This presentation included "The



Jean Ferro: *Julien Frydman, Paris Photo Los Angeles at Paramount Studios*

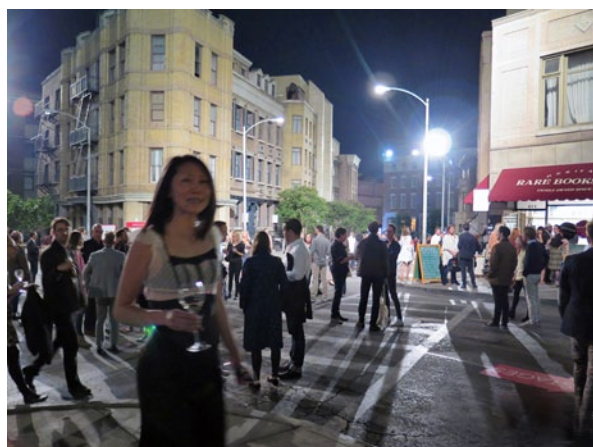
Conversations,” with **Stephen Shore, Taryn Simon, Kevin Tent, and Jeff Wall.** Frydman elaborated on other points of interest that included “Un-edited!: The Lapd Photo Archives,” along with a tribute to **Dennis Hopper** and a rare screening of Hopper’s 1971 film, “The Last Movie.” The event was held at the Sherry Lansing Theater and was capped-off by a City of Los Angeles “Certificate of Commendation” that was presented to Julien Frydman and his staff, by Councilman **Tom LaBonge.** (Read more at www.parisphoto.com/los-angeles/program/2014/sound-and-vision-the-conversations#CA6yuMST1CGTsvKE.99.)

Entering Paris Photo Los Angeles via the red carpet, you were led down a path past Washington Square to the New York Backlot. The streets were filled with unique gallery shops and bookstores. Taschen showcased the stunning new edition of iconic images by **Annie Leibovitz**, “Annie’s Big Book,” a 476-page hardcover, 19.7x27.2” with fold-outs, was displayed on the **Marc Newson**-designed bookstand, signed and numbered limited editions of 9,000 at \$2,500 each. Also available is an Art Edition of 1,000, at \$5,000 that includes a full set of four dust jackets and a signed 20”x20” Keith Haring archival pigment print. Both editions are available at the Taschen website (see below) or at one of the 12 Taschen stores worldwide. Taschen also kicked off the festivities for the sumo-sized book with a launch party at Chateau Marmont on February 26th, just in time for Paris

Photo LA. (www.taschen.com/pages/en/community/video/37397.annie_leibovitz.htm)

At a time when print publishers are disappearing and everything is becoming digitized, Taschen is stepping up by creating masterpieces for collectors. The investment has paid off for those who bought the 1999 Helmut Newton *SUMO* book, which originally sold for \$1,500, and is now going for between \$10,00 and \$15,000 (or more). Note: I just saw a signed copy on ebay, #8023 of the worldwide edition that was going for \$10,000. Annie’s book is another perfect addition to the Taschen collectible editions with her exquisite images of world leaders and personalities.

Artbook | D. A. P. had a unique café-style space with images on the interior walls and tables outside for artist book signings. So popular was the offering by **Julian Wasser**, creator of the famous 1963 image showing Marcel Duchamp playing chess with a nude Eve Babitz, that he actually ran out of copies of his book “The Way We Were,” published by Damiana. In a period of just three days, more than 36 books, including volumes by **Andy Freeberg**/Artbook|D.A.P., **W. M. Hunt**/Aperture, **Danny Lyon**/Aperture & Etherton, **Jane Fulton Alt**/Kehrer, **Richard Renaldi** /Aperture, **Steven Shore**/303, **Richard Misrach**/Aperture, **Taryn Simon**/Gagosian, **Tom Bianchi**/Artbook |D.A.P. and **Lise Sarfati**/Leica, were made available at these artist book signings.



Jean Ferro: *New York Backlot*

Once at the New York Backlot section of the studio, you gained entrance to four large open Stages: 27, 28, 31 and 32. Housed in Stage 27 was the exhibition by Paris Photo LA's official sponsor BMW, which featured **David Hockney's** BMW Art Car, painted almost 20 years ago. Last year, the Andy Warhol car was featured.



Jean Ferro: *David Hockney BMW*

A solo exhibit of classic work by **William Eggleston** graced the walls of **ROSEGALLERY**. The **Gagosian Gallery** hung a special tribute to Dennis Hopper, while **Hamiltons** presented the work of an array of artists including: Avedon, Horst, Penn, and Newton in their uniquely designed booth.

Howard Greenberg premiered Toronto artist **Edward Burzynsky's** latest environmentally challenging landscape series, entitled "Water." This gave me the opportunity to converse with Howard about the **John Maloof** film "Finding Vivian Maier." Howard participated in the film and has exhibited a variety of Vivian's work. I also saw the BBC documentary "Vivian Maier Mystery."



Jean Ferro: *William Eggleston at ROSEGALLERY*

Both documentaries are a wonderful telling of a photographers personal journey of isolation and her private visual expression: work that remained virtually unknown until a trunk of her images was first discovered in a storage locker auction in 2007. A young Chicago writer, John Maloof, who had amassed an enormous collection from auction houses, began the journey of uncovering the mysterious past of Maier who died in 2009 at the age of 83. As in the past at Paris Photo LA, there is always a lot to talk about and so little time.

At the **Catherine Edelman Gallery**, in addition to works by **Joel Peter Witkin**, we were also treated to **Gregory Scott's** 2013 innovative, 4.4 minute HD photo video installation "Don't Fade Away" (vimeo.com/80498911), which mesmerized the crowd. **Peter Fetterman** presented images by the magnificent **Sebastiao Salgado** and Cartier-Bresson along with **Stephen Wilkes** and **Pentti Sammallahti**, while **Daniel Blau** presented a solo show of images by British photographer, **David Bailey**. Bailey was discovered in 1963 by *Vogue* magazine editor, Diana Vreeland, when he was just 25 years old and his model/girlfriend, **Jean Shrimpton**, was just 20. Both Shrimpton and Bailey immediately became international sensations. Antonioni's 1966 film "Blow-Up" was based on the life and times of David Bailey.

Gallery Luisotti exhibited the work of **Lewis Baltz**, **John Divola**, **Barbara Kasten**, and **Catherine Wagner**, among others. I personally loved the bright and bold imagery by Guy Bourdin, shown at the **Louise Alexander Gallery**.

Photojournalist **Susan Meiselas**, President of the **Magnum Foundation**, hosted a private fundraising gathering in the VIP party lounge. This gathering, "Circle of Friends," is an emerging pho-

RANDOM NOTES continued

tographers project with the goal of fostering the work of creative and compelling young photographers who are engaged in community outreach.

MARTIN ASBAEK/Denmark hung the large-scale work by German photographer, **Martin Liebcher**, whose 2014, 23.5”x74.4” C-print image was incredible! This massive, self-portrait piece (taken at the 7,000-seat Steffi Graf Stadium near Berlin) became a real “Where’s Waldo?” experience when looking for his wife, who is in the piece at least two times. How many times did he photograph himself for this particular piece?... *phew*...only he knows. It’s definitely a “must see,” public art/museum piece!



Jean Ferro: *Lalla Essaydi at Jenkins Johnson Gallery*

Jenkins Johnson Gallery filled their walls with the large-scale chromogenic prints mounted on aluminum and protected with a Mactac luster laminate by New York artist **Lalla Essaydi** whose Harem series examines the identity of Muslim women based on historical reality.



Jean Ferro: *Mona Kuhn at Flowers Gallery*

While at the London Gallery **Flowers**, I chatted with photographer **Mona Kuhn**, whose stun-

ning large-scale series “Acido Dorado” was on display. The series, depicts Jacintha, her friend/model/14-year collaborator, in a dream-styled presentation of nudes and sculpted metal and landscape imagery. Mona’s work is reaching new heights both here in the US and in Europe. She is currently an independent scholar at **The Getty Research Institute** in Los Angeles.

In Stage 31, I found **Gallery Paule Anglim** from San Francisco, who handles the work of photographer/video artist **Carrie Mae Weems**, a recipient of the 2013 MacArthur Fellows Award. Carrie was also a 1981 founding member of **Women In Photography International**. While there, I also discovered the work and incredible history of media artist, **Lynn Hershman Leeson**, whose impressive biography dates back to 1963. On exhibit was her 1985–87 *Phantom Limb* series: *Seduction* a collection of black-and-white images showing models in exaggerated poses with TV screens or cameras replacing body parts. This work, which references female identity and technology consumption, is even more relevant today than it was in the mid-1980s, when Hershman created the work.



Jean Ferro: *Lynn Hershman Leeson's Seduction*

Another find was at gallery **Magnin-A/Paris**, which featured wonderful portraits by an assort-

RANDOM NOTES continued

ment of African photographers, along with the work of **Nathalie Boutté**, a unique mixed media artist who lives and works in Montreuil, near Paris. Nathalie discussed the extraordinary attention to detail in her work and how each step of her process — which involves the cutting of all types of paper into narrow strips (including bank notes), and then precisely reassembling them into large portraits.



Jean Ferro: *UNEDITED!: THE LAPD PHOTO ARCHIVES*

The work that was considered “The Hollywood Show Stopper” — with long lines waiting to view — was *UNEDITED!: THE LAPD PHOTO ARCHIVES*, an exhibition of rarely seen crime scene images. This included photos from the infamous Black Dahlia Murder that occurred on January 25, 1947. The mutilated body (severed at the torso) of a blue-eyed, 22-year-old Elizabeth Short (nicknamed the Black Dahlia by newspaper reporters), was found along the roadside. Considered one of LA’s most infamous crimes, the Black Dahlia Murder has never been solved. Even today, the mystery lives on in the 2006 film by Brian DePalma, “The Black Dahlia,” starring **Mia Kirshner**. Some of the photos installed dated back to 1925, each with stories that ranged from “murder for hire” to “suicides” involving scenarios of greed or desperate love triangles gone wrong. The installation set was arranged like an old, downtown warehouse, with warped floor boards and caged fencing strung along a desolate back ally, with the black-and-white crime scene images lining the walls. I’m glad I got there very early the first day (before the crowds) when only a few people — including Jodie Foster and Jamie Lee Curtis — with a couple of their friends, were there. It was the perfect exhibit for Paris Photo to present

at Paramount and perhaps one of the most memorable, because of its historical reference to Los Angeles and how it documented Hollywood legends of crime and mystery. ‘Literally the stuff movies are made from! (Information about the L.A.P.D. Archives can be found at Fototeka.com, fototeka.com/lapd/index.html.)



