

MUUS Collection

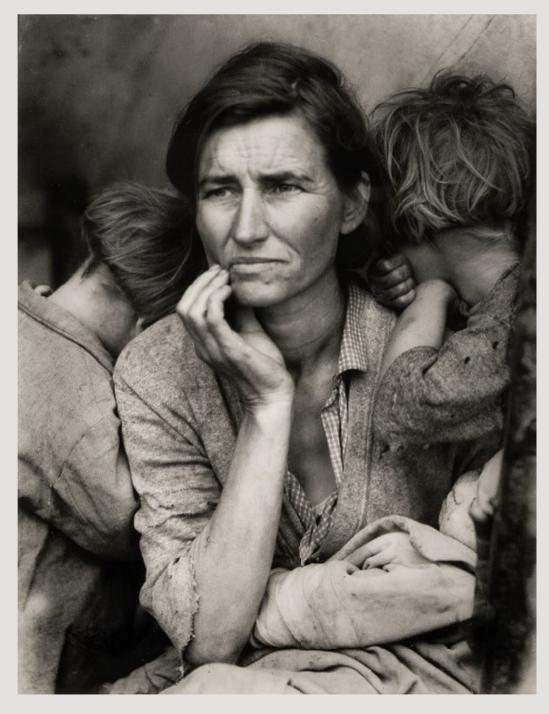
is proud to be the Cultural Partner of The Photography Show presented by AIPAD

MUUS Collection is honored to once again partner with The Photography Show presented by AIPAD. This ongoing collaboration highlights our dedication to curating exhibitions of cultural significance and impact, reaffirming our commitment to providing the photographic community with enriching and noteworthy presentations.

MUUS Collection believes in the unique power of photography as an inimitable touchstone of collective cultural memory. As a functional archive, MUUS builds, preserves, studies, and shares its photography collections to generate new scholarship and understanding while instigating interesting and relevant dialogues within the wider photography community. MUUS preserves and promotes invaluable artifacts for generations and is committed to keeping photographic memory alive through exhibitions, donations, and scholarship.



Sotheby's 535



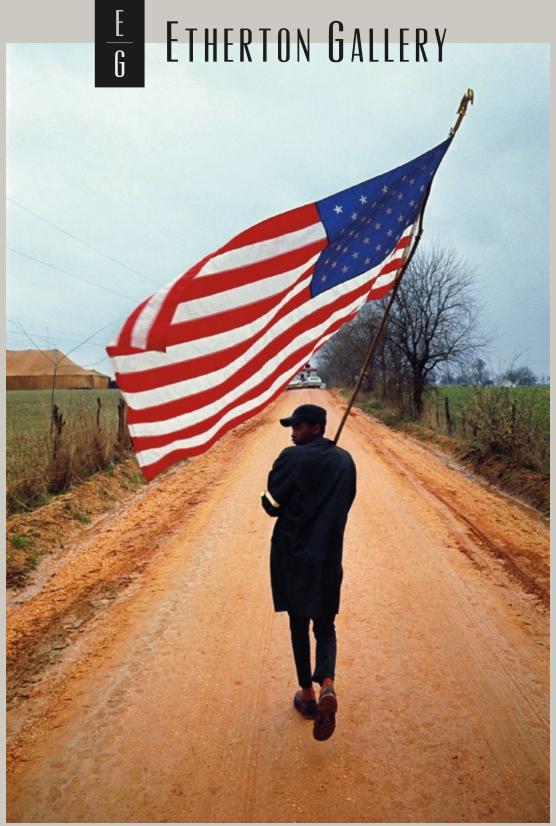
DOROTHEA LANGE Migrant Mother, Nipomo, California 1936, probably printed in the 1940s Estimate \$200,000–300,000

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© The Estate of Dan Budnik, "Selma to Montgomery Will Henry 'Do-Right' looking back to left with homemade flag", 1965

Etherton Gallery is the Exclusive Representative for the Estate of Dan Budnik (1933-2020)

One of the great documentary photographers of the 20th century, Dan Budnik was known for his commitment to documenting social and political injustice and capturing New York's rise as the modern art capital of the world.





Cindy Sherman, Untitled Film Still #52, 1979. Estimate \$120,000 to \$180,000.

Fine Photographs May 16

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The Catalogue for The Photography Show was edited and designed by *The Classic*.

Michael Diemar | Editor-in-Chief Mary Pelletier | Editor Bruno Tartarin | Consultant Jasmine Durand | Graphic Designer Mike Derez | Image processing



















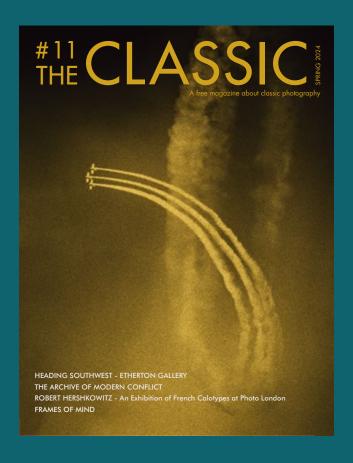






The New Issue

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Martijn van Pieterson

Welcome to the 43rd edition of The Photography Show presented by AIPAD. This year marks AIPAD's return to the Park Avenue Armory and it feels good! After the rollercoaster we have all been on during the last few years, and in the period following, when everyone was trying to find their footing once again, it is a happy homecoming to return to this iconic venue which has brought us so many great shows in the past.

The architecture and the size of this storied space allows us to present a sized fair that is warranted for the medium of photography, which continues to be an expanding area of collecting across institutional and private collectors. We are proud to present an impressive roster of galleries, publishers and book dealers.

In Vince Aletti, our 2024 AIPAD Award Winner, we honor an extraordinary influence and standard bearer of our medium who has made a strong contribution to the understanding and adoption of photography by a wider audience. Vince will be present at the fair and will open our AIPAD Talks series in conversation with Jeff Rosenheim (2022 AIPAD Award Winner and Joyce Frank Menschel Curator in Charge of the Department of Photographs, The Metropolitan Museum of Art) which will be one of the highlights of our extensive on-site program. The series also includes photography luminaries Dawoud Bey, Nathalie Herschdorfer, Vera Lutter and Ivan Shaw. We will also see the return of our Monumental initiative, which will use the public spaces of the venue for presenting grand scale photography and to showcase artists working in an expansive approach to the medium.

The 2024 edition of The Photography Show has many partners to help make the show a momentous occasion in the global cultural calendar and we are grateful to them all. We are very pleased to have MUUS Collection returning to make another important contribution to our program by presenting *Deborah Turbeville Polaroids: Scratching the Surface*, curated by Joel Smith (Curator of Photography, The Morgan Library) and collaborating with us on this fantastic print catalogue of the fair, edited and designed by the magazine *The Classic*.

We are also thankful of our longtime partner SIDLEY AUSTIN for their generous support in presenting our Photobook + Partners Sector for its return to the fair.

We hope you enjoy our show!

Warm wishes, Martijn van Pieterson

Board of Directors

About AIPAD

The Association of International Photography Art Dealers (AIPAD) encourages public support of fine art photography by acting as a collective voice for dealers in the medium through communication and education, enhancing the confidence of the public, museums, institutions and others in responsible fine art photography collecting.

Organized in 1979, AIPAD, and its current members in the United States, Canada, South America, Australia, Europe and Asia has become a unifying force in the field of photography. AIPAD is dedicated to creating and maintaining high standards in the business of exhibiting, buying and selling photographs as art.

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MARTIJN VAN President Of Of AIPAD



BY MARY PELLETIER

You are the first non-North American gallerist to lead AIPAD. What is your history with the organization, and what motivated you to take on the role of President?

– It is an honor and a privilege to be AIPAD's president. Even before we opened a gallery, my wife, Annemarie, and I visited The Photography Show, and we were always so impressed by the quality and the knowledge of its participants. Needless to say, we were keen to join AIPAD when we set up our gallery, IBASHO. After a few years of visiting and exhibiting as a guest exhibitor, we became a member in 2018. As non-American members, we feel it is important to be engaged in the organization and when I joined the board of AIPAD, I found a team of enthusiastic and committed members with great ideas and passion to help the organization develop and move forward. I did not hesitate to accept the role of president when Michael Lee's term ended.

Your gallery, IBASHO, is located in Antwerp and opened in 2015. Did you visit AIPAD while it was held at the Park Avenue Armory? How do you feel about its return to the iconic location this year?

– Returning to the Park Avenue Armory feels like coming home to the organization and its members. We did visit the Photography Show there in the past and its location and grandeur make it the most suitable place to host our fair in New York again.

This year's Photography Show roster has quite a few galleries based outside the United States. How is the membership and participation in AIPAD evolving?

– As an organization, we are strongly focused on the international aspect of AIPAD, making extra efforts in recruiting international galleries to our fair and membership. During the pandemic, when our collaboration with Paris Photo was not able to materialize, our member numbers dropped off a bit. The organization persevered and acted resolutely by successfully organizing smaller versions of the fair at Center 415 in New York. Clearly showing existing and prospective members that after over 40 years, AIPAD is still a force to be reckoned with in the photography market. The return to the Park Avenue Armory only amplifies this resulting in a strong growth of our membership across the spectrum of photography galleries.

Two years on from The Photography Show's pandemic hiatus, what's your view of the current photography market?

– It has been quite the rollercoaster the last couple of years. After a period of a strongly developing online market during and after the pandemic, in-person events like fairs have come back very strongly. There is a tendency towards contemporary photography which is not surprising, such as an interest in the materiality and unicity of alternative processes, mixed media and collages, but generally there is a strong focus on quality within all areas of photography collecting.

What are some of the things that AIPAD is doing to court new collectors?

– Apart from bringing an extremely strong roster of galleries, we have an exciting program for this year's fair. There will be a book market with publishers and rare book dealers, an exciting talks program, and a variety of partner programming.

Outside of the fair itself, what are your goals for AIPAD as an organization during your tenure?

- Next to the fair, we are strongly focused on building out our membership internationally and domestically, in North America. We have developed a new associate member class to allow younger exciting galleries to join earlier. We are also exploring partnerships with other international photography events and continue to focus on our communication and education strategies.

What do you think sets The Photography Show apart from other photography fairs?

- The Photography Show has a long history of high-quality events showing the best in photography for over 40 years. It has lasting credibility with collectors, both individual and institutional, and a critical mass of high-quality galleries, and is still able to innovate and pivot towards cutting-edge.

LYDIA MELAMED Executive JOHNSON AIPAD



BY MARY PELLETIER

You began working with AIPAD as the Show Director in 2022, after a two-year pandemic hiatus. How has your vision for The Photography Show evolved as you've taken on the role of AIPAD's Executive Director?

– When I came in 2022, AIPAD was relaunching this storied fair at a more reasonable scale for the unprecedented times we were in. To have a solid fair at Center415, with good attendance and happy exhibitors was a simpler task. Now, AIPAD is ready to return to its rightful place at a venue that embodies history and the now, just like the works our members show. We want AIPAD to speak to photography as it has been and how it will be, to become a truly encyclopedic fair that represents our medium.

The Photography Show is AIPAD's flagship event of the year, but as Executive Director of the Association, what are some of your priorities outside of the fair?