Jean Ferro: *It's a Wrap*, from the *Bubble Wrap* series, a self-portrait, March, 1990. Wrapping up Studio Flat #317 after being forced to relocate by Paramount Studio's purchase of Valentino Place.

As the day was coming to an end and I was preparing to leave, I glanced over to see *Valentino Place* — my old home next to Paramount where I lived for many years. And once again, I relished the memory of my time living in that elegant, third-floor, two-story flat and photo studio, that overlooked the Paramount lot. Before the building was purchased and enveloped by Paramount Studios in the early '90's, I had amazing times at the legendary studio that included photographing **Reba McEntire**, filming two segments — one with Jack Jones for CBS and another with Chuck Henry for ABC-TV — about my own work, along with collaborating with Helmut Newton (doing self-portraits with me) for his documentary

RANDOM NOTES continued

“Frames from the Edge.” I was often asked: “Did Rudolph Valentino ever really live there?” Well, maybe. I do know that there used to be an underground passageway that led from Valentino Place to the studio, giving more famous actors the ability to move about unnoticed.

I look forward to the Scene 3, the third edition of Paris Photo Los Angeles, slated for Spring 2015, at Paramount Pictures Studio. (You can check out the list of this year’s exhibitors here: www.parisphoto.com/losangeles/exhibitors.)

PHOTO INDEPENDENT

The International Exposition of Contemporary Photography
Raleigh Studios, Hollywood, CA
April 24–27

PHOTO INDEPENDENT, the new adjunct exhibition to **Paris Photo Los Angeles**, debuted at one of the oldest studios in Hollywood, Raleigh Studios, The Adolph Zukor Famous Players Fiction Studio of 1912 and historical home to such industry greats as Mary Pickford and Douglas Fairbanks. The “Boston Legal” TV Production called the studio home from 2004 to 2008. Currently at Raleigh the TV show “Castle” and “America’s Funniest Home Videos” are in production.

Chris Davies, President of **Fabrik Media** and Founder of PHOTO INDEPENDENT saw an opportunity to bring artists to the forefront in a new adventure to celebrate photography. Amidst speculation and excitement, the event became a perfect compliment to the high-powered galleries at the Second annual Paris Photo Los Angeles across the street at Paramount Studios on the same dates. Davies, in collaboration with **Daniell Cornell**, The Donna and Cargill Mac Millan Jr., Director of Art at the **Palm Springs Art Museum**; CEO of **Curatorial Assistance**, photo-historian and artist, **Graham Howe**; along with fellow curator and gallerist **Sarah Lee**, who has served as trustee, Executive Director and guest curator of the **Korean American Museum** in Los Angeles; and **Eve Schillo**, Curatorial Assistant in the Wallis Annenberg Photography Department at **LACMA**, headed up the selection committee to create a dialog and montage of photographic work. One advantage Davies has is his visibility in the art world — his monthly production of *FABRIK*, a handbook magazine (my favorite format size) with

beautifully produced feature stories, such as issue 24 with the interviews of twin Witkins...Jerome Witkin and Joel Peter Witkin. Combine great artist features with the promotion launch for the new Indie show and the Hollywood dream machine is at work and...maybe, A Star is Born!

The opening night Gala night benefited the **Los Angeles Art Association** and showcased the black-and-white photograph exhibition “**Mysterious Barricades**” by Guest of Honor **Andy Summers**, guitarist for The Police and “**Proximity Cinema**” by performance artist **Tiffany Trenda**.



Jean Ferro: *Elisabeth Sunday*

The three-day event hosted independent booths from several artists living in California, such as **Elisabeth Sunday**, **Glen Wexler**, **Susan Burnstine**, **Helen K. Garber**, and **Michael Grecco**. Also, there was a sprinkling of artists from Belgium, Canada, Lebanon, Australia, Russia, Great Britain, Norway, and of course photographers from the East Coast.



Jean Ferro: *Glen Wexler*

VERGE was there with three new additions to their original group, **Sarah Hadley**, **Susan**

RANDOM NOTES continued

Swihart, and **Tami Bahat**. The successful path of VERGE spearheaded by gallerist **Daniel Miller/Duncan Miller Gallery** had a large sprawling space to showcase the VERGE work as well as an adjacent booth featuring Russian photographer **Katrina Belkina**'s "Empty Spaces" of imaginative self-portraits simultaneously being exhibited at Miller's gallery at Bergamot Station in Santa Monica. Special exhibitions included Curatorial Assistance, Art & Exhibition Services, Los Angeles Art Association, **Coagula Curatorial** and **Robert Heinecken**'s 1968 "Venus Mirrored."



Jean Ferro: *Daniel Miller Talking with Clients*

I enjoyed meeting **Christopher Kennedy**, a British-born resident of Bucks County, PA, where I spent my childhood and teen years. His abstract technique called *Photo Luminism* consist of images shot with staged static lights and long exposures, then printed on reflective aluminum, the content reminding me of early laser work. **Scott Lehman**'s *Liquid Series* he calls *Imagescapes* were imaginative and well produced. Elizabeth Sunday showcased her African portfolio with incredible subjects and strikingly beautiful prints. **Jamie Johnson** (VERGE GROUP) has been showing and growing and selling her school blackboard series through Duncan Miller. A successful program for these events is creating a "call for entries" a la the **photo la** Emerging Photography Awards.

Photo Independent AX3 competition was born in support of the upcoming inauguration event at Raleigh Studios and a wonderful way to showcase the 50-plus winners in categories of Professional, Non-professional, Student, and Mobile work. Photo Independent also provided conversations with **Debra Weiss**, Creative Consultant, and other lecture panels. The premiere event brought out a new breed of image-makers as well as the



Jean Ferro: *AX3 Competition winners*

existing established and accomplished photographers. I believe the opportunity to showcase as an individual artist will bring awareness to what it takes for a person to handle such a venture on all fronts: production, promotion, installation, sales, and follow-up, which is normally handled by the galleries. Definitely a laudable debut, and hopefully we'll see everyone next year!

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www.facebook.com/profile.php?id=1479886367&sk=photos



AUCTION PREVIEW

On 1 July **Christie's Paris** will present a selection of photographs that encompass elegance, creativity, and originality by a selection of great 20th-century photographers, all of whom have produced acclaimed series for fashion magazines.

Robert Mapplethorpe is represented by a group of sensual photographs of flowers that evoke eroticism. These are complemented by works by Irving Penn who, whether photographing portraits, fashion, or still lifes, retained the same formal manner in search of abstract and absolute beauty. Richard Avedon reveals a feminine and lively beauty; a woman coming alive, laughing, moving. Finally Helmut Newton rises to the challenge of mixing beauty, eroticism, and humor. The sale condenses iconic and desirable images that reflect a particular period, trend, or personality.



Robert Mapplethorpe: *Calla Lily*, 1988, silver print, 6/10, 19.125"x19.25" (€80,000–€120,000), at Christie's Paris.



GALLERY ROW

For 35 years, **Jane Corkin** has been collecting photographs by the masters who have shaped and defined the history of photography. On June 4 from 6–8 p.m., she opens the exhibition commemorating this occasion: “Better With Age: Celebrating 35 years.”

This rarely exhibited collection reflects the highlights and history of photographic art both in technical and artistic terms. Works include nineteenth-century English and French photographs from the 1850s featuring Nègre, Hill and Adamson, Fenton, Cameron, Braun, Pierson, and Marey; Russian and Italian Constructivist propagandistic collage work, European Modernist works from between the two World Wars — including Claude Cahun, Callahan, Brassai, Brancusi, Kertész; and American Industrial and Modernist post-war works including photographers Edward Weston, Bourke-White, Walker Evans, Margaret Watkins, Arbus, Penn, Avedon, and Adams.

The Corkin Gallery is located in the Distillery District at 7 Tank House Lane, Toronto, Canada M5A 3C4, (416) 979-1980, Tuesday–Saturday 10–6, Sunday 12–5, www.corkingallery.com.

Birgit Filzmaier's Summer show in Zürich is work by **Elliott Erwitt**. More at www.filzmaier.ch/index.html or email birgit.filzmaier@mac.com.

Roland Belgrave has a small offering of early photographs, rare photobooks, and travel albums. A hard copy of *Pioneers of Photography IV: Early Travel and Exploration* is currently being printed and can be ordered, otherwise here is a link for the electronic version: rolandbelgravevintagephotography.com/wp-content/uploads/2014/05/Roland-Belgrave-Cat-IV-2014-6.pdf.

Fraenkel Gallery has announced its representation of **Alec Soth**. Soth continues to be represented by **Sean Kelly** in New York City and **Weinstein Gallery** in Minneapolis.

Josef Lebovic Gallery's Collector's List No. 169, *Australasiana*, contains some fascinating prints and photographs from Australia and New Zealand. Available from Josef Lebovic Gallery, PO Box 93, Kensington (Sydney), NSW 2033, Australia, josef@joseflebovicgallery.com, joseflebovicgallery.com.



MUSEUM AND NONPROFIT ROW

Following an extensive, international search, **The Museum of Contemporary Art, Los Angeles (MOCA)** announced that **Helen Molesworth** has been appointed Chief Curator effective September 1, 2014. A distinguished scholar, writer, and curator, Molesworth joins MOCA from the **Institute of Contemporary Art/Boston**, where she has served for four years, overseeing a rigorous program of acclaimed monographic and historical survey exhibitions and an emerging collection of contemporary art.

Molesworth is recognized for her success in redefining the canon of contemporary art as can be seen with recent exhibitions at the ICA including *This Will Have Been: Art, Love & Politics in the 1980s*, which re-examined the conservative '80s through the lenses of feminism, AIDS, rapacious business, and queer culture and *Dance/Draw*, which traced the origins of today's performance art in the intersection between dancing and drawing since the '60s. She has also worked on projects with and contributed to monographic shows for artists including Cathy Opie, Amy Sillman, and Josiah McElheny while at the ICA, as well as Zoe Leonard, Louise Lawler, William Pope L, Kerry James Marshall, and Luc Tuymans, building deep

relationships with these and other artists around the world, many of whom have close connections to Los Angeles and to MOCA.



John Kennard: *Helen Molesworth* (© John Kennard)

Molesworth joins MOCA as it embarks on a new era in the strongest position in its history following the recent success of the campaign by the museum's board to raise its endowment to more than \$100 million, the appointment of director **Philippe Vergne** in March this year and an expanding and renowned permanent collection of more than 6,800 works.

As the Barbara Lee Chief Curator at the ICA, Molesworth oversaw the museum's ambitious curatorial program, organizing critically acclaimed exhibitions, producing scholarly catalogues and overseeing a growing permanent collection. Prior to joining the ICA, Molesworth served as head of the department of modern and contemporary art and Houghton Curator of Contemporary Art at the **Harvard Art Museum** (2007–2010), where she organized a number of noteworthy exhibitions including *Long Life Cool White: Photographs by Moyra Davey* and *ACT UP New York: Activism, Art, and the AIDS Crisis, 1987–1993*. As guest cu-

lator at Harvard University's **Carpenter Center for the Arts**, she organized *Corbu Pops*, an installation by William Pope.L; *Paul Chan: Three Easy Pieces*; and Felix Gonzales-Torres: *"Untitled" (Placebo – Landscape – for Roni)*, among other exhibitions.

"It is thrilling news to hear of Philippe's choice of Helen Molesworth for MOCA's next chief curator," said artist and MOCA trustee **Catherine Opie**, "I have worked with Helen on two occasions and my regards for her brilliance as a curator is with utmost respect. She pushes artists to think about their work in new ways and thus will bring to MOCA her experience and thoughtfulness for both artists and viewers. Another chapter in MOCA's history for all of us to be excited about."

Molesworth succeeds former chief curator **Paul Schimmel** whose oversight of MOCA's curatorial program and permanent collection for 22 years from 1999 to 2012 made an indelible mark on the legacy of the museum.



Dr. William M. Griswold

In May 2014, **Dr. William M. Griswold** became the 10th director of the **Cleveland Museum of Art** since its founding in 1916. Dr. Griswold enters the life of the museum at a dynamic moment — with a newly completed expansion project increasing its capacity and significance, and a centennial anniversary approaching. His ambition is to build the museum's strong relevance throughout the region, the nation and the world, capitalize on its long-standing community engagement legacy and enhance the quality and breadth of its well-known collection.

Dr. Griswold's tenure at the Cleveland Museum of Art follows his term as the fifth Director of **The Morgan Library & Museum** since the institution's founding in 1924. During his seven years of leadership there, Dr. Griswold spearheaded the growth of the Morgan's collections, exhibition program and curatorial departments, most re-

cently adding Photography as a focus. He oversaw a number of important exhibitions and scholarly exchanges with leading international museums, including the Louvre, London's Courtauld Institute, Munich's Graphische Sammlung and Turin's Biblioteca Reale.

In 2010, Dr. Griswold initiated the first interior restoration of the Morgan's historic McKim building since its construction as Pierpont Morgan's private study and library more than a century ago. He also oversaw a project to digitize the Morgan's renowned collections, beginning with its holdings of drawings and music manuscripts, two of its most important. In 2011, he supervised the establishment of the innovative Morgan Drawing Institute to advance the study of drawings of all periods and schools. As a result of these initiatives, and many more, the Morgan over the last several years has seen some of the most robust donor support and attendance in its history.

Dr. Griswold had previously served as Director and President of the **Minneapolis Institute of Arts**, from 2005 to 2007; Acting Director and Chief Curator of the **J. Paul Getty Museum**, 2004 to 2005; and Associate Director for Collections at the Getty, beginning in 2001. Prior to joining the Getty, Dr. Griswold had been Charles W. Engelhard Curator and Head of the Department of Drawings and Prints at the Morgan Library since 1995. From 1988 to 1995, he was on the staff of the **Metropolitan Museum of Art**, first as Assistant and then as Associate Curator in the Department of Drawings and Prints.

Dr. Griswold was the co-author with **Jacob Bean** of *18th Century Italian Drawings in the Metropolitan Museum of Art* and has written extensively on Florentine drawings of the early Renaissance. He oversaw the design and creation of the Morgan's Drawing Study Center, and in 1998 curated a historically significant exchange of exhibitions between the Morgan and **The State Hermitage Museum**, St. Petersburg, and the **Pushkin State Museum of Fine Arts**, Moscow. In 1999 he co-curated *New York Collects*, the Morgan's first major exhibition devoted to twentieth-century art, and in 2002 he was co-author with **Jennifer Tonkovich** of *Pierre Matisse and His Artists*.

Dr. Griswold earned his bachelor's degree at **Trinity College**, Hartford, Connecticut, and his Ph.D. at **The Courtauld Institute of Art**, London.

The **American Photography Archives Group** (APAG) is an organization founded, and run by, **Mary Engel**, daughter of Ruth Orkin and Morris Engel. The primary mission of APAG has been to offer a forum for living artists and guardians of archives to come together to discuss and learn about all aspects of keeping an archive. Mary has recently joined with **Penelope Dixon**, long-time appraiser of photographic collections and archives, to start "The Archive Project" which will aim to help artists and other archive holders specifically with their own archives in terms of providing consultations, organizational and cataloging help, and assistance in finding placements for the collections, if so desired. In order to get this project started they will be organizing a two-day seminar/workshop that will include sessions on: Organizing an archive from A (archival boxes) to Z (zip lock bags — just kidding!)

- How an archive gets valued
- Conservation/Preservation issues
- How to find a placement in an institution
- Social Media
- Website Design
- Legal Help
- Question and Answer time with the experts

More information will be available closer to the time of the seminar, which will take place in late fall or early 2015. Until then, any questions can be directed to Mary at (212) 463-7040 or Penelope at (305) 205-6046.

On the heels of the highly popular Henri Cartier-Bresson retrospective, the **Centre George Pompidou** in Paris has announced that it will finally get a permanent gallery dedicated to photography.

art2art Circulating Exhibitions has a new catalogue with offerings of traveling photography exhibitions from Ansel Adams to Edward Weston and from early daguerreotypes to Photo-Secession masterworks to French Photography of the early 20th century. Check out their website at www.art2art.org.

The **PhotoHistory XVI** committee is busily planning the greatest PhotoHistory symposium, set for October 10–12, 2014, in Rochester, NY. The speakers will be announced in May. The event attracts people from around the globe for the

Friday reception, Saturday symposium at George Eastman House and banquet at the Doubletree Hotel, and Sunday trade show, with 100 tables filled with photographic treasures.

The Photographic Historical Society, the oldest such group in the world, was founded in 1966 and has held symposia regularly since 1970.

More information at tphs.org.

The **Gordon Parks Foundation**, dedicated to preserving the work and legacy of Gordon Parks and other photographers, filmmakers and artists, held its Awards Dinner and Auction on June 3rd, at Cipriani Wall Street. The event honored individuals who have dedicated their lives to the arts and raised more than \$1 million for the Foundation.

Attendees included: **Kasseem ‘Swizz Beatz’ Dean, George Lucas, Melody Hobson, Irvin Mayfield, Vera Wang, Soledad O’Brien, Chelsea Clinton, Ed Zwick, Chrissy Teigen, Amar’e Stoudemire, Alicia Keys, Huma Abedin, Janelle Monáe, Gayle King, Andrew Rannells, Lorna Simpson, Jed Root, Adrienne Bailon, Cecilia Dean, Dyllan McGee, Karlie Kloss, Federica Marchionni, Edward Enniful, Peter Beard, Stefano Tonchi, Adam Gopnik and Anne Fulenwider**, among others.

Honorees of last night’s awards included **Irvin Mayfield**, Grammy Award-winning American jazz trumpeter, introduced by **Soledad O’Brien**; **Lorna Simpson**, Artist and photographer, introduced by **Leslie Parks (Gordon Parks’s daughter)**; **Vera Wang**, Fashion Designer, introduced by **Chelsea Clinton**; and **Ed Zwick**, Visual Artist, introduced by **Adam Gopnik**. **George Lucas and Melody Hobson** were presented with the first Gordon Parks Patron of the Arts Award. The evening’s Co-Chairs included **Alicia Keys, Karl Lagerfeld, Donna Karan**, and Kaseem ‘Swizz Beatz’ Dean.

“It was a pleasure to honor individuals who embody the passion of Gordon Parks. Last night was a true testament to the ever-lasting legacy of Mr. Parks” said **Peter Kunhardt, Jr.**, Executive Director of The Gordon Parks Foundation.

The evening commenced with a performance of several songs by **Janelle Monáe**. The evening also included a live auction featuring photographs by Gordon Parks presided over by auctioneer **Hugh Hildesley** of **Sotheby’s**.



FAIRS AND FESTIVALS

FotoFocus has announced the second edition of its biennial, a month-long celebration of photography and lens-based art in Cincinnati.

FotoFocus will feature six original exhibitions curated by its Artistic Director and New York-based curator **Kevin Moore** that will explore the dialogue between contemporary photography, its history, other mediums, and between collaborating artists. The Biennial will run from October 8 through November 1, 2014, in Cincinnati, Ohio, with opening events taking place from October 8 through 12.

In addition to the original programming, FotoFocus will provide funding to 33 non-profit organizations, and over 50 participating sites throughout the region will also present photography and lens-based art.

Find more details [here](#).



AWARDS

The **Robert Giard Foundation**, in partnership with **The Center for Lesbian and Gay Studies (CLAGS) of the City University of New York**, announced the 2014–2015 Robert Giard Fellowship recipient, photographer **Ka-Man Tse**, at its annual benefit on May 21, 2014. The Guest of Honor at the benefit, held in support of the fellowship, was Pulitzer Prize-winning novelist **Michael Cunningham**, who spoke eloquently about the importance of providing emerging artists moral and financial support.

Ms. Tse receives the Robert Giard Fellowship grant of \$7,500 for her project: *Portraits and Narratives of LGBTQ Asians and Asian-Americans in the U.S. and Hong Kong*. The funds will allow her to travel to her native Hong Kong to continue her photographic project there.

Ms. Tse described this project as part of her life-long investigation of community and human agency. Collaborating with her subjects in public spaces, she captures moments observed and imagined, choreographed and improvised, personal and public. She said, “Visibility, representation and community are driving forces in my artwork. Mixing queer narratives, personal memories and obsessions, storytelling and portraiture, I recast these elements in order to recast the world. It is important that the narratives unfold in public spaces, for visibility — as well as for that tension of occupy-

AWARDS continued

ing the landscape and sharing these stories with a world and a public.”

To learn more about Ms. Tse’s project, the Robert Giard Fellowship, past fellows, and how to apply, visit: www.robertgiardfoundation.org/fellowship.