– Alongside our first European president, we are looking to expand membership around the world. Our foundation of support is primarily in the US and Europe, but we have strong presence in Japan and are beginning to have more representation in Latin America. With this in mind, we are excited to take AIPAD Talks on the road and do pop-up iterations in new cities

This year marks The Photography Show's return to the Park Avenue Armory, which previously served as the fair's location from 2006-2016. What motivated this return?

– The Park Avenue Armory era of AIPAD is always referred to as the golden years. This is due to the venue itself, the location and the scale. With space for 70-80 galleries, we can offer the opportunity to exhibit to the majority of our members, and the venue's historic importance and location is a fitting setting for the quality of work our exhibitors bring.

The membership structure for AIPAD has changed somewhat in recent years – can you explain how?

– Yes, I love this topic! We have introduced a new membership class to support younger galleries that might have been too young to join as full members in the past. The Associate Member class will have a fabulous showing at

the fair, with their sector on the south wall, with Galerie SIT Down from Paris, The Hulett Collection of Tulsa, OK, MOMENTUM of Miami, and new members Marshall Gallery from LA, and Daniel / Oliver Gallery of Brooklyn. These galleries can remain Associates for two years and then may be offered full membership within the organization. We are also now offering an Emeritus membership to our long-time members who are retiring but wish to remain in the mix with the organization and support our ongoing efforts.

In recent years, the fair has grown to include an impressive public program of talks – what is on tap for this year outside of the gallery booths?

- Thanks to Arnika Dawkins and Andra Russek, the former Chair and current Chair respectively, of our Education Committee, the AIPAD Talks series has become a centerpiece of AIPAD and one of our major platforms for our galleries to reach new audiences. This year, we have Talks highlighting museum exhibitions, such as A Long Arc: Photography and the American South since 1845, which opened at the High in Atlanta and is currently open at the Addison Gallery of American Art in Andover, and In the Now: Gender and Nation in Europe, Selections from the Sir Mark Fehrs Haukohl Photography Collection at the Brooklyn Museum. There are also more intimate conversations, such as between this year's AIPAD Award winner Vince Aletti, and 2022 winner Jeff Rosenheim, Curator of Photography at the Met, while Ivan Shaw will speak with Ngoc Minh Ngo, the Larry Lederman Landscape Photography at the New York Botanical Garden in 2023. This year will also feature the second edition of our Monumental initiative, a special project showcasing large-scale and monumental photography throughout the venue.

What are you most looking forward to at this edition of The Photography Show?

– The AIPAD fair is always an incredible reunion of colleagues, friends and supporters, and I love the opening moments on Thursday when our most passionate collectors enter and our members are waiting in their gorgeous exhibitions to present the best of fine art photography.



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HERB RITTS. Wrapped Torso. 1989. Platinum palladium print.

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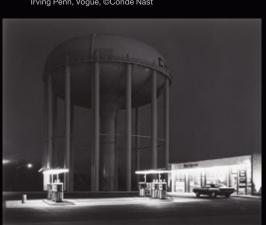
PHOTOGRAPHS

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Irving Penn (American, 1917-2009)
Theatre Accident, 1947
Dye transfer print, printed 1984
19-1/2 x 15-3/8 inches (image/sheet)
Estimate: \$25,000 - \$35,000
Irving Penn, Vogue, ©Condé Nast



George Tice (American, b. 1938)

Petit's Mobil Station, Cherry Hill, New Jersey, 1974

Selenium toned gelatin silver print, printed 1979

10-1/2 x 13-1/4 inches (image/sheet)

Estimate: \$6.000 - \$8.000



Candida Höfer (German, b. 1944) Museum für Völkerkunde, Dresden II, 1999 Dye coupler print 46-1/4 x 46-1/4 inches (sight) Estimate: \$10,000 - \$15,000



Vivian Maier (American, 1926-2009) Self Portrait, circa 1960s 35mm Color Transparency 24 x 36mm From the Ron Slattery collection.

INQUIRIES:

Nigel Russell | 212.486.3659 | NigelR@HA.com

Sarahjane Blum | 212.486.3578 | SarahjaneB@HA.com

HIGHLIGHTS PREVIEW

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About Vince Aletti

The 2024 AIPAD award is presented to Vince Aletti for contributions to the field of photography.

Curator, critic, and author, Vince Aletti is a major figure in the world of fine art photography. He has been at the forefront of New York's cultural scene from his critical work at The New Yorker as well as The Village Voice where he also served as art editor. He's been collecting photographs printed on the pages of magazines and books since the 1970s and mined that collection for his 2019 book *Issues: A History of Photography in Fashion Magazines*.



Magnus Ar

Aletti's *The Drawer*, celebrating the beauty of photography on the printed page, won the Aperture/Paris Photo award for PhotoBook of the Year in 2023. Aletti has curated numerous exhibitions and contributed to dozens of photography books. He was one of the two featured writers of *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century* and winner of the 2005 Infinity Award in writing from the International Center of Photography.

Aletti will be part of a panel on Friday, April 26 alongside previous AIPAD Award winner, Jeff Rosenheim, the Joyce F. Menschel Curator in Charge of the Department of Photographs at The Metropolitan Museum of Art. Rosenheim is a specialist in American photography and was the curator of the Met's lauded 2013 traveling exhibition *Photography and the American Civil War*. The Photography Show looks forward to hosting this conversation examining both the history of the medium and modern experimentations today.

About the AIPAD Award

The AIPAD Award was established in 2017 to acknowledge those who have significantly changed the photography landscape. Previous AIPAD Award winners are:

Mattie Boom and Hans Rooseboom, Curators of Photography, Rijksmuseum, Amsterdam, in 2023.

Jeff L. Rosenheim, Joyce F. Menschel Curator in Charge of the Department of Photographs, The Metropolitan Museum of Art, New York, in 2022.

Sarah Greenough, Senior Curator and Head of the Department of Photographs at the National Gallery of Art, Washington, D.C., in 2019.

Keith F. Davis, formerly Senior Curator of Photography at The Nelson-Atkins Museum of Art, Kansas City, Mo., in 2018.

Anne Wilkes Tucker of The Museum of Fine Arts Houston and Sandra Phillips, Curator Emerita of Photography at the San Francisco Museum of Modern Art, in 2017.

THE PHOTOGRAPHY SHOW Rolling Back the Years

Most observers will put the birth of the modern photography market around the end of the 1960s, when a few galleries opened on either side of the Atlantic. In 1971, Sotheby's, London, started its program of regular photography auctions, soon to be followed by Christie's. Since then, the photography market has grown to proportions that the pioneers could hardly have dreamt of, not least in the proliferation of photography fairs all over the world.

As time goes on, it should be remembered that The Photography Show, or the Annual Fine Art Photography Exposition as it was called until 1994, was the very first major photography fair and that every photography fair that has followed owes something to AIPAD's efforts. The Photography Show itself has changed over the years. From its tabletop beginnings it has evolved into an elegant art fair, and the emphasis on classic photography it had for many years has given way to the inclusion of more contemporary work, making it a truly encyclopedic fair.

The inaugural edition of the fair was held in 1980 at the Roosevelt Hotel in New York. Fast work for an association that had been founded just a year before. Stephen White was AIPAD's first President and explains why it was founded.

– It goes back to October 1978. George Eastman House organized a symposium and invited all the important collectors, of which there weren't that many, people like Sam Wagstaff and Paul Walter. It was held at George Eastman House, and ran from Wednesday to Friday. On Saturday, there was to be an auction of some of George Eastman House's material as it was always strapped for funds. Somebody got the bright idea of inviting a group of dealers, to have a small fair and charge the dealers a few hundred dollars each, to defray some of the cost of the symposium.

The symposium ran from ten to five, with an hour's break for lunch, White explains.

– It was an intense program with talks all day. The fair ran at exactly the same time as the symposium. As a consequence, we had no visitors at all! We suspected it was planned that way, so that the collectors would spend their money at the auction, not with us. We were really upset at how we were being treated so we met up before lunch on Friday and it was decided that I should have a serious talk with the director of George Eastman House, Robert J. Doherty, and convince him to extend the lunch break. Doherty finally relented and extended the break to three hours. During those three hours, we all sold material and we all went home happy.

The dealers had learned a hard lesson. White continues.

- We realized that we needed to do something to avoid being taken advantage of and at the same time, to promote photography as a serious subject to collect. The solution was to organize ourselves and so in 1979, AIPAD, the Association of International







STEPHEN WHITE

DEBORAH BELL

TERRY ETHERTON

Photography Art Dealers, came into being. Daniel Wolf acted as interim president. We incorporated AIPAD in the state of New York and at the next meeting, I was elected as AIPAD's first president. In the first year, we had maybe 30 members, galleries, dealers, and organizations.

White was President for a year.

– I was based in Los Angeles and it was decided that it would be better if the President was based in New York. Still, I remained a very active member of the board and I worked on several things, including trying to get a fair going, which then happened in 1980. It was a very important step, the first serious photography fair.

Among the visitors to the first edition of the fair were Deborah Bell.

– I recall being in awe of all the great works spanning the entire history of photography – and of feeling a little intimidated by it all. It was the height of the "discovery period" of the history of photography, so the fair held a cornucopia of treasures from the 19th century to 1980. Many great photographers of the early to mid-20th century whose works were on view were still alive and there was a lot of excitement because of that.

Excitement was one thing. Sales quite another, and they were pretty lackluster at the first editions of the fair, White tells me.

– The recession in the early 1980s was absolutely terrible, and outside the small circle of dedicated collectors there was a great deal of confusion whether photography really was something serious to collect or not. Gradually the economy improved but the real gamechanger was the Getty deal in 1984. The news caused big headlines. It was an absolute sensation that the museum had made a huge purchase of photographs and created its Department of Photography. The Getty deal had a profound impact on the market. Confidence in the medium grew and

with it, the credibility of AIPAD. Our fair was the only big photography fair because remember, Paris Photo didn't start up until 1997. People would come from all over the country and Europe to see and buy, not just collectors but also curators and the fair was such an important place for people to meet and connect.

It was certainly important to Terry Etherton who had founded Etherton Gallery in Tucson in 1981.

– My gallery was off the beaten track as far as the art world was concerned. In the early years, I would get in my car and go on long road trips across the US in order to meet curators and collectors. I was urged to apply for AIPAD membership by Ursula Gropper and Tom Meyers at Grapestake Gallery and Jeffrey Fraenkel at Fraenkel Gallery and so I joined in 1985. It meant a great deal to me as a gallerist, to exhibit at the fair alongside established galleries like Howard Greenberg Gallery and Fraenkel Gallery. It was validation for what I had accomplished with my gallery and I was able to forge relationships with other dealers in the US and abroad. The fair was a critical reason for the growth of my gallery grew in the 80's.

The first five editions of the fair were held at the Roosevelt Hotel in New York, but starting in 1985, the fair changed cities on a yearly basis, including Berkeley, San Francisco, Washington DC, and Los Angeles. In 1986, it was held in Houston during the very first FotoFest Biennial, where Terry Etherton showed for the very first time.

– It was a tabletop fair, held at a hotel in Houston. The cost was not a big factor and we were able to drive from Tucson. I sold quite well but the thing I remember most clearly is that I sold a few photographs to Graham Nash, of Crosby, Stills, Nash & Young fame. My friendship with Graham continues to this day and many of the dealers I met in the early years at the AIPAD fairs became close friends.







MIYAKO YOSHINAGA



HANS ROOSEBOOM
MATTIE BOOM



VINCE ALETTI

Deborah Bell joined AIPAD in 1992.