The **Museum of Contemporary Photography** has awarded the 2014 **Snider Prize** to **Hyo-unsang Yoo**. Yoo’s works explore relationships between history and ideas of production of reality through photography, video, installation, and sculpture. Yoo received his BFA in Photography from **The School of the Art Institute Chicago**, and is currently an MFA candidate at SAIC.

This year, artists **Sage Lewis** and **TJ Proechel** both received honorable mentions.

The **Snider Prize** is a purchase award given to emerging artists as they leave graduate school. Yoo will receive \$2,000 for the purchase of work to be added to MoCP’s permanent collection. Sponsored by **Lawrence K. and Maxine Snider**, the Snider Prize forms a part of the museum’s ongoing commitment to support new talent in the field of contemporary photography.

Brandon Thibodeaux is the recipient of the 2014 Michael P. Smith Fund for Documentary Photography (MPS Fund) Grant. The MPS Fund awards \$5000 annually to a Gulf Coast photographer working on a long-term cultural documentary project.

Brandon Thibodeaux won support for his long-term project entitled “When Morning Comes,” about rural African American communities in Northern Mississippi. **Michael Famighetti**, Editor of *Aperture* magazine, juried the 2014 grant. Famighetti describes Thibodeaux’s work, “[It] relies on a strong sense of atmosphere, suggestion, and sometimes elliptical narrative. There is a quietness to the work from which it derives its strength.”

Michael Famighetti also selected five photographers to be honored as the 2014 finalists. They are **Dominic Bracco II**, **Katty Hoover**, **Liz Moskowitz**, **Bryan Schutmaat** and **William Widmer**. To see images from the grant recipient as well as the finalists, go to http://neworleansphotoalliance.org/grants/MPS_Fund/index.php.



IN PASSING



Roger Mayne: *Self Portrait*, 1956

It is with great sadness that I inform you that Roger Mayne had a heart attack last week and died yesterday, Saturday June 7th.

Roger’s seminal body of work on the working class neighborhoods of London in the 1950s and early 1960s made him one of the most important post-war British photographers.

He will be missed by us all and especially by his wife Ann Jellicoe, their daughter Katkin, their son Tom and their families.

Photography was a way for Mayne to connect with people and explore the world around him. Mayne’s honest and empathetic approach to photography is evident in the candid response from his subjects and has influenced generations of photographers.

Though his talent as a photographer was recognized early in his career, it was his solo exhibition at The Victoria and Albert Museum in 1986 and the subsequent use of his images on album covers and concert backdrops for the musician Morrissey in the 1990s that renewed interest in his work. Thanks to the early support from his first dealer, Zelda Cheatle and Mark Haworth-Booth,

former curator of photography at The Victoria and Albert Museum, and the continual support of my colleague Lindsey Stewart at Quaritch, his dealer in London, Mayne's photographs are revered and included in numerous private and institutional collections worldwide. Most recently, Mayne's work was featured in *Art of the '60s* at the Tate Britain in 2004, *Making History* at the Tate Liverpool in 2006, *How We Are: Photographing Britain* at the Tate Britain in 2007 and *Roger Mayne: Aspects of A Great Photographer* at the Victoria Gallery, Bath in 2013.

Mayne first became interested in photography while studying chemistry at Balliol College, Oxford University from 1947–1951. In 1953 he developed an interest in the St. Ives School, which embraced the abstract avant-garde movement, and became friendly with the painters Terry Frost, Patrick Heron and Roger Hilton. Mayne consciously printed with high contrast to emphasize the formal qualities in his work and increased the scale of his prints to have a further dialogue with the painting of the time.



Roger Mayne: *Girl Jiving, Southam Street, 1957*

In 1954 Mayne moved to London to become a photographer, and in 1956 he discovered Southam Street. It was a street in a working class neighborhood of West London that would be demolished to make room for high-rise apartments. During the five years Mayne photographed there, it was full of energy: teddy boys, jiving girls, and kids playing in the street. Mayne also photographed other streets of West London and similar working class neighborhoods in Britain. For Mayne even the empty streets and dilapidated buildings had “a kind of decaying splendor.” Though modernization ended community life in the streets, Mayne's work preserves the spirit of that time. By 1959 Mayne's images were so indicative of this period that *Vogue* used them to illustrate teenage styles. Colin MacInnes used one of his images on the cover of *Absolute Beginners*, a novel told in the first person by a teenage freelance photographer living in West London that commented on the youth culture of the time.

Throughout this period Mayne worked as a freelance photographer and his photographs were reproduced regularly in magazines and newspapers. His work was included in group exhibitions at the Combined Societies, a progressive group of local photographic societies in Britain that broke away from the Royal Photographic Society. His work was also included in Otto Steinert's *Subjektive Fotografie* in Germany, a series of group exhibitions and books of international photography that emphasized personal expression and the aesthetic potential of the medium. Mayne had solo exhibitions in 1956 at the George Eastman House in Rochester, N.Y. and at the Institute of Contemporary Arts in London. As early as 1956–57 the Museum of Modern Art, New York, and the Art Institute of Chicago acquired his work.

It has been an honor and a pleasure to represent Roger. My relationship with him has affected me greatly, always reminding me to be as true to others as I am to myself. I will miss him.

Tom Gitterman, Gitterman Gallery



AUCTION SCHEDULE

AUCTION SCHEDULE

June 18 - **Bonhams Knightsbridge - Includes Historical Photographs** - at Montpelier Street across from Harrods, Westminster, London SW7 1HH, UK - for further information, contact 44 (0) 20 7393 3900, info@bonhams.com, or www.bonhams.com/auctions/21763.

June 20 - **Gros & Delettrez - Orientalist Photographs** - 2 p.m. - at Hotel Drouot Richelieu, Drouot Richelieu — Salle 15, 9 rue Drouot, 75009 Paris - for further information, contact 33 0 (1) 47 70 83 04, contact@gros-delettrez.com, or www.gros-delettrez.com.

June 20 - **Christie's South Kensington - Pop Culture (Includes Photographs)** - 1 p.m. - at 85 Old Brompton Road, London SW7 3LD, UK - preview 6/14–15 11–5, 6/16 9–7:30, 6/17–19 9–5 catalog online [here](#) - for further information, contact 44 0207 930 6074, info@christies.com, or www.christies.com.

June 21 - **Milliaredé: Auction House Lyon - Cameras & Photographs** - 2:30 p.m. - at Hôtel des Ventes de Lyon 9°, 3 avenue Sidoine Apollinaire, 69009 Lyon, France - catalog online [here](#) - preview 6/21 9:30–noon - for further information, contact 33 04 78 47 78 18, contact@etude-milliaredé.com, or www.etude-milliaredé.com.

June 24 - **Millon & Associés - Photographs** - 2:30 p.m. - at Salle V.V., 3 Rue Rossini, 75009 Paris, France - for further information, contact Expert Christophe Goeury at 33 (1) 42 54 16 83 or chgoeury@gmail.com; or 01 47 27 95 34, contact@millon-associes.com, or www.millon-associes.com.

June 24 - **Sotheby's - Rock & Roll History (Includes Photographs)** - 10 a.m. - at 1334 York Avenue at 72nd Street, New York, NY 10021 - preview 6/20–21 10–5, 6/22 1–5, 6/23 10–1 - catalogue online [here](#) or available to order: 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, or www.sothebys.com.

June 24 - **Kapandji Morhange - Includes Photographs** - 2 p.m. - at Drouot Richelieu — Salle 9, 9 rue Drouot, 75009 Paris, France - preview 6/10 11–6, 6/11 11–noon - for further information, contact 33 01 53 40 77 10, kapandjimorhange@gmail.com, or www.kapandji-morhange.com.

June 25 - **Bonhams, Oxford, UK - Books, Maps, and Photographs** - at Banbury Road, Shipton on Cherwell, Kidlington, Oxford OX5 1JH, England - for further information, contact 44 (0) 1865 853 640, oxford@bonhams.com, or www.bonhams.com/auctions/21752.

June 25 - **Bonhams Knightsbridge - Entertainment Memorabilia (Includes Photographs)** - at Montpelier Street across from Harrods, Westminster, London SW7 1HH, UK - preview 6/22 11–3, 6/23–24 9–4:30, 6/25 9–10 - for further information, contact 44 (0) 20 7393 3900, info@bonhams.com, or www.bonhams.com/auctions/21947.

June 25 - **Dorotheum - Modern and Contemporary Art** - 4 p.m. - at Dorotheergasse 17, A-1010 Vienna, Austria - preview 6/20–25 - for further information, contact 431 515 600, client.services@dorotheum.at, or www.dorotheum.com.

June 25 - **Thierry de Maigret - Includes Photographs** - 1:30 p.m. - at Drouot Richelieu — Salle 14, 9 rue Drouot, 75009 Paris, France - preview 6/24 11–6, 6/25 11–noon - for further information, contact 33 01 44 83 95 20, contact@thierrydemaigret.com, or www.thierrydemaigret.com.

June 25 - **Doyle New York - Jazz Collection of Bruce Lundvall (Includes Photographs)** - 10 a.m. - at 175 East 87th Street, New York, NY 10128 - preview 6/21 10–5, 6/22 noon–5, 6/23 10–6, 6/24 10–2 - catalogue online [here](#) or available at (212) 427-4141 x203 or Subscriptions@DoyleNewYork.com - for further information, contact Janice Youngren, Client Services, at (212) 427-4141 x207, ClientServices@DoyleNewYork.com, or www.DoyleNewYork.com.

June 25 - **Pierre Bergé and Associates - Modern & Contemporary Art** - 6 p.m. - at Atelier Richelieu, 60 rue de Richelieu, 75002 Paris, France - catalog online [here](#) - preview 6/23–24 11–7, 6/25 10–3 for further information, contact 33 (0)1 49 49 90 00, contact@pba-auctions.com, or www.pba-auctions.com.

AUCTION SCHEDULE continued

June 27 - **Bloomsbury Auctions, London - Modern & Contemporary Art** - 1 p.m. - at Bloomsbury House, 24 Maddox Street, Mayfair, London, W1S 1PP, England - preview 6/22 11–4, 6/23–25 9:30–5:30, 6/26 9:30–7:30, 6/27 from 9:30 a.m. - catalog online [here](#) - for further information, contact 44 (0) 20 7495 9494, info@bloomsburyauctions.com, or www.bloomsburyauctions.com.