– I started out as a private dealer in 1988 and remained so for 18 years before opening my first gallery in 2001. I didn't show at the fair in 1992 though I had showed the year before when it was held at Butterfield & Butterfield in San Francisco. I was allowed to share a booth as a non-member with Sander Gallery. The fair was extremely important to my dealership, then my gallery, and has continued to be.

In 1993, the fair was back in New York, at the Sheraton Hotel, and the following years, at the New York Hilton Hotel. In the early days, most exhibitors were US-based. Over time, more and international exhibitors filled the ranks, among them, Michael Hoppen who had opened his London gallery in 1991.

– I'll never forget the first time I visited the fair. It was held right in the heart of New York and attending the fair was like being mobbed! It was absolutely packed and incredibly busy! It was a tabletop fair and by today's standards it wasn't terribly grownup but then no art fairs were at that time, not even Art Basel. To me it was just all new, fresh, fun and very exciting. It was the place to be. There was really interesting material, all vintage and black and white, no color apart from dye transfers. I think we all genuinely felt that photography had finally arrived and was being accepted as an art form. We were no longer the street urchins. We were allowed to sit at the high table of the art world.

With time, the tables were replaced with booths and more and contemporary photography, including large color work, began to appear at the fair. Hoppen continues.

– In the early 2000s, I showed Diasec works by Desirée Dolron, the very first Diasec works I had seen. I remember how we struggled to get them downstairs and load them into people's taxis and cars. It's not surprising that large color entered the fair. That's what happens when new technology comes along, be it smaller cameras, faster film, large color prints, photographers just jump on it. In a few years, you will probably see Holography at the fair.

In 2006, the fair moved to the Park Avenue Armory. Following a stint at Pier 9 from 2017 to 2019, the pandemic set in. The fair was back in 2022 and 2023 at Center415. This year, it returns to the Park Avenue Armory, the most popular venue with exhibitors and visitors alike. The 2024 edition is special for Miyako Yoshinaga as her eponymous New York-based gallery marks its 25-year anniversary.

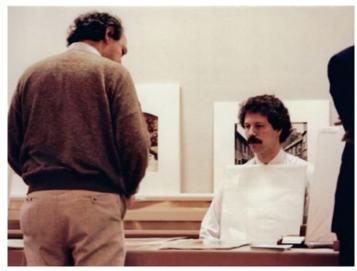
– I first visited the fair in the late 1990s and it was such a pleasure to enjoy so many fascinating photographs, both classic and contemporary. I joined AIPAD in 2019 but due to the pandemic, I didn't exhibit at the fair until 2022 but it immediately became important to my gallery and it's a great way to introduce the works of my artists to a wider audience.

Yoshinaga notes some of the changes she has seen at the fair over the years.

– The fair has always been very high quality and exhibiting dealers are extremely knowledgeable about the media. But perhaps as time went on, it became a bit too tight and exclusive, perhaps due to the deep but narrow interests among established collectors. In recent years, the fair has become much more open and accessible to the general public, it's more educational and more enjoyable. I particular like meeting and connecting with museum curators and enthusiastic photography lovers, new as well as established collectors with discerning eyes.

Among the museum curators are last year's winners of the AIPAD Award, Hans Rooseboom and Mattie Boom, Rijksmuseum, Amsterdam. They first visited the fair in 2007. Rooseboom tells me.

– Up to that point, we had had to limit ourselves 19th-century photography. After the museum decided to create galleries for 20th-century art, we started collecting from that period as well. In 2007, we got a lawyer's firm, Baker McKenzie, to sponsor us so it made sense to visit New York annually to buy at The Photography Show or from dealers.



Boom was impressed with the fair from the start.

– It was held at the Armory, a beautiful setting, and there were many small, cozy booths with a wide range of all sorts of interesting objects. The fair was less posh than Paris Photo and full of surprises. We especially loved the mix of high and low.

And they have bought both high and low at the fair, Rooseboom explains.

– We started collecting relatively late, in 1994. As we didn't have the deepest of pockets, we couldn't just focus on expensive masterpieces. It has been a blessing in disguise, because if you don't have unlimited financial resources, you have to look, think, and collect differently and acquire unknown great pictures that you would otherwise easily overlook. We bought at our first visit in 2007 and we have bought at every edition of the fair since. Sometimes maybe only one piece, sometimes a few. As we already have a collection of some 160,000 items, we are filling the gaps and entering new fields. There is a lot to be discovered, but we try to maintain some balance between patience and eagerness.

The two curators are currently in the final stages of preparing a large exhibition at Rijksmuseum, Boom tells me.

– The exhibition is about American photography and it opens in February 2025. It's partly based on works from our own collection, partly on loans from other institutions, mainly in the US, as well as works from private collections. Thanks to the Baker McKenzie sponsorship, American photography has grown into a strong collecting focus for us for almost 14 years. We have a fine collection, but the aim and scope of the exhibition is more wide-reaching than what we have. Still, there is a sad side to curating the exhibition, as

there is with every exhibition. You can't show everything you have, and consequently we have had to kill off more than a few of our darlings.

The winner of this year's AIPAD Award is Vince Aletti, collector, author, and curator. Elsewhere in this catalog, he discusses some of his recent acquisitions. He has been a visitor to The Photography Show since the Hilton Hotel days and has done several "In Conversation" sessions at the fair, including one for his highly-recommended book, *Issues: A History of Photography in Fashion Magazines* (2019). I ask him what his thoughts were when he got the news.

– After previous awards to Sandy Phillips, Jeff Rosenheim, Anne Tucker, Sarah Greenough, and other major museum curators, my first thought was, "Are you serious? I'm not worthy!" But then I couldn't believe that my book *The Drawer* won the 2023

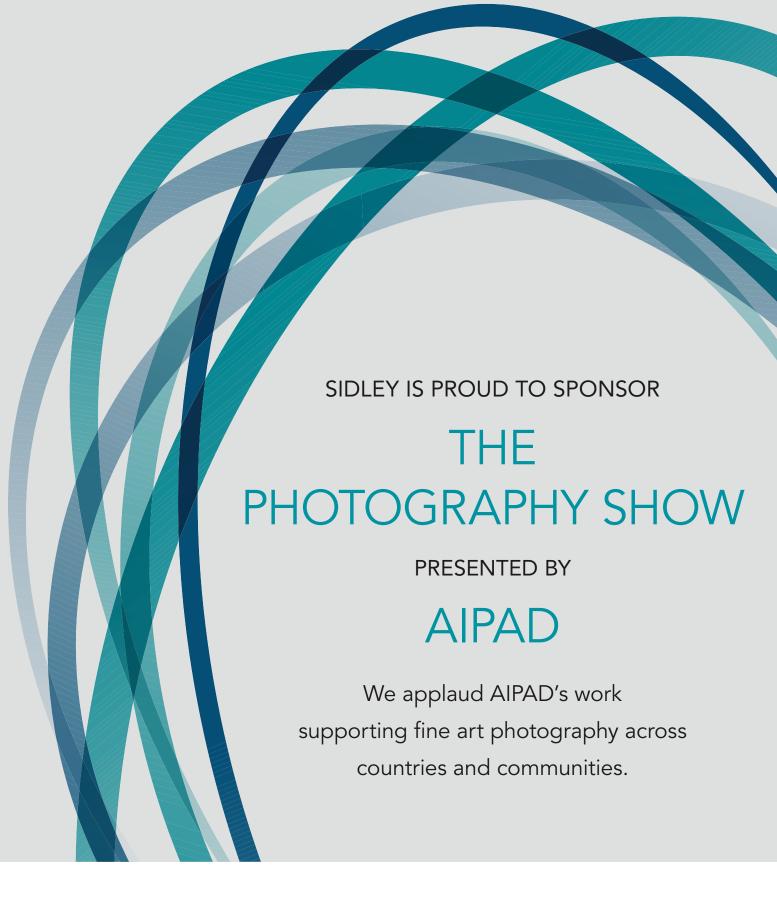


Paris Photo-Aperture PhotoBook of the Year either. Unbelievable things are happening to me and I couldn't be more grateful. But do I have to get a new suit?

The AIPAD Award means a lot Aletti tells me.

– After writing weekly reviews of photography exhibitions for *The Village Voice* and then *The New Yorker* for nearly twenty years, I've been feeling kind of sidelined of late. I'm still writing regularly but often not in print, which still seems outside the cultural conversation to me. And because photography criticism, along with so much regular art writing, has been cut back so drastically, it's more and more important to me to continue to be present. This award acknowledges that presence and encourages me to double down on it.

[&]quot;The tabletop days". Stephen White to the left, talking to fellow exhibitor Mack Lee, of Lee Gallery. The Ambassador Hotel, Los Angeles, 1987. Courtesy of Stephen White.



Monumental moments

Large-scale photography from The Photography Show's 2024 gallery sector.

AIPAD is pleased to present the 2nd edition of the *Monumental* exhibition. This special project show-cases large-scale photographic works throughout the public areas of The Park Avenue Armory, providing a unique opportunity for galleries and their artists to display new, challenging and impactful pieces not generally shown at fairs, creating a captivating visual spectacle for visitors.



Pieter Henket. La Mujer from the series Birds of Mexico, 2021. Archival pigment print, 83 x 62 inches.



MUUS COLLECTION & DEBORAH At The TURBEVILLE Photography Show

One of the highlights of the public program at The Photography Show this year is an exhibition presented by MUUS Collection. *Deborah Turbeville Polaroids: Scratching the Surface* is curated by Joel Smith, Richard L. Menschel Curator of Photography at The Morgan Library & Museum. Turbeville originally used Polaroids to set up her photoshoots. Over time, she became enamored with the materiality of the instant images and their transformative potential. She experimented with color and used Polaroids to explore the motif of image distressing, a theme she regularly reused throughout her photographic work. In addition to Polaroids, the exhibition also includes pages from her workbooks, giving further insight into her creative processes.

MUUS Collection, officially founded in 2013, has increasingly made its presence felt around the world, with a series of important exhibitions, including several focused on the work of Deborah Turbeville, as well as exhibitions of the early work of Rosalind Fox Solomon, focused on the Scottsboro Alabama First Monday Market; Fred W. McDarrah's images of the struggle for LBGTQ rights, starting with the Stonewall Inn uprising in New York in 1969; images of Elvis Presley in the early phase of his career by Alfred Wertheimer; and André de Dienes' images of Marilyn Monroe as she transitioned from hopeful actress to superstar.

Deborah Turbeville. *Untitled*, 1974. diffusion transfer print (Polaroid) 4x6 inches. © Copyright Deborah Turbeville/MUUS Collection.



Richard Grosbard (left) with Michael W. Sonnenfeldt

MUUS stands for Michael W. Sonnenfeldt, entrepreneur, investor, and philanthropist. In the last 25 years he has been involved in numerous non-profit organizations focused on the environment and climate change, national security, Middle East peace, international peacekeeping, the US/UN relationship, and communal development.

Where other collections and museums tend to focus on the most celebrated images, MUUS Collection is unusual in that it has made it its mission to acquire complete archives. In addition to the archives of Courtesy of M





André de Dienes, Alfred Wertheimer, Fred W. McDarrah, Rosalind Fox Solomon and Deborah Turbeville, the collection also houses smaller holdings of works by other American photographers, including the Semple Portfolio of Notable American Women, assembled in the 1920s by American publisher and author James Alexander Semple, forming an invaluable time capsule of signed letters and photographs of prominent women in the United States in the early twentieth century.

I spoke to Richard Grosbard, advisor to the MUUS Collection and Consulting Director of the Deborah Turbeville Archive, about the history of the collection and the Deborah Turbeville exhibition.

MUUS Collection was founded by Michael W. Sonnenfeldt in 2013, but the story starts way before that I believe?

- Michael W. Sonnenfeldt's interest in photography started at an early age. While a student at MIT studying for his bachelor's degree, he took a course with Melissa Shook, a wonderful photographer who passed away in 2020. She had a profound influence on his way of looking at photography. Later on, when Michael's son was at Princeton University, Michael acted as a photographer for his sports team. The story then jumps to 1989 when one of Michael's advisors, James Garfinkel, told him about an interesting album that was coming up at Christie's London. It contained images of Jerusalem, taken by the Scottish photographer James Graham between 1853 and 1857. Michael realized the importance of the album, acquired it and, in 2005, he donated it to the Israel Museum. That was the genesis of Michael getting interested in acquiring what he considers to be pivotal moments in history captured by photography.

How did things progress from there?

– After that, James Garfinkel introduced Michael to a number of estates, André de Dienes, Alfred Wertheimer, and Fred W. McDarrah. Those estates were acquired between 2008 and 2016. They were significant in the sense that each of them had an interesting story that Michael found compelling. Also, there was a common pattern, where the heirs of the estates were unable to manage these large archives. Michael set up a facility in Tenafly, New Jersey, to take care of these new archives, with almost 5,000 square feet of space and launched the whole MUUS program. Michael would say that MUUS Collection was founded in 2013 because that









André de Dienes. *Untitled (Posthumous palm reading of Marilyn Monroe)* 1945, gelatin silver print with later ink inscriptions. © Copyright Andre de Dienes/MUUS Collection.





Alfred Wertheimer. Untitled (Charles Manuel "Sweet Daddy" Grace), Harlem, New York, New York, 1955.
© Copyright Alfred Wertheimer/MUUS Collection.

Alfred Wertheimer. The Kiss, The Mosque Theater, Richmond, Virginia, 1956. © Copyright Alfred Wertheimer/MUUS Collection.

Fred McDarrah. Craig Rodwell, founder, Oscar Wilde Memorial Bookstore, New York, New York, October 14, 1969.
© Copyright Fred McDarrah/MUUS Collection.

Rosalind Fox Solomon. Portraits in the time of AIDS, New York, 1988. © Copyright Rosalind Fox Solomon/MUUS Collection.

Fred McDarrah. Mattachine Society "Sip-In" Julius' bar NYC, April 21, 1966. © Copyright Fred McDarrah/MUUS Collection.



was when things got formalized in terms of hiring people and building the team and I can't stress enough how important the MUUS Collection team is for the work that we do.

I find it interesting that the MUUS Collection acquires whole archives since museums tend to regard archives as problematic. They require a lot of work, much storage space and in-depth research. To me that signals a wish to go deep, to really get to grips with the spirit, the working methods, and the thinking of the photographers.

– We are quite different from museums where the focus is on certain works by individual photographers. I would say that we are looking for photography that acts like cultural touchstones, that we can promote as important artifacts for future generations. The evolution of the MUUS mission over the years, and the growth and development of this col-

lection, have been focused on finding archives that have very strong stories to tell that haven't really reached a wider public. This is all to do with Michael's vision. He considers himself a creator and a transformer. Michael is a very successful entrepreneur, whose holdings include Tiger 21 and MUUS Climate Partners. He has taken his business acumen to photography by creating the space, putting collections together, and then



hiring highly trained people to create a fantastic team. These archives require a huge amount of storage space, and there's a lot of work required to keep them orderly. We have something close to 500,000 images in the collection. For Michael, it's very important to keep the collection at the proper temperature, and at the same time keep the objects organized, so as to make sure that it's accessible to the curators and scholars who come to visit.



The collection is very diverse.

– It's a wide assortment of works, show-casing a wide range of photographic arts. It also creates a platform for these artists to be recognized and appreciated throughout the world. It also challenges the conventional views of photography, as these collections include a broad spectrum of themes and styles, from social justice issues to experimental art practices, from documenting the cultural shifts in society – with Fred W. McDarrah and gay pride, to Rosalind Fox Solomon who traveled the world photographing communities that had not been photographed before, to images of Elvis Presley and Marilyn

Monroe who had such an immense impact on popular culture in so many ways. And of course, we have the work of Deborah Turbeville, whose artistry differs from the rest of our collection.

Archives tend to reveal some unexpected material, unknown sides to a photographer's work.

– A prime example would be the André de Dienes archive. He captured Marilyn Monroe's first moments as she emerged from a young girl and turned into a superstar. His archive revealed some real surprises. Alongside his nudes and celebrity portraits, he also produced some very interesting Surrealist images. Alfred Wertheimer captured Elvis Presley, in some very tender moments just at the beginning of his career, and later photographed important individuals in Harlem like Daddy Grace. Fred W. McDarrah was at the epicenter of the New York art world, the American Gay Rights Movement, and world politics. He documented it all and there were a great many surprises there as well.

Apart from the James Graham Jerusalem album you mentioned, acquisitions have been focused on American photography.

– I guess it comes from living in New York and being exposed to the community of New York galleries. Also, the archives that have come to us have been American. Still, that doesn't mean we would not be open to possibly looking at archives from all over the world, from maybe Europe, Africa, or Asia, but there's a particular American tapestry that we're weaving, of telling the stories by American photographers and pivotal moments in American history.

One of those moments was captured by Rosalind Fox Solomon in her project *Portraits in the Time of AIDS*, started in 1987 and first presented in 1988 at New York University's Grey Gallery. The images are very poignant and powerful, and they bring back the horrors of a period when AIDS patients were shunned, indeed persecuted.

- I started collecting Rosalind's work about 45 years ago. The first work I saw were images she had done overseas. Then, in New York in the 1980s, AIDS was prevalent within the city's artists community which included some of Rosalind's friends. As you say, they were shunned. There were all these myths about the illness, that you could catch it if you were in the same room as an AIDS patient, if you breathed the same air, or simply shook hands with them. They were treated like lepers. A good friend of mine died from AIDS, Robert Currie, so I witnessed it at close hand. It was a very disturbing period in American history. Rosalind had the courage to photograph what was going on. Because of the people she knew and loved, she could go into their community, wishing to show their humanity and their suffering while they were being ostracized for

Deborah Turbeville. Untitled (Mary Martz and Katrine), New York, New York, 1976, diffusion transfer print (Polaroid) 4x6 inches. © Copyright Deborah Turbeville/MUUS Collection.

Deborah Turbeville. *Untitled (Rosima), for Vogue Sposa, Rome, Italy,* 1986, diffusion transfer print (Polaroid) 4x6 inches.

Deborah Turbeville. Untitled (Anh Duong and Rosima), for Vogue, Chateau Raray, France 1984-1985, diffusion transfer print (Polaroid) 4x6 inches. © Copyright Deborah Turbeville/MUUS





Deborah Turbeville. *Antigua, Guatemala*, 1991-1992. © Copyright Deborah Turbeville/MUUS Collection.

Deborah Turbeville. *Untitled*, 2004, diffusion transfer print (Polaroid) 4x6 inches. © Copyright Deborah Turbeville/MUUS Collection.

this awful disease. During her visits, she witnessed these amazing moments of tenderness. All those people opened up to her, not just by letting her take their portraits but also by telling their stories. She was able to capture the dignity of these AIDS patients in hospitals and in their homes, and she did it in a way that I don't think anybody else could have done. Through the use of her flash, their personalities come through. It's an amazing body of work. The National Gallery of Art in Washington has recently acquired *Portraits in the Time of AIDS*. She's 93 years old and she still continues to photograph with a Hasselblad, while carrying 60 pounds of equipment. She's an incredible photographer and a wonderful person.

Let's move on to the exhibition *Deborah Turbeville Polaroids: Scratching the Surface*. You were instrumental in the acquisition of her archive. How did it come about?

– In January 2020, Michael asked me to become his advisor to MUUS Collection. He tasked me with reorganizing the organization and finding more archives to enlarge the collection. I had been collecting photography for some 50 years and so I put the word out to all of the galleries. My friend, the gallerist Deborah Bell, contacted me and said, "Richard, you have to come and see the Deborah Tuberville archive!" Deborah Turbeville had died in 2013 and Paul Sinclair and Barbara Peters were the executors of the estate.

What were your thoughts the first time you saw the archive?

– I'll never forget it! The archive was housed in a room, 15 feet wide and 20 feet long, with boxes and boxes of material stacked on top of each other. It wasn't organized in any particular manner. Deborah Bell brought me over to the first file cabinet. I opened it up, and I remember saying, "Oh my god, this work is just unbelievable!" Every time I lifted up an amazing picture there was another amazing picture underneath. Everything was just so fresh, there were so many different viewpoints of the world, so many different processes, all through the lens of a fashion photographer. After half an hour I realized that this was not the work of a fashion photographer, but of a true artist who had used the fashion world as a backdrop to do the serious work she wanted to do as an artist.

Deborah Turbeville strikes me as being one of a select group of fashion photographers, including Guy Bourdin and Helmut Newton, who can rightly be described as auteurs. Turbeville certainly went against the grain. She pursued her own vision. I'm thinking in particular of the May 1975 issue of American *Vogue*. It featured Turbeville's images of models in a disused bathhouse and they caused an absolute uproar, unprecedented in the magazine's history. There were angry letters and canceled subscriptions.

- Women all over America would buy Vogue magazine to see the latest styles and they expected to see women on beaches, in beautiful bathing suits, all smiles and sunshine. Instead, Turbeville had taken photographs in a bathhouse in New York, of five models slouching and stretching, no smiles on their faces. It was simply shocking for the readers to see images that signaled decay, slightly distressed with faded colors. I think a lot of people misinterpreted the photographs at the time. Remember, this was 1975, just 30 years after the end of World War II so many people related the images to those photos they had seen of gas chambers in the concentration camps. Then there were those people who said they were reminded of asylums and brothels. The perception of fashion photography changed at this moment as Turbeville's artistic vision shocked the readership of these magazines. It's definitely one of the most important moments in the story of Deborah Turbeville. People wanted Alexander Liberman, creative director at American Vogue, to fire her but he realized the strength of the work and stood by her, and he continued to promote her and her work throughout his career.

Deborah Turbeville. Untitled (Ungaro), 1987, mixed media with diffusion transfer prints (Polaroid), 8x10 inches. © Copyright Deborah Turbeville/MUUS Collection.



She was drawn to decay, the forgotten and overlooked, worlds in the periphery, as evidenced in her book *Unseen Versailles*. I would suggest she was photographing psychological space.

-She had an incredible instinct for finding that odd location, the eerie atmosphere, the depressed mood. These are things that she talked about in her diaries. The women you see in her photographs are a little off balance with their surroundings, thinking perhaps about another time. That's one thing that I think is very important to understand about her work. She was very concerned with time and timelessness. You see women, emerging from a light that's just a little bit too harsh. It's as if they're frozen in space and time. The interiors often seem endless. Deborah is quoted saying: "No matter what time you think you're looking at, it's not the time that you're in, but it's the time that has been around us forever." I find it interesting to note that Unseen Versailles and some of the work that she did in Newport, both involved Jacqueline Kennedy Onassis, who was a huge fan of Deborah Turbeville. We have shown quite a few exhibitions of the work by now and every time the reactions have been simply incredible. When we showed *Deborah Turbeville: Passport* at Paris Photo in 2021, people came from all over the world just to see it.