June 30–July 1 - **Sotheby's London - Contemporary Art** - 6/30 at 7 p.m. & 7/1 at 10 a.m. - at 34–35 New Bond Street and Bloomfield Place, London W1A 2AA, UK - catalogues available to order online: US & Canada \$63, Latin America \$73, Europe £34, Africa, Asia, & Australia £39 - preview 6/27 9–5, 6/28 11–5, 6/29 noon–5, 6/30 9–noon - for further information, contact Joanna Steingold, Head of Morning Session/Day Sale, at 44 20 7293 5817, joanna.steingold@sothebys.com, or www.sothebys.com.

July 1 - **Christie's Paris - Photographs** - 3 p.m. - at 9 Avenue Matignon, 75008 Paris, France - preview 6/26–30 10–6, 7/1 10–noon - for further information, contact Elodie Morel at 33 (0)1 40 76 84 16, emorel@christies.com, or www.christies.com.

July 1–2 - **Christie's, King Street - Photographs** - 7/1 at 7 p.m., 7/2 at 1 p.m. - at 8 King Street, St. James's, London SW1Y 6QT, England - preview 4/3 & 4/6 9–4:30, 4/5 2–5 - for further information, contact 44 (0)20 7839 9060 or www.christies.com.

July 2 - **Bonhams London - Post-War & Contemporary Art** - 4 p.m. - at 101 New Bond Street, London W1S 1SR, England - preview 11/13 11–3, 11/14–16 9–4:30, 11/17 9–noon - preview 6/28–29 11–5, 6/30–7/1 9–6, 7/2 9–2 - for further information, contact Specialist Martina Batovic at 44 (0)20 7468 5878, martina.batovic@bonhams.com, or www.bonhams.com.

July 2–3 - **Phillips London - Evening and Day Editions** - 7/2 at 7 p.m., 7/3 at 2 p.m. - at Victoria at 9, Howick Place, SW1P 1BB London, United Kingdom - preview 6/21–7/2, M–Sat 10–6, Sun noon–6 - for a catalogue, contact 44 20 7318 4039, (212) 940-1240, or catalogues@phillips.com - for further information, contact Peter Sumner at 44 207 318 4063, psumner@phillips.com, or www.phillips.com.

July 10 - **Maître Yann Le Mouël - Photographs** - 6 p.m. - at Bureau du Festival, 34 rue du Docteur Fanton, 13200 Arles, France - preview at 17 rue de Liberté, Arles: 7/7 3–8, 7/8–9 11–8, 7/10 11–3 - catalog online [here](#) - for further information, contact 33 01 47 70 86 36, contact@yannlemouel.com, or www.yannlemouel.com.

July 15 - **Wright - The Photographic Archive of Wingate Paine** - noon CST - online only [here](#) - for further information, contact (312) 563-0020 or www.wright20.com.

July 24 - **Christie's - First Open: Summer Edition** - 10 a.m. & 2 p.m. - at 20 Rockefeller Plaza, New York, NY 10020 - preview 7/18–19 10–5, 7/20 1–5, 7/21–23 10–5 - for further information, contact (212) 636 2330, info@christies.com, or www.christies.com.



COURSES, LECTURES, AND SEMINARS

June 19 - **Class** - Dating and Care of Tintypes, with Gary Saretzky - hosted by the Princeton Preservation Group - 4–5:30 p.m. - at Bunn Library, The Lawrenceville School, 2500 Main Street, Lawrenceville, NJ 08648 - for further information, contact Jacqueline Haun at jhaun@lawrenceville.org or Gary Saretzky at gary@saretzky.com.

June 26–28 - **Symposium** - “Photo-Bookworks,” a biannual gathering where invited international artists, critics, curators, and publishers discuss some of the most challenging and innovative photobooks created in the world today - at Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607 - \$125; students & seniors \$90; VSW, RoCo, Light Work, or SPE members \$100 - register [here](#) - for further information, contact (585) 442-8676 or vsw.org/Photo-Bookworks.php.

COURSES, LECTURES, AND SEMINARS continued

July 10–11 - **Conference** - “Beyond the View: (New) Perspectives on Seaside Photography;” speakers include Martin Parr, Audrey Linkman, and Brigitte Lardinois; with conference responder Val Williams - 7/10 at Canterbury Christ Church University’s Sidney Cooper Gallery, St. Peter’s Street, Canterbury, Kent CT1 2BQ, UK; 7/11 at the Turner Contemporary Gallery, Rendezvous, Margate, Kent CT9 1HG, UK; transportation provided between locations - full conference £66, CCCU student £40, Th only £55; register [here](#) - for further information, contact Dr. Karen Shepherdson at karen.shepherdson@canterbury.ac.uk or visit beyondtheview.org.uk.

Through July 18 - **Courses** - courses with Ian Moor and Angela Moor through the Centre for Photographic Conservation in London, UK - for further information, contact 44 (0) 20 8690 3678, cphotoconservation@cpc-moor.com, or www.cpc.moor.dial.pipex.com.

June 9 – July 4 - Advanced Photographic Conservation Techniques.

July 13–18 - Rediscovering Historic Photographic Processes.



TRADE SHOWS, FAIRS, AND FESTIVALS

June 19–22 - **Art Basel** - at Messe Basel, Exhibition Square, 4005 Basel, Switzerland - by invitation only 6/17–18 (vernissage 6/18 3–8); open to the public 6/19–22 11–7 - admission CHF 45, evening ticket after 5pm CHF 25, 2-day ticket CHF 75, permanent ticket CHF 100, students/seniors CHF 35, Art Basel + Design Miami/Basel CHF 55, groups of 10+ CHF 35 pp. (contact groups@artbasel.com), accompanied school groups CHF 20 pp., free for children up to 16 accompanied by a parent - for further information, contact (212) 627-1654, usoffice@artbasel.com in USA, or find international numbers and email addresses at www.artbasel.com.

June 20–22 - **Pool Art Fair Guadeloupe** - a project of Frère Independent, inspired by the French tradition of artists’ salons - at Terminal de corisière, Quai Ferdinand de Lesseps, 97110 Point-à-Pitre, Guadeloupe - 6/20 noon–8, 6/21 10–8, 6/22 noon–8; opening reception 6/19 at 7 p.m. by invitation - free - for further information, contact 590 10 91 60, info@poolartfair.com, or www.poolartfair.com.

July 10–13 - **artMRKT Hamptons** - at Bridgehampton Historical Society, 2368 Montauk Highway (Route 27), Bridgehampton, NY 11932 - preview benefiting LongHouse Reserve - for further information, contact artMRKT Productions at 109 South 5th Street, Suite 407, Brooklyn, NY 11249; (212) 518-6912; info@art-mrkt.com, or www.art-mrkt.com.

July 17 – September 28 - **Cortona On The Move: Photography in Travel** - fourth annual festival - at On The Move Cultural Association, Cortona On The Move, via Roma 31 52044 Cortona, Italy - for further information, contact info@cortonaonthemove.com or www.cortonaonthemove.com.

July 1–31 - **PhotoIreland Festival: Truths, Facts, Fictions, Lies** - Ireland’s International Festival of Photography and Visual Culture at venues throughout Dublin - for further information, contact PhotoIreland at 64 Lower Mount Street, Dublin 2, Ireland, 353 876 856 169, info@photoireland.org, or www.photoireland.org.

Through July 27 - **PhotoEspaña 2014** - 17th edition of the International Festival of Photography and Visual Arts, the first of three editions exploring geographic areas rather than conceptual themes - photography events throughout Madrid, Spain - for further information, contact La Fabrica at C/Verónica 13, 28014 Madrid, Spain; or 34 913 601 326, info@phe.es, or www.phe.es.

Through September 3 - **Photonic Moments Month of Photography (June)** - events throughout the city of Ljubljana, Slovenia, mostly in June - part of European Month of Photography, simultaneously happening in Berlin, Bratislava, Budapest, Ljubljana, Luxembourg, Paris, and Vienna - for further information, contact Trg Prekomorskih brigad 1, 1000 Ljubljana, Slovenia; 386 59 977907, info@photon.si, or www.photonicmoments.net.



CATALOGUES AND PUBLICATIONS

Book - *Minor White: Manifestations of the Spirit*, by Paul Martineau - 200 pages, 4 color & 160 b/w illustrations, 9.5”x 11”, hardbound - \$39.95 - published 2014 by Getty Publications, Los Angeles to accompany exhibit of the same name at the J. Paul Getty Museum - for further information, contact (800) 223-3431, opt. 3 or shop.getty.edu.

This book brings together Minor White’s key biographical information—his evolution as a photographer, teacher of photography, and editor of *Aperture*, as well as particularly insightful quotations from his journals, which he kept for more than forty years. The result is an engaging narrative that weaves through the main threads of White’s life, his growth as an artist, as well as his spiritual search and self-doubt. Complemented with a rich selection of more than 160 images including some never published before, the book accompanies the first major exhibition of White’s work since 1989, on view at the J. Paul Getty Museum.



EXHIBITIONS OF NOTE

Arizona

Curtis Reframed: The Arizona Portfolios - at the Arizona State Museum, University of Arizona, 1013 East University Boulevard, Tucson 85721 - (520) 621-6302 or www.statemuseum.arizona.edu - M–Sat 10–5 - through July 31.

Bill Owens: Suburbia - at Scottsdale Museum of Contemporary Art, 7374 East Second Street, Scottsdale 85251 - (480) 874-4666 or www.smoca.org - T–W & Sun noon–5, Th–Sat noon–9 - from Art2Art circulating exhibitions - through September 7.

Process and the Page: Developing Photographic Books - at the Phoenix Art Museum, McDowell Road and Central Avenue, 1625 North Central Avenue, Phoenix 85004 - (602) 257-1222 or www.phxart.org - T 10–9, W–Sun 10–5 - through August 17.

California

American Photographs: A Cultural History (through July 7) and **Carleton Watkins: The Stanford Albums** (through August 17) - at the Cantor Arts Center at Stanford University, Lomita Drive at Museum Way, Stanford University, Stanford 94305 - (650) 723-4177 or museum.stanford.edu - W–Sun 11–5, Th to 8 - Watkins show in celebration of the 150th Anniversary of the Yosemite Grant; catalogue available.

John Divola: As Far as I Could Get (through July 6) and **Night in Day** (through August 24) - at the Los Angeles County Museum of Art (LACMA), 5905 Wilshire Boulevard, Los Angeles - (323) 857-6000, publicinfo@lacma.org, or www.lacma.org - M–T & Th 11–5, F 11–8, Sat–Sun 10–7.