What sparked the idea for the Polaroid exhibition at AIPAD?

- I came up with the Polaroids idea and I decided to reach out to Joel Smith, the Richard L. Menschel Curator of Photography at The Morgan Library and Museum. After Joel looked at the work, he enthusiastically accepted our offer to be the curator of the show, and he gave it a title: Deborah Turbeville Polaroids: Scratching the Surface. The title reflects

that she embraced the limitations of the Polaroid format and its characteristics. She manipulated the photographs, with various post-processing techniques, such as scratching, marking or other ways of altering the Polaroids to create a distressed, timeless look. The manipulation of the physical print added another artistic layer to the expression of her work. She also explored the transfer of Polaroid images into the digital realm, creating large-format, abstract, blurry, digital images. We will be showing about 20 to 30 of the single Polaroids and also pages from her workbooks which are very interesting. She used the Polaroids to create storyboards and ideas for her shoots. She used composition notebooks, like the ones in grammar school, and would fill them with images attached by masking tape. It's very important to keep in mind she really wanted to be a filmmaker. In one of the diaries that I just read, she referred to her pictures as mini-films.

What else have you come across in the notebooks?

- There's a quote where she said she was very energetic about Polaroids: "I could show you things that are far gone, eaten away, you know, and that the quality becomes another that slowly incorporates itself into my style." She talked about how she would destroy the image after it was made. She said

Deborah Turbeville. Untitled (The Ansonia), New York, New York, 1987, diffusion transfer print (Polaroid) with tape, 8x10 inches. © Copyright Deborah Turbeville/MUUS Collection.

Deborah Turbeville. *Untitled*, from the series *Maquillage*, 1974, diffusion transfer print 4x6 inches.

© Copyright Deborah Turbeville/MUUS Collection.

Deborah Turbeville. *Untitled, for Vogue, New York, New York,* 1975, diffusion transfer print (Polaroid) 5x7 inches.

© Copyright Deborah Turbeville/MUUS Collection.









it would have liberated it a little so you can never see completely what was there. Most people don't know that Turbeville was fundamentally anti-fashion. She used the money that she made from the fashion world to create her personal artwork. She was a real intellectual and she had read all the Russian authors, Tolstoy, and Pushkin, and she was fanatical about silent films and European filmmakers like Ingmar Bergman and Andrei Tarkovsky. I find it interesting that Tarkovsky used Polaroids and stressed their importance in his filmmaking. Deborah Turbeville was using Polaroids in a similar manner and thinking of them in the context of the world of film, as opposed to photographers thinking about them as simply photographs. We're very excited about this exhibition as it's going to show a new audience work that has never been seen before and it's a great opportunity for people to get to find out what Deborah is about. In addition to the exhibition, William A. Ewing, who is an expert on Polaroids, is flying in from Switzerland to give a talk on Friday, 26 April.

The MUUS Collection is based in Tenafly, New Jersey. It doesn't have its own exhibition space, opting instead to collaborate with museums and fairs such as The Photography Show and Paris Photo.

- One of Michael's great strengths is his interest in creating partnerships. We've enjoyed a three-year partnership with Paris Photo, and this is the second year of our partnership with AIPAD. This winter, we have presented an exhibition called Deborah Turbeville - Photocollage at Photo Elysée in Lausanne, curated by its director, Nathalie Herschdorfer. From there, it will travel to Huis Marseilles in Amsterdam and probably travel to other cities after that. Beginning this year, we presented a double exhibition at FotoNostrum in Barcelona, Becoming Marilyn & Becoming Elvis, with photographs by André De Dienes and Alfred Wertheimer, documenting the cultural impact of Marilyn Monroe and Elvis Presley. We also sponsored a seminar at The Image Centre in Toronto, to study the creative processes of Deborah Turbeville.

Awarding grants is another important part of the MUUS Collection's outreach.

– We have awarded grants to publications, organizations, and the education sector. In 2020, we awarded a grant to 10x10 Photobooks, a not-for-profit organization with the mission to foster engagement with the global photobook community through the appreciation, dissemination and understanding of photobooks. A product of that support was *What They Saw: Historical Photobooks by Women 1843–1999.* It was an important

Deborah Turbeville. *Untitled (Xavier Coiffure)*, 1978, mixed media with diffusion transfer prints (Polaroid), 11x14 inches. © Copyright Deborah Turbeville/MUUS Collection.

Deborah Turbeville. *Untitled, no date,* mixed media with diffusion transfer prints (Polaroid) 11x14 inches. © Copyright Deborah Turbeville/MUUS Collection.

publication, and it went on to win the 2021 Paris Photo-Aperture Foundation Catalogue of the Year Award. We also support the Aperture Foundation as members of their Magazine Council. In addition, we have supported the Morgan Library & Museum with a Supporting Access & Preservation Grant, the Penumbra Foundation with a Fostering Education Grant and the Wallach Division of New York Public Library with a Supporting Access & Preservation Grant, the latter which enabled the digitization of vintage prints, including 2,000 images from Berenice Abbott's project *Changing New York* as well as images from the Farm Security Administration, including photographs by Dorothea Lang, Walker Evans, Ben Shahn and others.

With all the exhibitions, seminars, and grants, it seems the MUUS Collection is increasing its activities.

– We are! With Michael W. Sonnenfeldt's vision and guidance over the last four years, we have built an excellent team. The team's individual efforts have led to many curators and scholars coming to the facility, from such prestigious museums as the J. Paul Getty Museum, the Museum of Fine Arts Boston, the National Gallery of Art, and many others. The collective efforts of our team have successfully transformed our archives into museum-quality books and exhibitions, proving the saying "it takes a village".



Deborah Turbeville. *Untitled (Sasha), for Vogue Sposa, Rome, Italy,* 1986/1987, mixed media with diffusion transfer prints (Polaroid), 11x14 inches. © Copyright Deborah Turbeville/MUUS Collection.

The MUUS Collection team

Michael W. Sonnenfeldt

Founder, Owner

Richard Grosbard

Advisor to MUUS Collection and Consulting Director of the Deborah Turbeville Archive

Kathleen Dunleavy

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Amanda Smith

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Archive Assistant

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Consultant to MUUS Collection

THE MARY & DAN SOLOMON The Art of COLLECTION Collecting and the Joy of

Philanthropy



In September last year, the J. Paul Getty Museum announced the acquisition of a collection of 209 photographs by the French photographer Eugène Atget. It had been built over 25 years by Dan and Mary Solomon, by carefully adding one masterpiece after another.

The couple prefers to keep a low profile in the photography world but are incredibly active as collectors, curators, publishers, and most significantly as generous donors to over a dozen museums. Among the institutions that have received significant donations from them are The National Gallery of Art, the FAMSF/de Young Museum and The J. Paul Getty Museum.

I spoke to Dan Solomon before The Photography Show and started out by asking when and how he became a collector.

- I think I was born a collector. As a young child, I collected coins, stamps and baseball cards. When I got to university, I started collecting books. I was working as an English professor at Queens College while working on my PhD at Columbia. Circumstances developed to where I couldn't

Arnold Newman.

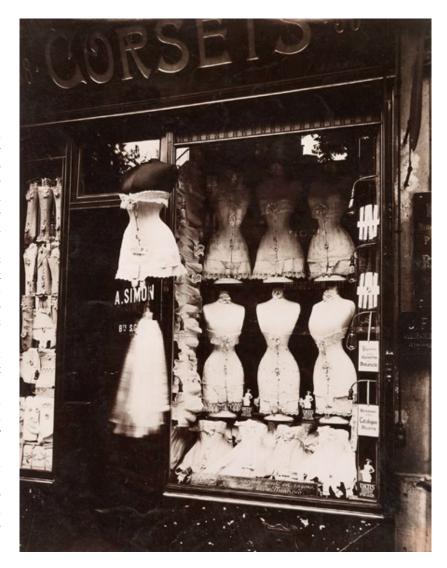
Mary and Dan Solomon, gelatin silver print, 1989. The National Gallery of Art. Gift of Mary and Dan Solomon. continue on that course so I left the academy and went into the commercial real estate world. Every time I made a commission, I would treat myself to a rare book. I began collecting Herman Melville first editions and signed Henry James Association copies. Eventually, at a book dealer's shop, I came across John Linnell's copy of The Book of Job, with "proof" engraved illustrations by William Blake. The idea of collecting books with beautiful images fascinated me. A short time later, I was at a book fair and came across an Edward S. Curtis portfolio and a Curtis volume. Photogravures became my entry into collecting photography. Soon I was buying sets of Camera Work and before I knew it, I was collecting individual works of great beauty and historical significance. It's been very exciting, not just collecting but also curating. Over the years I have curated exhibitions about Edward S. Curtis, Eadweard Muybridge, Alfred Stieglitz and his Circle, The Beauty of the Albumen Print and Surveying the Terrain, an exhibition of contemporary photography, conceptual art and sculpture. I have also had the honor of having one of my photo-based conceptual series - Witness - which explores the nature of photography, knowledge and memory, included in an exhibition curated by Brian Wallis at The International Center of Photography.

On the subject of exhibitions, at the end of last year, the Getty Center showed some of the highlights from the Eugène Atget collection it had acquired from you. What led you to start building it in the first place?

– When we started collecting, we were told by many people that Atget was the most important figure in the history of photography. We were also intrigued that such an important artist was relatively inexpensive compared to say Stieglitz, Strand, Weston and Man Ray. We began studying all the books on Atget and then visited the study rooms in all the museums in the United States and Paris that had significant holdings of his work. We looked at thousands of prints and developed a connoisseur's eye and engaged amateur's knowledge of his work and life.

What was the next step?

- We were inspired by the beauty, quality and intelligence of Sarah Greenough's Harry Callahan and André Kertész exhibitions at the National Gallery of Art and wanted to do something similar with Atget. Our intention was to build an institutional quality collection of Atget photographs, that it be kept together and that it would spur a reassessment of



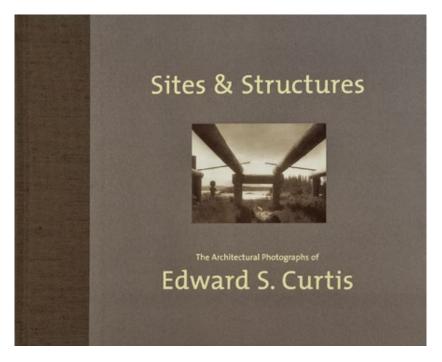
Atget's achievement. We wanted to find the finest prints possible. Also, we did not want to duplicate what was in existing major museums so we decided that we would only buy prints that weren't in those collections or we would buy when we found better prints. We also tried to represent every series that he worked on, Landscape-Documents, Picturesque Paris, Art in Old Paris, Topography of Old Paris, Saint-Cloud, Versailles, Sceaux, Tuileries, and Environs, as well as his images of street vendors, shop fronts, sex workers, trees, stairways and gypsy encampments on the outskirts of Paris.

As I understand it, the Getty acquisition was part purchase, part gift.