Public Intimacy: Art and Other Ordinary Acts in South Africa - at Yerba Buena Center for the Arts, 701 Mission Street at 3rd Street, San Francisco, CA 94103 - (415) 978-ARTS (2787) or www.ybca.org - Th–Sat noon–8, Sun noon–6, first T noon–8 - in collaboration with SFMOMA - through June 29.

Hiroshi Sugimoto: Past Tense (through June 8), **A Royal Passion: Queen Victoria and Photography** (through June 8) **In Focus: Ansel Adams** (through July 20), and **Minor White: Manifestations of the Spirit** (July 8 – October 19) - at the J. Paul Getty Museum, 1200 Getty Center Drive, Los Angeles 90049 - (310) 440-7360 or www.getty.edu - T–Sun 10–5:30, Sat to 9 - Minor White book available (\$39.95).

Aperture Remix (through October 5) - at the Museum of Photographic Arts, 1649 El Prado, San Diego 92101 - (619) 238-7559, info@mopa.org, or www.mopa.org - T–Sun 10–5 - *Aperture Remix* part of *Aperture*’s traveling exhibitions.

Trouble With the Index - at the California Museum of Photography, UCR ARTSblock, 3824 Main Street, Riverside 92501 - (951) 827-4787 or artsblock.ucr.edu - T–Sat noon–5 - through June 21.

EXHIBITIONS OF NOTE continued

Face It: The Photographic Portrait - at the Norton Simon Museum, 411 West Colorado Boulevard, Pasadena 91105 - (626) 449-6840 or www.nortonsimon.org - W–M noon–6, F to 9 - through August 11.

David Levinthal: Make Believe - at San Jose Museum of Art, 110 South Market Street, San Jose 95113 - (408) 271-6840 or www.SanJoseMuseumofArt.org - T–Sun 11–5, 3rd Th to 8 or later - through November 30.

Mike Kelley - at the Museum of Contemporary Art, 250 South Grand Avenue, Los Angeles - (213) 626-6222 or www.moca.org - M & F 11–5, Th 11–8, Sat–Sun 11–6 - through July 28.

Country: Portraits of an American Sound - at the Annenberg Space for Photography, 2000 Avenue of the Stars, Los Angeles 90067 - (213) 403-3000 or www.annenberg.spaceforphotography.org - W–F 11–6, Sat 11–7:30, Sun 11–6 - see website for related lecture programs - through September 28.

Anthony Friedkin: The Gay Essay - at De Young, Fine Art Museums of San Francisco, Golden Gate Park, 50 Hagiwara Tea Garden Drive, San Francisco 94118 - (415) 750-3600 or deyoung.famsf.org - T–Sun 9:30–5:15, F to 8:45 - related events on Fridays at the de Young through October; see programming [here](#) - coinciding with the 45th anniversary of the Stonewall Riots in New York City - June 14 – January 11, 2015.

Connecticut

Jazz Lives: The Photographs of Lee Friedlander and Milt Hinton (through September 7) and **Contemporary Art/South Africa** (through September 14) - at the Yale University Art Gallery, 1111 Chapel Street (at York Street), New Haven 06510 - (203) 432-0600, artgalleryinfo@yale.edu, or artgallery.yale.edu - T–Sat 10–5, Th to 8, Sun 1–6.

District of Columbia

Mathew Brady's Photographs of Union Generals (through May 31, 2015) and **The World of Rupert Potter: Photographs of Beatrix, Millais and Friends** (through November 16) - at the National Portrait Gallery, 8th and F Streets, NW, Washington - (202) 633-8300, npgnews@si.edu, or www.npg.si.edu - daily 11:30–7.

1964: Civil Rights at 50 - at the Newseum, 555 Pennsylvania Avenue, NW, Washington - (202) 292-6100, info@newseum.org, or www.newseum.org - daily 9–5 - through December 28.

Rineke Dijkstra: The Krazyhouse (through June 15) and **Avi Gupta: There is Here** (through June 29) - at the Corcoran Gallery of Art, 17th Street and New York Avenue, Washington - (202) 639-1700 or www.corcoran.org - W 10–9, Th–Sun 10–5.

Florida

The New York Times Magazine Photographs - at MOCA Jacksonville, 333 North Laura Street, Jacksonville 32202 - (904) 366-6911, info@mocajacksonville.org, or www.mocajacksonville.org - T–Sat 11–5, Th 11–9, and Sun noon–5, 1st W of each month 5–9 artwalk - part of Aperture's traveling exhibitions - through August 24.

Georgia

Wynn Bullock: Revelations - 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 - M–Sat 10–5, Th to 8, Sun noon–5 - June 14 – January 18, 2015.

Illinois

Home Truths: Photography and Motherhood - at the Museum of Contemporary Photography, Columbia College Chicago, 600 South Michigan Avenue, Chicago 60605 - (312) 663-5554, mocp@colum.edu, or www.mocp.org - M–Sat 10:30–5, Th to 8, Sun 12–5 - see website for related programming - through July 13.

EXHIBITIONS OF NOTE continued

Arnold Newman: Luminaries of the Twentieth Century in Art, Politics, and Culture - at the Lake County Discover Museum, 27277 North Forest Preserve Road, Wauconda 60084 - (847) 968-3400, LCMuseum@LCFPD.org, or www.lcfdp.org/discovery_museum - M–Sat 10–4:30, Sun 1–4:30 - from Art2Art circulating exhibitions - through August 17.

Chicagoisms (through January 4, 2015), **Josef Koudelka: Nationality Doubtful** (June 7 – September 14), and **Sharp, Clear Pictures: Edward Steichen's World War I and Condé Nast Years** (June 28 – September 28) - at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago 60603 - (312) 443-3600, online email form, or www.artic.edu - daily 10:30–5, Th to 8

Vivian Maier: Out of the Shadows - at the Harold Washington Library Center, Chicago Public Library, 400 South State Street, Chicago 60605 - (312) 747-4300 or www.chipublib.org - M–Th 9–9, F–Sat 9–5, Sun 1–5 - through September 28.

Vivian Maier—A Photographic Journey - at The Art Center — Highland Park, 1957 Sheridan Road, Highland Park 60035 - (847) 432-1888, info@theartcenterhp.org, or theartcenterhp.org - M–Sat 9–4:30, Sun by appt only - opening reception with Richard Cahan 5/17 6:30–9 p.m.; related book, *Vivian Maier: Out of the Shadows*, available - through July 13.

Indiana

Ansel Adams - at the Eiteljorg Museum, White River State Park, 500 West Washington Street, Indianapolis 46204 - (317) 636-9378 or www.eiteljorg.org - M–Sat 10–5, Sun noon–5 - see website for related programming - through August 3.

Louisiana

The Visual Blues - at the Louisiana State University Museum of Art, Shaw Center for the Arts, 100 Lafayette Street, Baton Rouge 70801 - (225) 389-7200 or www.lsumoa.org - T–Sat 10–5, Th to 8, Sun 1–5 - features art and archives from the Center for Creative Photography, Tucson, AZ - through July 13.

Dorothea Lange's America - at the Alexandria Museum of Art, 933 Second Street, Alexandria 71301 - (318) 443-3458 or www.themuseum.org - T–F 10–5, Sat 10–4 - from Art2Art circulating exhibitions - June 6 – August 23.

Massachusetts

Photo Eye: Avant-Garde Photography in Europe (through July 6) and **Truth and Beauty: Pictorialist Photography** (through February 16, 2015) - at The Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston - (617) 267-9300, webmaster@mfa.org, or www.mfa.org - M–T & Sat–Sun 10–4:45, W–F 10–9:45.

Guns Without Borders in Mexico and Central America - at the Worcester Art Museum, 55 Salisbury Street, Worcester 01609 - (508) 799-4406, information@worcesterart.org, or www.worcesterart.org - W–F 11–5, Sat 10–5, Sun 11–5 - through November 9.

Daguerre's American Legacy: Photographic Portraits (1840–1900) from the Wm. B. Becker Collection - at the Kurtz Gallery for Photography, MIT Museum, Building N51, 265 Massachusetts Avenue, Cambridge 02139 - (617) 253-5927, museuminfo@mit.edu, or web.mit.edu/museum - daily 10–5 - accompanying book, published by Mare & Martin of Paris, available - through January 4, 2015.

Michigan

Detroit—Bruce Weber - at the Detroit Institute of Arts (DIA), 5200 Woodward Avenue, Detroit 48202 - (313) 833-7900 or www.dia.org - T–Th 9–4, F 9–10, Sat–Sun 10–5 - presented in collaboration with Condé Nast - June 20 – September 7.

EXHIBITIONS OF NOTE continued

New Hampshire

Justice: Faces of the Human Rights Revolution - at the Lamont Gallery, Phillips Exeter Academy, The Frederick R. Mayer Art Center, 11 Tan Lane, Exeter 03833 - (603) 777-3461, gallery@exeter.edu, or www.exeter.edu/arts - school year: M 1–5, T–Sat 9–5; July: T–F 9–4 - from Art2Art circulating exhibitions - June – July, exact dates forthcoming.

New Jersey

Striking Resemblance: The Changing Art of Portraiture - at the Jane Voorhees Zimmerli Art Museum, Voorhees Galleries, 71 Hamilton Street (corner of George Street), Rutgers University, New Brunswick - (732) 932-7237 or www.zimmerlimuseum.rutgers.edu - T–F 10–4:30, 1st W to 9, Sat–Sun 12–5 - through July 13.

New Mexico

Georgia O’Keeffe and Ansel Adams: The Hawai’i Pictures - at the Georgia O’Keeffe Museum, 217 Johnson Street, Santa Fe 87501 - (505) 946-1000 or www.okeeffemuseum.org - daily 10–5, F to 8 - through September 14.

Beneath Our Feet: Photographs by Joan Myers, Grounded, and The Photo Lab (through August 17) - at the New Mexico Museum of Art, 107 West Palace Avenue, Santa Fe - (505) 476-5041 or www.mfasan-tafe.org - T–Sun 10–5, F 5–8.

New York

Lewis Hine (June 14 – September 17), **Kodak Camera at 125** (through December 31); **Mickalene Thomas: Happy Birthday to a Beautiful Woman** (June 20 – October 19); and **A History of Photography** (through December 31, 2018; a rotating series of exhibitions) - at the George Eastman House, 900 East Avenue, Rochester 14607 - (585) 271-3361 or www.eastmanhouse.org - T–Sat 10–5, Th 10–8, Sun 1–5.