- When it became time to place the collection, we were determined that it stay together so to accomplish that, we decided we would make significant concessions to make that happen. The Getty

Eugène Atget.

Boulevard de Strasbourg, gelatin silver chloride print, 1912. The J. Paul Getty Museum.



purchased 65 photographs and Mary and I donated a rare and valuable album with 84 photographs along with 60 other prints. Of course, since we are inveterate collectors, we have continued collecting Atget and now find ourselves with another 20 Atget photographs.

The prints are of outstanding quality. Nevertheless, I find Atget unique in that no matter how pale or beaten up a print is, it still somehow speaks.

- We were gifted a wonderful lesson that speaks to that observation from John Szarkowski the legendary MoMA curator. We wanted to get an exceptional image from his fortification series and bought a good but not great print of part of a fortification wall beside a worn dirt path leading towards a group of saplings in the distance. It was beautiful but not perfect. We were showing about two dozen absolutely perfect Atget prints to John when he was visiting Los Angeles. We came to this one print and started apologizing for it, saying that the highlights were yellow, and John said, "Dan, it's wonderful that you've assembled all these amazing prints but never, never pass on or apologize for a print that has such incredible poetry just because of its condition!" And he was absolutely right of course.

Collectors often say they have matured over the years. Do you feel the same?

Most definitely. You grow over time, from exposure to better material, the knowledge you acquire from study and the relationships you build with

Sites & Structures: The Architectural Photographs Edward S. Curtis, published by Chronicle Books in 2000.

dealers, collectors, curators and artists. Gradually you develop a finer eye for quality and a sensitivity to history. One of the great impacts that Mary has had on our collecting was that she emphasized early on that rather than merely amassing great amounts of material, we should put our energies and focus into acquiring the very finest pieces that we could find.

Do you always decide jointly when it comes to acquisitions?

– Mary is incredibly supportive and deeply involved in all aspects of the collection. After all, it is the Mary and Dan Solomon collection. However, if I am being completely honest, I have to confess there were also more than a few times when I made unauthorized purchases, exceeded our budget or brought an extra photograph or two. I would occasionally become obsessed with bringing home the prize!

You mentioned Edward S. Curtis earlier. Let's backtrack to 2000 and Sites & Structures: The Architectural Photographs Edward S. Curtis, an exhibition and a book. Curtis is famous for The North American Indian so this was an overlooked aspect of his work.

- We had collected hundreds of photogravures, cyanotypes, silver prints and platinum prints by him. Curtis was somewhat out of fashion and dismissed as an important artist by many of the top museums, galleries and collectors. One day when we were looking at all these works with our friend and mentor, the legendary dealer Simon Lowinsky, he observed that we had many photographs without Native Americans, images of sites and dwellings, ceremonial structures, food caches and gravesites. That conversation led us to assemble a topographic collection of Curtis. We ended up curating an exhibition which we brought up to Orange County Museum. Chronicle Books published the book. Andy Grunberg who reviewed photography books for The New York Times named it as one of his top 10 books of the year. It was particularly gratifying that Peter Galassi, then head of photography at MoMA, and Weston Naef who was at the Getty, commented that Curtis was a more interesting photographer than they had thought he was and that we had expanded the idea of what he had done.



You collect the whole history of photography right up to the present. Can you give me an idea of the size of the collection?

– We have built several collections. One of the most important ranges from early calotypes by Gustave Le Gray and Édouard Baldus to Irving Penn and Robert Adams and on to contemporary artists like Idris Kahn and Lorna Simpson. It's a collection of over 1,200 photographs that is now at the National Gallery of Art in Washington D.C. While our collecting is often focused on the recognized names, we prefer to collect



lesser-known figures and help bring them into the canon. Artists like Henry Bosse, Thomas Johnson and James F. Ryder, who came to the market at Sotheby's under the guidance of Denise Bethel and Chris Mahoney. We acquired them either directly or through Simon Lowinsky. We have also acquired collections

of photographs from *The Gay Essay* by Anthony Friedkin, and *The Hollywood Suites* by Steve Kahn. We gave them to the de Young Museum and each collection became a monographic exhibition and catalog.

Is it ever hard to let something go? Are there donations that you now regret?

– Well, there are some photographs I wish that I still had, or had promised as gifts so that they would still be on our walls. I deeply miss a beautiful Désiré Charnay photograph, of a mother and her three children in Madagascar that tells us much of what we need to know about motherhood and dignity. There was a Muybridge albumen print with 24

frames of a horse in motion which included the frame where all four hooves leave the ground and the horse takes flight, that perfectly ties together art and technology and prefigures the invention of cinema. The thing we miss the most is a six-part seascape by Robert Adams that hung over our bed and speaks so eloquently to the

Steve Kahn.

The Hollywood Suites (Bound Doors) # 7, gelatin silver print, 1976. FAMSF/de Young Museum. Gift of Mary and Dan Solomon.

Gustave Le Gray.

Cavalry maneuvers, Camp de Châlons, albumen print, 1857. The National Gallery of Art. Gift of Mary and Dan Solomon.



redemptive power of light. We also miss a beautiful Atget photograph from the Parc Saint-Cloud which we acquired from the MoMA deaccession sale in 2002. It was the actual print that was used to create the poster for the first Atget show at MoMA in 1969. The last one is a Lewis Baltz from his prototype series of a strawberry field covered in white plastic to protect against the frost, which is modern, minimal and mysterious. They are all at the National Gallery of Art now. There is also an incredible arrowroot print of statues and trees in the Trianon that incorporates Atget's shadow and camera. As nothing is clearly described it is ultimately a picture of nothing and a picture of light.

Still, you must take a great deal of pleasure in the donations.

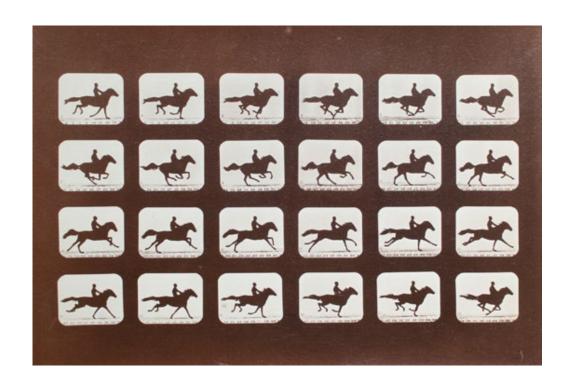
- It's perhaps somewhat similar to watching your children grow up and go out into the world; it just becomes time to let go. We still have the great joy of visiting them. We can visit the study rooms at the

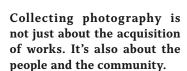
Désiré Charnay.

Femme Malgache et ses enfants (Madagascan Woman and Her Children) (Plate 3), albumen print, 1863. The National Gallery of Art. Gift of Mary and Dan Solomon. National Gallery of Art, The Getty and the other institutions whenever we miss our photographic children. It was a tremendous honor when we were named Benefactors of the National Gallery of Art and it was a thrill to watch Nick Benson a third-generation stone mason, and artist in his own right, carve our names into the marble wall of the lobby of the Constitution Avenue entrance to the museum. We love to inspire other collectors to donate and one of the things we are incredibly proud of is when our good friend Stephen Stein told us he was inspired by our example and wanted to follow in our footsteps. He's now on the wall alongside us. After the Atget collection was placed, I turned to Mary and said "What are we going to do next?" We decided that we would try and help other people do what we have done, and made a list of collectors we knew who were older than us. I started calling around and asking them what their plans were for their collections. This led us to set up a little advisory business. We are working with many wonderful collectors helping to guide their collections to new homes.

You have been a regular visitor to The Photography Show over the years.

- We started attending when the fair moved to the Park Avenue Armory. It has always been our favorite location and we're so excited that the fair is returning there this year. The fair has been a great source for us as collectors. We always come home with something special from our various friends; Hans Kraus, Edwynn Houk, Chuck Isaacs, David Winter, and so many others. A couple of special things that come to mind that we acquired at AIPAD include a heavily retouched press photograph by Eugene Smith, of a soldier in Saipan holding a neardead baby freed from a cave filled with dead bodies which we found at Joe Tartt's booth. Two of the most important photographs in our Atget collection were acquired at AIPAD: a surreal reflection and view into the window of a fine men's clothing store made in 1925 on the original Weyhe Gallery mat which we brought from Howard Greenberg who owned it in partnership with Paul Hertzmann; the second was from a rare series on sex workers, of three women framed in the doorway of a brothel which we brought from Mack Lee's Gallery who owned it with Willie Schaeffer.





- I agree and during the pandemic, we lost so many wonderful friends, including Dan Greenberg, Steven Cohen, Chris Cardozo and Daniel Wolf, not just to COVID, but some to natural causes. I remember thinking, "Gosh, I wish I had one more opportunity to speak to

each of them." We started reaching out to collector friends, dealers, curators, artists and other people we've met in the Art World. We'd call for no reason other than to say hello and most were very pleased to hear from us. On one of the calls a friend made the sweetest observation: "We start out collecting photographs and we end up collecting friends and acquaintances."

Collecting is quite a complex activity.

- Yes, and people often ask us why we collect. For me, there are many reasons: to find and preserve rare and beautiful objects of consequence. Another of the joys of collecting is the creativity provoked when one is working on assembling interesting and



fascinating groups of images. Finally, while collecting is ultimately a futile act of railing against one's mortality, the act of giving to museums does add to our cultural heritage and leaves a mark that one was here for a short while. It is something we leave behind and what remains.

Eadweard Muybridge.

Horses. Running, Phyrne L. No. 4., albumen print, 1879. The National Gallery of Art. Gift of Mary and Dan Solomon.

Lewis Baltz.

Irvine Ranch, gelatin silver print, 1968. The National Gallery of Art. Gift of Mary and Dan Solomon.

JOE BOSE COLLECTING CLASSIC & CONTEMPORARY



Joe Bose, a photography collector based in Culver City, CA, began his collection after a chance encounter with AIPAD member Peter Fetterman Gallery around 15 years ago. In the years since his first acquisition, his collection has grown to include a diverse selection of work.

When did you become interested in photography?

– My interest in photography stemmed from coming across *The Soiling of Old Glory* by Stanley Forman in a history textbook when I was 11 or 12 years old. I was fascinated with how well the photo transported me right into the scene and captured its raw energy and tension. While the emotion of the image resonated with me long after I closed the textbook, it wasn't until years later that I really understood how composition, texture and symbolism worked together to deliver this decisive moment.

When and how did you begin collecting photography?

– I have been collecting photography for 15 years or so. My interest was sparked by a chance stop at the Peter Fetterman Gallery in Santa Monica. Sifting through the bins, I stumbled upon a captivating image – *La Nuit au Chalet* by Willy Ronis. Peter was

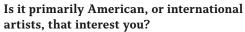
there and must have noticed my interest because he started telling me about the photograph and Willy Ronis himself. It was from this short discourse that my interest was kindled. Incidentally, I ended up spending a good chunk of my life savings at that point on the photo. When I brought it home my girlfriend at the time was unhappy. Today the girlfriend is long gone, but the photo remains prominently displayed at my house.

How would you describe your collection? What are some of the areas you focus on?