Now You See It: Photography and Concealment (through September 1) and **Garry Winogrand** (June 27 – September 21) - at the Metropolitan Museum of Art, 1000 Fifth Avenue at 82nd Street, New York 10028 - (212) 535-7710 or www.metmuseum.org - Sun & T–Th 9:30–5:30, F–Sat 9:30–9 - Marville catalog available; Winogrand show including works from the Center for Creative Photography in Tucson, AZ.

A World of Its Own: Photographic Practices in the Studio (through October 5), **Robert Heinecken: Object Matter** (through June 22), **Flotsam Jetsam/Patty Chang and David Kelley** (through August 15), and **Alibis: Sigmar Polke 1963–2010** (through August 3) - at the Museum of Modern Art, 11 West 53rd Street, New York 10019 - (212) 708-9400, info@moma.org, or www.moma.org - M & Th–Sun 10:30–5:30, F to 8.

Urbes Mutantes: Latin American Photography 1941–2012 and **Caio Reisewitz** (through September 7) - at The International Center of Photography, 1133 Avenue of the Americas, New York 10036 - (212) 857-0000, info@icp.org, or www.icp.org - daily 10–6, F to 8.

Rob Hornstra and Arnold van Bruggen—The Sochi Project: An Atlas of War and Tourism in the Caucasus (through July 10) - at Aperture Gallery, 547 West 27th Street, 4th floor, New York 10001 - (212) 505-5555 or www.aperture.org/gallery - M–Sat 10–6, Th 10–8 during exhibitions.

Italian Futurism, 1909–1944: Reconstructing the Universe (through September 1) and **Under the Same Sun: Art from Latin America Today** (June 13 – October 1) - at the Guggenheim Museum, 1071 Fifth Avenue, New York 10128 - (212) 423-3500, visitorinfo@guggenheim.org, or www.guggenheim.org - Sun–W & F 10–5:45, Sat 10–7:45 - *Italian Futurism* catalog available, hardcover \$60, softcover \$40.

Multiple Exposures: Jewelry and Photography - at the Museum of Arts and Design, 2 Columbus Circle, New York 10019 - (212) 299-7777 or www.madmuseum.org - T–W & Sat–Sun 10–6, Th–F 10–9 - catalog available; free panel discussion 5/13 at 6 p.m. - through September 14.

EXHIBITIONS OF NOTE continued

Masterpieces & Curiosities: Diane Arbus's Jewish Giant - at The Jewish Museum, 1109 Fifth Avenue, New York 10028 - (212) 423-3200, info@thejm.org, or www.thejewishmuseum.org - Sat–W 11–5:45, Th 11–8, F 11–4 - part of the museum's Masterpieces & Curiosities series - through August 3.

In a World of Their Own: Coney Island Photographs by Aaron Rose, 1961–1963 - at the Museum of the City of New York, 1220 Fifth Avenue at 103rd Street, New York - (212) 534-1672, info@mcny.org, or www.mcny.org - T–Sun 10–6, open holiday Mondays - through August 3.

Environmental Impact - at the Roger Tory Peterson Institute of Natural History, 311 Curtis Street, Jamestown 14701 - (716) 665-2473 or rtpi.org - T–Sat 10–4, Sun 1–5 - through July 6.

Janelle Lynch: Presence - at Burchfield Penney Art Center at SUNY Buffalo State, 1300 Elmwood Avenue, Buffalo 14222 - (716) 878-6011, burchfld@buffalostate.edu, or www.burchfieldpenney.org - T–Sat 10–5, Th to 9, Sun 1–5 - June 13 – November 2.

Ohio

Beijing: Contemporary and Imperial: Photographs by Lois Conner - at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland 44106 - (216) 421-7350, (888) CMA-0033, info@clevelandart.org, or www.clevelandart.org - T, Th, Sat–Sun 10–5, W & F 10–9 - through June 29.

Oregon

Halcyon Days: The Camera in the Garden - at the Portland Art Museum, 1219 SW Park Avenue, Portland 97205 - (503) 226-2811, info@pam.org, or www.portlandartmuseum.org - T–W & Sat 10–5, Th–F 10–8, Sun noon–5 - through August 10.

Pennsylvania

Teenie Harris Photographs: Baseball in Pittsburgh (through September 22), **David Hartt: Stray Light** (through August 11), and **Pittsburgh Biennial: Corey Escoto** (July 14 – September 14) - at the Carnegie Museum of Art, 4400 Forbes Avenue, Pittsburgh 15213 - (412) 622-3131 or www.cmoa.org - T–Sat 10–5, Th to 8, Sun noon–5.

Artificial Light: Flash Photography in the Twentieth Century - at The Philadelphia Museum of Art, Honickman and Berman Galleries, ground floor, 2600 Benjamin Franklin Parkway, Philadelphia 19130 - (215) 763-8100 or www.philamuseum.org - T–Sun 10–5, F to 8:45 - through August 3.

Arbus, Frank, Penn: Masterworks of Post-War American Photography - at the Trout Gallery, Emil R. Weiss Center for the Arts — 1st floor, Dickinson College, 240 West High Street, Carlisle 17013 - (717) 245-1344, trout@dickinson.edu, or www.dickinson.edu/trout - T–Sat 10–4, closed during school holidays - from Art2Art circulating exhibitions - through November 1.

Sacred Spaces: The Photography of Ahmet Ertug - at the Penn Museum (University of Pennsylvania Museum of Archaeology and Anthropology), Merle–Smith Galleries, 3260 South Street (on Penn's campus, across from Franklin Field), Philadelphia 19104 - (215) 898-4000 or www.penn.museum - T–Sun 10–5, 1st W to 8 - opened April 12; long-term exhibition.

Between the States: Photographs of the American Civil War from the George Eastman House Collection - at Cummings Art Gallery, Mercyhurst University, 501 East 38th Street, Erie 16546 - (814) 824-2092, hdana@mercyhurst.edu, or miac.mercyhurst.edu/facilities/cummings-art-gallery - M–F 9–4, Sat–Sun 2–5 - a George Eastman House Exhibition on the Road.

Philadelphia Photographers: David Graham and Philadelphia Photographers: Ray K. Metzker (end date TBA) - at The New Temporary Contemporary, 1222 Arch Street, Philadelphia 19107 - (215) 561-8888, info@fabricworkshopandmuseum.org, or www.fabricworkshopandmuseum.org - M–F 10–6, Sat–Sun noon–5.

Philadelphia Photographers: Will Brown and Abelardo Morell: Pictures in Three Museums (end date TBA) - at the Fabric Workshop and Museum, 1214 Arch Street, Philadelphia 19107 - (215) 561-8888, info@fabricworkshopandmuseum.org, or www.fabricworkshopandmuseum.org - M–F 10–6, Sat–Sun noon–5.

EXHIBITIONS OF NOTE continued

Tennessee

American Ballads: The Photographs of Marty Stuart (through November 2) and **Real/Surreal: Selections from the Whitney Museum of American Art** (June 27 – October 13) - at the Frist Center for the Visual Arts' Gordon Contemporary Artists Project Gallery, 919 Broadway, Nashville 37203 - (615) 244-3340, mail@fristcenter.org, or www.fristcenter.org - M–W & Sat 10–5:30, Th–F 10–9, Sun 1–5:30 - *American Ballads* related book available; see website for extensive programming related to *Real/Surreal*.

Texas

Mary Ellen Mark—Man and Beast: Photographs from Mexico and India and Coming to Light - at The Wittliff Collections, Alkek Library, 7th floor, on the campus of Texas State University, 601 University Drive, San Marcos 78666 - (512) 245-2313 or www.thewittliffcollections.txstate.edu - hours vary throughout the year: call ahead - book available (\$60) - through December 7.

Charles Marville: Photographer of Paris - at The Museum of Fine Arts, Houston, 5601 Main Street, Houston 77005 - (713) 639-7300 or www.mfah.org - T–W 10–5, Th 10–9, F–Sat 10–7, Sun 12:15–7 - June 15 – September 14.

Underground: Photographs by Kathy Sherman Suder - at the Amon Carter Museum of American Art, 3501 Camp Bowie Boulevard, Fort Worth 76107 - (817) 738-1933 or www.cartermuseum.org - T–Sat 10–5, Th to 8, Sun 12–5 - related book available (\$50) - through August 17.

The Soul of Vietnam: A Portrait of the North - at the Museum of the Gulf Coast, 700 Procter Street, Port Arthur 77640 - (409) 982-7000 or www.museumofthegulfcoast.org - M–Sat 9–5, Sun 1–5 - from Art2Art circulating exhibitions - members opening 6/5 6:30–9, public opening 6/7 10 a.m. - June 7 – August 3.

Vanishing Ice - at the El Paso Museum of Art, One Arts Festival Plaza, El Paso 79901 - (915) 532-1707, FierreroLE@elpasoartmuseum.org, or www.elpasoartmuseum.org - T–Sat 9–5, Th to 9, Sun noon–5 - through August 24.

Utah

Elliott Erwitt: Dog Dogs - at Kimball Art Center, 638 Park Avenue, P.O. Box 1478, Park City 84060 - (435) 649-8882 or www.kimballartcenter.org - M–Th 10–5, F 10–7, Sat noon–7, Sun noon–5 - from Art2Art circulating exhibitions - through August 10.

Vermont

Martin Parr: Life's a Beach - at the Middlebury College Museum of Art, Mahaney Center for the Arts, 72 Porter Field Road, Middlebury 05753 - (802) 443-5007 or museum.middlebury.edu - T–F 10–5, Sat–Sun noon–5; closed during college breaks—call ahead - part of Aperture's traveling exhibitions - through August 10.

Wisconsin

Colorama - at the Rahr-West Art Museum, 610 North Eighth Street, Manitowoc 54220 - (920) 686-3090 or www.rahrwestartmuseum.org - T–F 10–4, Sat–Sun 11–4 - a George Eastman House Exhibition on the Road -through August 3.

Wyoming

Edward S. Curtis's *The North American Indian* - at the Buffalo Bill Center of the West, McCracken Research Library Gallery, 720 Sheridan Avenue, Cody 82414 - (307) 587-4771, info@centerofthewest.org, or centerofthewest.org - hours vary by season - closing date TBD.