- I collect more by intuition than theme and as a result, my collection is relatively eclectic, including old masters like Henri Cartier-Bresson and Ronis. contemporary legends like Sebastião Salgado and Steve McCurry and younger artists like Albarrán Cabrera and Jeffrey Conley. Looking back, I can see how my tastes have changed and matured with me. Initially, perhaps influenced by the Stanley Forman, I sought out prints that captured Decisive Moments, Island of Siphnos, the Cyclades, Greece by Henri Cartier-Bresson; Muhammad Ali vs Sonny Liston by Neil Leifer. However, over time my taste expanded to photography which captures the human condition, Faye Dunaway at the Beverly Hills Hotel, 1977 by Terry O'Neill, Keith with Gram at Piano by Dominique Tarle and now most recently subjects that use light, color and texture to showcase the vibrancy of nature which is changing rapidly before our eyes.

OE BOSE





- My collection is split between American and international artists, but I buy most of all of my work from one of two galleries – the aforementioned Peter Fetterman Gallery and The Hulett Collection in Tulsa. Both have excellent collections and provide great advice, service and educational opportunities to me as I look to grow my collection.

Do you plan to keep growing the collection?

 At this point, a dearth of wallspace has decelerated the growth of my collection.

However, like most people I expect to be reading this, my appreciation may border on addiction at this point. I still visit galleries regularly and would not be surprised to see my collection creatively expand over the next few years.

Can you tell me about some of your recent acquisitions?

– Two recent acquisitions are Sierra Crest and Moon, from White Mountains, CA, 2019 by Jeffrey Conley and The Mouth of Krishna, #274, 2018 by Albarrán Cabrera – both of which are representative of my recent turn towards nature photography.

With Conley, I am fascinated with his ability to capture light and use contrast to evoke a meditative experience of his subjects. In this print specifically, I love the composition, texture of the mountains and a thematic echo of *Moonrise*, *Hernandez*, *New Mexico* by Ansel Adams. When I spend quality time with this photo, I find myself a part of the image itself, looking out over the scene, smelling crisp, cool air and hearing the quiet sound of life & living. On the good days, my mind goes blank for a period and I emerge happier, better than before.

Similar to Conley, I find that Albarrán Cabrera are also able to capture and reveal the zen of ordinary moments in nature – albeit often via strikingly different methods. I appreciate their efforts to push past traditional printing methods to discover new



ways to transmit their message. With this image specifically, I love the vibrancy of the trees and

often imagine what it may be like to sip tea and look out a window of the house and watch the photographers capturing me looking out at them. I also like how the photo sparkles on my wall when the sunlight hits it just right.

How do you display your collection?

- I live with my collection on the walls of my home. It is a privilege to get to interact with so much art on a daily basis and I love exposing my young children to the beauty and power of photography at a young age through osmosis.



Sierra Crest and Moon, from White Mountains, CA 2019. Copyright: Jeffrey Conley / courtesy of Peter Fetterman Gallery.

Albarrán Cabrera.

The Mouth of Krishna, #274, 2018. Signed, titled, dated and numbered on verso. Japanese gampi paper, archival pigments and gold leaf. Copyright Albarrán Cabrera. Courtesy of The Hulett Collection.

Albarrán Cabrera.

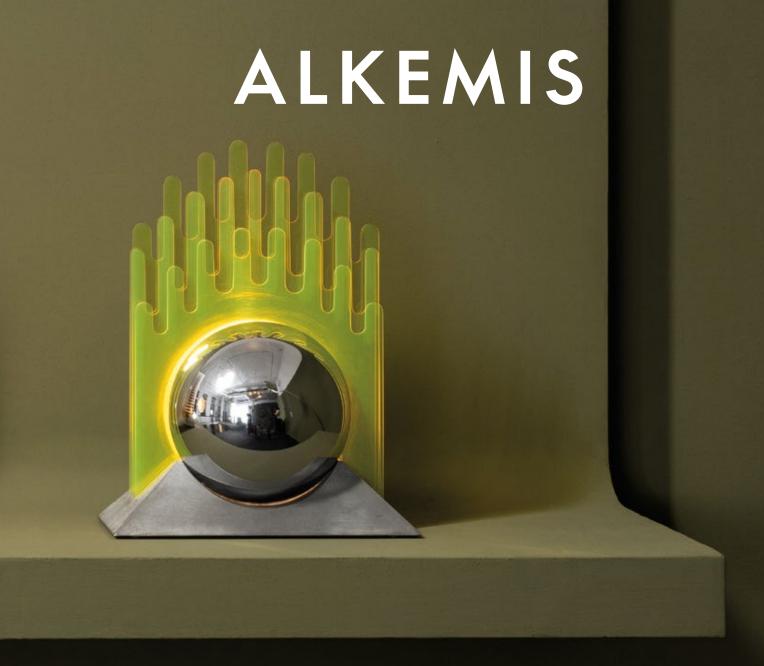
The Mouth of Krishna,#807, 2015. Signed, titled, dated and numbered on verso. Japanese gampi paper, archival pigments and gold leaf. Copyright Albarrán Cabrera. Courtesy of The Hulett Collection.

Sebastião Salgado.

Sahara, Algeria, 2009. Copyright: Sebastião Salgado / Amazonas Images / courtesy of Peter Fetterman Gallery.







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CATHERINE MCKINLEY

RECENT ACQUISITIONS



New York-based collector, writer and curator Catherine McKinley is the author of *The African Lookbook* (Bloomsbury, 2021). Her collection, focused predominantly on images of African womanhood, formed the basis for the book, and has continued to grow in the years since publication.

How would you describe

yourself as a collector?

– I began collecting for very personal reasons. I grew up adopted, without any knowledge of my beginnings (a Cape Verdean-Choctaw father and Russian Jewish mother), and no early photographs. I began to collect snapshots in high school at flea markets – mostly photos of Black mothers and other imagined kinfolk. There is something of that desire in my present collecting, but the locus is the creative nonfiction writer that I am. Story matters. Eye-balling matters. Subjectivity. Gesture. Provenance, editions, and all of the art market concerns are things I put myself through the paces over just before I commit.

How and where do you source new photographs?

– The McKinley Collection represents African photographs from the earliest images on the continent (circa 1865) to the present. African lens masters, and women's images – the disproportionate presence in the archive – are privileged. Most of my collection was acquired in Africa over 33 years of travels there, and relationship building with artists, studio owners and local traders and the people I met or who are the subjects of my books. There are other diaspora images in the collection, but a lot of my creative life, intellectual life, social connections, family history, and world view were shaped since I was quite young by the continent and my quiet, deliberate, sustained and often dreamy interactions with photos.

Can you tell me about your recent additions to the collection?

- Individual Beings Relocated (IBR), an ongoing series by South African artist Dimakatso Mathopa, is my current obsession. I've bought many of these works. I first saw her work at Paris Photo in 2023 at Afronova Gallery's booth (owner Emilie Demon). It's very intimate, intoxicating, beautiful work, and it seems fitting that I'd want to collect a series because there is this glorious unfolding in both storytelling

CATHERINE MCKINLEY

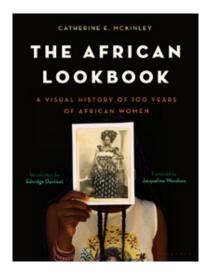
and form, and Mathopa's expanding confidence with ever more layered materials. The storytelling is at a material level. She experiments with printmaking forms – using cyanotype, van dykes, using composition of her own chemical process. The subject of the series is Mathopa's grandmother, who she stands in for with self-portrait. She uses household products her grandmother used to clean the house that is also a subject of the work, lavendar, caustic agents, or a tea brand her grandfather enjoyed drinking. These are used, for instance, to tone her Prussian blue prints into sepia tones with green, black and maroon tints you'd find in family heirlooms

In the body of a young woman wearing the iconic "colonial corset", sometimes jeans, sometimes underwear, she tells the story of her childhood home, in Viljoenskroon in the Free State, a South African province that is well known for its huge hectares mostly occupied by white Afrikaans families.

Here's a quote from the story:

"My family lived in the township next to this town. My late grandfather was very respected in the community and also got along with many white families despite the Apartheid era. When apartheid ended, a white man whom he became close with, even if he would still call him Baas (boss) gifted him

with his land and house. My late grandfather, my late grandmother and my late mother inherited the land lawfully and moved in, or should I say occupied that colonial space just at the end of the Apartheid. As a black woman, my late grandmother experienced alienation from her family, the black community and the white community which used to respect highly her husband. As she was living in the space she



felt out of place. And her world and identity were completely changed. In *Individual Beings Relocated*, I reimagined myself as my late grandmother in this inherited household."

I am leaning in to contemporary works more and more, whereas 1800s-1910s and 1950s-70s photos have long held my attention. Mathopa's photos remind me of a much beloved image printed from a glass slide of an elegant, very upright Senegalese schoolteacher, identified as "Mlle. Salimata" gathered with her students in a schoolroom wearing heavy Victorian dress. In relief of her fairly bedraggled students, she sits-her body a perfect "S" curve of tortured femininity. In contrast, Mathopa's figure exudes a mischief and a playfulness, an awareness of the unfettered body, of one's desirability, and its ability to make much of that past.





Dimakatso Mathopa.

Individual Beings Relocated XI, 2017 - ongoing. Cyanotype print on Fabriano Artistico Cotton paper. Edition of 5 + 2AP. © Dimakatso Mathopa.

Installation view of Dimakatso Mathopa's work at Afronova's stand, Paris Photo 2021. Courtesy Catherine McKinley.

VINCE ALETTI RECENT ACQUISITIONS



Credit Magnus Arrevad

Vince Aletti, collector, author, curator and winner of this year's AIPAD Award, lives in a seven-room apartment in New York's East Village. It's filled to the brim with his enormous collection, or as he describes it, "a collection of collections", of magazines, photographs, books, vinyl records, and all manner of ephemera. Still, there's always room for more.

How would you describe yourself as a collector?

– As someone who looks for the affordable and the unexpected. I started collecting in my student days. Later on, in the mid-70s, photography wasn't that expensive, but as a freelance writer, I didn't have much money. I bought flea market pictures, postcards, and a lot of small male physique images that were \$1 or less. I still don't have the kind of money

I would need to be a serious collector. I'm happy about the restriction because it means I'm focusing on things that are important to me and I want to live with. My collecting has progressed to some degree, but I still buy all the kinds of inexpensive things I've always liked. Even though I buy works from galleries sometimes, it's the lesser of what I collect.

Where do you hunt for material?

- Well, there's eBay, and the New York flea market though it's not what it used to be. There are still dealers who show up every weekend with boxes of snapshots, cartes de visite, and the sort of things you find at a flea market. I like sifting through all the boxes and I often think of friends who collect and buy pictures to send to them. That's another part of the pleasure of finding inexpensive things. I'll put five or ten images in an envelope and send it off to someone.

Your recent acquisitions include a painted press print. The caption on the back reads "Ossip Garber who took the passport pictures of Mrs. Ruth Marie Rubens, one of the principals in the Rubens-Robinson passport mystery."

- The caption lends something to it, a suggestion of a mystery that I will probably never get to the bottom of. I have a small collection of painted press pictures and I enjoy the combination of photography and painting and the sense that something has been used for publication. Often, there are annotations and clippings with captions, and I find all that fascinating.

JINCE ALETTI





Next up is a nude of a man in profile.

- The impurities look like the result of some mistakes in the dark room. The print may not have been what the photographer had intended, but it has a real sense of mystery. I find the gracefulness of the figure and all the lovely mistakes simply beautiful. There's nothing on the back. I don't know a thing about it, when it was made or by whom but it's just kind of gorgeous.