Austria

Garry Winogrand: Women Are Beautiful - at WestLicht Museum of Photography, Westbahnstraße 40, 1070 Vienna - 43 (0) 1 522 66 36 or www.westlicht.com - T–F 2–7, Th to 9, Sat–Sun 11–7 - opening reception 6/5 at 7 p.m. - through August 3.

EXHIBITIONS OF NOTE continued

Belgium

Rodolphe Archibald Reiss (1875–1929): Le Théâtre du crime (The Theatre of the Crime), Leonard Misonne: L'autre Misonne (The Other Misonne), Jimmy Bourgeois: Bruxelles à l'ombre allemande (Brussels to the German Shadow), and Galerie du Soir (Gallery of the Evening): Lara Gasparotto (through December 7) - at the Musée de la Photographie à Charleroi, 11 Avenue Paul Pastur, 6032 Charleroi - 32 (0) 71 43 58 10, mpc.info@musephoto.be, or www.musephoto.be - T–Sun 10–6.

Brazil

Josef Koudelka: Invasion 68 Prague - at Museo da Imagem e do Som, Avenida Europa, 158, São Paulo – SP, Brazil, CEP 01449-000 - 55 11 2117 4777 or www.mis-sp.org.br - T–F noon–10, Sat–Sun 11–9 - part of Aperture's traveling exhibitions - through June 22.

Canada

Zanele Muholi: Faces and Phases, Aleesa Cohene and Benny Nemerofsky Ramsay: The Same Problem 5, and What It Means to Be Seen: Photography and Queer Visibility (June 18 – August 24) - at the Ryerson Image Centre, 33 Gould Street, Toronto, Ontario M5B 1X8 - (416) 979-5000 x7032, gallery@ryerson.ca, or www.ryerson.ca/ric - T–F 11–6, W to 8, Sat–Sun noon–5 - Muholi lecture 6/17 at 7:30 p.m. at the Ryerson Image Centre; Muholi and *What It Means to Be Seen* shows in celebration of WorldPride 2014.

Francis Bacon & Henry Moore: Terror and Beauty (through July 20) and **Malcolmson Collection** (through September 7) - at Art Gallery of Ontario (AGO), Musée des beaux-arts de l'Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4 - (877) 225-4246 or www.ago.net - T–Sun 10–5:30, W to 8:30 - Bacon & Moore show includes Bill Brandt photographs; **The Malcolmson Collection Online** will launch in conjunction with the physical exhibit.

France

Henri Cartier-Bresson - at the Centre Pompidou, 75191 Paris Cedex 04 - 00 33 (0)1 44 78 12 33 or www.centrepompidou.fr - daily 11–9 - through June 9.

Kati Horna and Oscar Muñoz: Protographs (through September 21) - at the Jeu de Paume, 1, Place de la Concorde, 75008 Paris - 01 47 03 12 50 or www.jeudepaume.org - T noon–9, W–F noon–7, Sat–Sun 10–7.

Emmet Gowin - at The Henri Cartier-Bresson Foundation, 2 Impasse Lebovis, 75014 Paris - 33 1 56 80 27 00, contact@henricartierbresson.org, or www.henricartierbresson.org - T–F & Sun 1–6:30, W to 8:30, Sat 11–6:45 - catalog available - organized by Fundación MAPFRE in collaboration with the HCB Foundation - through July 27.

Days of War 1914–1918: 120 Photographs from the Excelsior Newspaper Archive - by Parisienne de Photographie, at L'Orangerie du Sénat, Jardin du Luxembourg, 19 rue de Vaugirard, 75006 Paris - 33 (0)1 44 61 99 60, contact@parisiennedephographie.fr, or www.parisenimages.fr - T–Sun 10–7 - through June 22.

Robert Mapplethorpe - at the Grand Palais, 3, avenue du Général Eisenhower, 75008 Paris - 33 (0)1 44 13 17 17, webmaster@rmngp.fr, or www.grandpalais.fr/en - daily except T 10–8 - through July 13.

Mapplethorpe–Rodin - at the Musée Rodin, 79 rue de Varenne, 75007 Paris - 33 (0)1 44 18 61 10 or www.musee-rodin.fr/en - daily except M 10–5:45 - through September 21.

David Bailey: Bailey's Stardust, Vik Muniz: Album, and The Chinese Photobook, Curated by Martin Parr and WassinkLundgren - at Les Rencontres d'Arles, 34 rue du docteur Fanton, 13200 Arles - 33(0) 4 90 96 76 06, info@rencontres-arles.com, or www.rencontres-arles.com - daily 10–7:30 - *The Chinese Photobook* part of Aperture's traveling exhibitions - see website for additional photography exhibits - July 7 – September 21.

EXHIBITIONS OF NOTE continued

Germany

Distance and Desire: Encounters with the African Archive - at The Walther Collection, Reichenauerstraße 21, 89233 Neu-Ulm/Burlafingen - 49 731 176 9143, info@walthercollection.com, or www.walthercollection.com - Th–Sun through guided tour only - through May 17, 2015.

August Sander: Masterpieces and Discoveries - at Die Photographische Sammlung/SK Stiftung Kultur, Im Mediapark 7, 50670, Cologne - 300 0221 88 895, photographie@sk-kultur.de, or www.photographie-sk-kultur.de - daily except W 2–7 - accompanying book available in summer - through August 3.

August Sander: People in a River Landscape, from the Lothar Schirmer Collection - at the Pinakothek der Moderne, Barer Straße, 40 80333 München - 49 (0)89 23 805 360, info@pinakothek.de, or www.pinakothek.de - T–Sun 10–6, Th to 8 - catalog available (€39.80) - through July 6.

New German Photography 2013/2014- at the Museum Villa Stuck, Prinzregentenstraße 60, 81675 Munich - 49 (0)89 45 55 51-0, info@villastuck.de, or www.villastuck.de - T–Sun 11–6 - through June 9.

Gisèle Freund: Photographic scenes and portraits - at Academy of Arts, Hanseatenweg 10, 10557 Berlin - 49 (30) 200 57-20 00, www.adk.de, or www.museumportal-berlin.de - T–Sun 11–7 - through August 10.

Ireland

Rob Hornstra and Arnold van Bruggen—The Sochi Project: An Atlas of War and Tourism in the Caucasus - at Photo Ireland, 4 Temple Bar, Dublin 2 - www.photoireland.com - part of Aperture's traveling exhibitions but managed by the artists - July 4 – July 31.

Italy

Rob Hornstra and Arnold van Bruggen—The Sochi Project: An Atlas of War and Tourism in the Caucasus - at Cortona On The Move Festival, via Roma 34, 52044 Cortona - info@cortonaonthemove.com or www.cortonaonthemove.com - part of Aperture's traveling exhibitions but managed by the artists - July 17 – September 28.

The Threatened Paradise: The Color Photographs of Heinrich Kühn - at Museum of History, Castle Tyrol/Schloss Tirol, Via del Castello 24, I-39019 Tirolo (BZ) - 39 0473 220221, info@casteltirol.it, or www.schlossstirol.it/en - hours: March 14 – December 8: 10–5; August 1–31: 10–6, closed Mondays - through November 30.

The Netherlands

Rob Hornstra and Arnold van Bruggen—The Sochi Project: An Atlas of War and Tourism in the Caucasus - at Noorderlicht Photogallery, Akerkhof 12, 9711 JB Groningen - 31 (0) 50 318 2227 or www.noorderlicht.com - W–Sun noon–6 - part of Aperture's traveling exhibitions but managed by the artists - through June 22.

Carleton E. Watkins | Mammoetfoto's van Californië (Mammoth Pictures of California) - 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 - through June 9.

Jeff Wall: Tableaux, Pictures, Photographs - at the Stedelijk Museum, Museumplein 10, 1071 DJ Amsterdam - organized by Galleria Lorcan O'Neill Roma - 31 20 573 2911 or www.stedelijk.nl/en - daily 10–6, Th to 10 - through August 3.

Roman Vishniac: (re)discovered - at the Jewish Historical Museum in Amsterdam, Nieuwe Amstelstraat 1, Amsterdam - 31 (0) 20 531 0370, communicatie@jhm.nl, or www.jhm.nl - daily 11–5 - through August 24.

EXHIBITIONS OF NOTE continued

Spain

Vanessa Winship - at Fundación Mapfre, Bárbara de Braganza Exhibition Hall, Calle Bárbara de Braganza, 13, 28004 Madrid - www.exposicionesmapfrearte.com - M 2–8, T–Sat 10–8, Sun/Holidays 11–7 - through August 31.

Switzerland

SURFACES: New Photography from Switzerland (through August 24) and **Robert Adams: The Place We Live** (June 7 – August 31) - at the Fotomuseum Winterthur, Grünenstrasse 44 + 45, CH-8400 Winterthur - 41 52 234 10 60, fotomuseum@fotomuseum.ch, or www.fotomuseum.ch - T–Sun 11–6, W to 8 - Adams show opening 6/6 6–9 p.m.

Bernard Dubuis: Tant et temps de passages (And So Time Passes) - at the Swiss Camera Museum, Grande Place 99, CH-1800 Vevey - 21 925 34 80, cameramuseum@vevey.ch, or www.cameramuseum.ch - T–Sun 11–5:30 - accompanying book available - through August 30.

1914/18: Pictures from the Border and **1914/18: Stephan Schenk, The Way of the Cross** (June 7 – October 12) - at the Fotostiftung Schweiz, Grünenstrasse 45, CH-8400 Winterthur - 41 (0) 52 234 10 30, info@fotostiftung.ch, or www.fotostiftung.ch - T–Sun 11–6, W to 8 - opening reception 6/6 at 6 p.m.

United Kingdom

The Bromoil Circle of Great Britain: Canal and Waterways Photographs - at the National Waterways Museum, South Pier Road, Ellesmere Port, Cheshire CH65 4FW - 44 0151 355 5017 or canalrivertrust.org.uk/national-waterways-museum - daily 10–4 - through June 30.

The Years of *La Dolce Vita*: The Birth of Celebrity Culture in Focus - at the Estorick Collection of Modern Italian Art, 39a Canonbury Square, London N1 2AN - 44 (0)20 7704 9522 or www.estorickcollection.com - W–Sat 11–6, Sun noon–5 - catalog and catalog pdf available - through June 29.

Capturing the Light: The 175th Anniversary of the Birth of Photography - at Fox Talbot Museum and Village Lacock, near Chippenham, Wiltshire SN15 2LG - 44 01249 730459, lacockabbey@nationaltrust.org.uk, or www.nationaltrust.org.uk/main - hours vary/season - through January 4, 2015.



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