There's also a Polaroid of a policeman

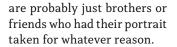
- There's a note on the back saying Polaroid negative. It's a really striking image because of the way he looks up. His mirrored glasses and the insignia on his hat reflect a kind of silvery light. It's a very masculine image, but it's also mysterious and cinematic. I also like the Polaroid edging around the image, so I was glad to get that.

Then there's a portrait of what appears to be two brothers.

- I found it at the flea market with several other photos by the same photographer named Linda Covello. There's a New Jersey phone number on the back but I've never followed up on it. The pictures were mostly of teenagers. You often find the contents of somebody's storage unit at flea markets. They stopped paying rent, the contents were sold off and it's kind of sad to see. I really liked the image and the rough edges around it. The boys are so sympathetic. I like portraits of men and they're very handsome. They could be models, but they







Finally, we come to a nude by Wilhelm von Gloeden.

- That was a bit more expensive. The others were 1-5 dollars, and the Polaroid was 20

dollars. I bought the von Gloeden through an online auction. It was still affordable and I had the opportunity to see it before I bid, to inspect the quality and make sure it was a vintage albumen print, not a later restrike. I had never seen that image before, which is not surprising as there are thousands of von Gloeden images out there. It's not a particularly graceful nude but I liked the awkwardness of the pose, the athleticism of the body and the chocolate toning in the print. I have other von Gloeden prints but nothing like this one. It's special.





Friday, April 26

1:00 PM

2024 AIPAD Award: Vince Aletti

Vince Aletti, Art Critic, Writer, and Curator, will be in conversation with Jeff Rosenheim, Joyce Frank Menschel Curator in Charge of the Department of Photographs, The Metropolitan Museum of Art and winner of the 2022 AIPAD Award, for a wide-ranging discussion on fine art photography, Aletti's career, while examining both the history of the medium and modern experimentations today.

2:30 PM

Deborah Turbeville Polaroids: Scratching the Surface

Panel discussion with William Alexander Ewing, Art Curator and Writer, Nathalie Herschdorfer, Director and Curator, Photo Elysee, Joel Smith, Curator of Photography, The Morgan Library. Moderated by Richard Grosbard, Advisor, MUUS Collection.

This session will explore Turbeville's unique position in photography, focusing on her Polaroid works that merge fashion, narrative, and emotion. The session will conclude with a Q&A, followed by reflections on the importance of preserving and studying the work of influential photographers like Deborah Turbeville.

4:30 PM

A Night of Photography

Moderated by Jean Dykstra, Editor of *Photograph* magazine and AIPAD Exposure.

The Night of Photography, presented with ICP, opens with a conversation between Cathy Kaplan, curator and Partner, SIDLEY Austin, David Mahoney, collector and trustee, SFMOMA, and art advisor Todd Levin, Levin Art Group, on collecting photography, their own beginnings in the medium and where the market stands now for fine art photography.

Saturday, April 27

1:00 PM

A Long Arc: Photography and the American South since 1845

With Gregory Harris, Keough Family Curator of Photography, High Museum of Art, Sarah Kennel, Aaron Siskind Curator of Photography, Virginia Museum of Fine Arts, RaMell Ross, Artist, Filmmaker, Writer, and Carolyn Drake, Artist.

A discussion on the blockbuster exhibition that opened at the High Museum last year and is currently on view at the Addison Gallery of American Art in Andover, MA.

A Long Arc: Photography and the American South since 1845 examines how The South has occupied an uneasy place in the history of photography as both an example of regional exceptionalism and as the crucible from which American identity has been forged. As the first major survey of Southern photography in twenty-five years, this exhibition examines that complicated history and reveals the South's critical impact on the evolution of the medium, posing timely questions about American culture and character.

2:30 PM

In the Now: Gender and Nation in Europe

With Drew Sawyer, Sondra Gilman Curator of Photography, Whitney Museum of American Art, Britt Salve, Curator, Head of the Wallis Annenberg Photography Department, LACMA, Heji Shin, Artist, and Vera Lutter, Artist.

Curators Drew Sawyer and Britt Salve will be in discussion with Vera Lutter and Heji Shin discuss their work and inclusion in Brooklyn Museum's Exhibition of *In the Now: Gender and Nation in Europe*. The exhibition unites nearly fifty women artists who are resisting traditional ideas of gender and nationality, as well as of photography itself. The first museum survey of photography-based works by women artists born or based in Europe, this exhibition interrogates the continent's legacies of nationalism and patriarchal power structures – which continue to shape everyday life, particularly for women.

4:00 PM

Ivan Shaw + Ngoc Minh Ngo

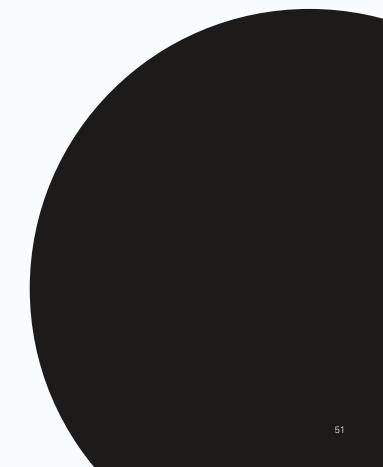
Ivan Shaw, Corporate Photography Director, Condé Nast and Acting Visuals Editor, *The World of Interiors*, in conversation with Ngoc Minh Ngo, Artist. Ngoc Minh Ngo's landscapes, interiors and still lifes have graced the pages of *The World of Interiors, AD, Vogue* and numerous other publications. Ngo has also published five books, with a new book due out later this year from Rizzoli. Ngo will talk about her life and work, and share some of her favorite images.

Sunday, April 28

12:00 PM

Dawoud Bey: Elegy

Dawoud Bey, Artist, in conversation with Valerie Cassel Oliver, Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, VMFA. Organized by the Virginia Museum of Fine Arts and curated by Valerie Cassel Oliver, the exhibition Dawoud Bey: Elegy showcases three photographic series. Mesmerizing and evocative, the exhibition contemplates the harrowing journeys and human realities of the Virginia slave trail, Louisiana plantations, and Ohio's Underground Railroad. Internationally renowned for his Harlem street scenes and expressive portraits, Bey, in these landscapes, meditates on place as profound repository of memory and witness to American history. In this immersive and transportive exhibition, his works poetically imply a human presence, deepening our understanding of African American experiences rarely represented in collective US history.



DANIEL ARSHAM

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Director: Anna-Patricia Kahn

°CLAIRbyKahn represents renowned 20th century photographers and some of today's most compelling artists. At AIPAD 2024 we are pleased to present historical photographs by Inge Morath and Lee Miller alongside contemporary images by Richard Tuschman and Bruce Gilden.



Dancing Bedouins, Iraq, 1956. Vintage silver gelatin print, signed. © Inge Morath/Magnum Photos, courtesy *CLAIRbyKahn





19th Century Rare Book & Photograph Shop

10 West 18th Street, 7th Floor New York, NY 10011

By Appointment

www.19thshop.com info@19thshop.com

Directors: Stephan Loewentheil, Jacob Loewentheil, Stacey Lambrow

The 19th Century Rare Book & Photograph Shop offers masterworks of early photography from the daguerreotype era through the 20th century. The gallery will be presenting rare and important 19th-century photographs of China, including some of the earliest photographs made by Chinese photographers and some of the first photographic portraits of Chinese women. The exhibition will also include a newly discovered archive of 350 salted paper prints by an early Victorian female photographer, Emma Johnston, one of the most significant discoveries of a woman photographer in decades. In addition the gallery will show early masterworks of the American West and the American Civil War.

Emma Frances Johnston.

A Rare Archive of a Victorian Female Photographer, 1858-1864. 350 salted paper prints and albumen prints. Accompanied by a contemporary 18-page manuscript titled "Numerical Lists of Photographic Negatives and Index" inscribed "Emma F. Johnston, Jany 1858."



Arnika Dawkins Gallery

4600 Cascade Road Atlanta, GA 30331

Monday - Friday, I0am - 4pm, by appointment

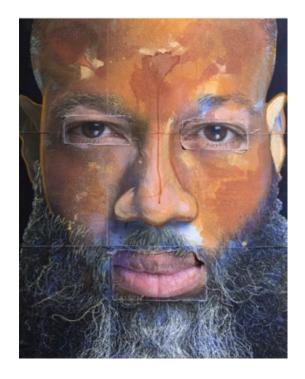
www.adawkinsgallery.com agd@adawkinsgallery.com / 404.333.0312

Director: Arnika Dawkins

Arnika Dawkins Gallery is a space that showcases fine art photography from both emerging and established artists. The gallery has a special focus on images created by artists from the African Diaspora, as well as images of people of African descent. It was launched in 2012 with the objective of providing an educational platform that supports this growing community of artists.



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Augusta Edwards Fine Art

4 Cromwell Place London SW7 2JE

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www.augustaedwards.com +442080571830

Director: Augusta Edwards

Founded in 2016, Augusta Edwards Fine Art specializes in classical 20th century and contemporary photography with a specific emphasis on British documentary photography from the 1970s-1980s, pre- and post-war European photography and Latin American photography from the 1940s-1950s.



Elliott Erwitt.

New York City, 1974. Platinum print.
© Elliott Erwitt / Magnum Photos, Courtesy Augusta Edwards Fine Art



Bildhalle Zurich Stauffacherquai 56 8004 Zurich Showroom Zurich Manessestrasse 2 8003 Zurich Bildhalle Amsterdam Willemsparkweg 134 HR 1071 Amsterdam

Zurich & Amsterdam: Wed-Sat 12 to 6pm

bildhalle.ch / bildhalle.nl info@bildhalle.ch / +41 44 552 09 18

Directors: Mirjam Cavegn (owner), Julia Bonato (director), Christiane Hoefert (director Amsterdam)

Bildhalle is a gallery dedicated to classic and contemporary photography and photo-based art. The gallery represents a highly curated selection of artists from around the world with a strong focus on photography of the latter 20th century and contemporary positions of the 21st century. In addition to showcasing internationally established artists, Bildhalle's ambitious program provides space for innovative young and upcoming artists who are pushing the boundaries of the medium of photography, creating a crossover to photo-based art and introducing new initiatives to the discourse.

Ilona Langbroek.

Longing for Insulinde #7, 2024, from the series Silent Loss. Archival Pigment Print, 150×112 cm / 60×44 inches, Edition 5 & 2 AP.





Bruce Silverstein Gallery

529 W 20th St, 3rd Floor New York, NY 10011

Tuesday - Saturday, 10am - 6pm

www.brucesilverstein.com inquiries@brucesilverstein.com / 212-627-3930

Director: Milly Cai

For AIPAD 2024, Bruce Silverstein Gallery will present photographic and mixed media works with a predominant focus on the Native diaspora, featuring new works by Dakota Mace and Sarah Sense, two artists whose work is held in numerous institutional collections. Showing Mace and Sense together will provide comprehensive insight and education into the long-overlooked Diné (Navajo), Chitimacha, and Choctaw history, beliefs, and creative practices.

Sarah Sense.

Hinushi 9, 2023. Woven archival inkjet prints on Hahnemuhle bamboo paper and Hahnemuhle rice paper, beeswax, tape.





214 West Broad Street Richmond, VA 23220

Tuesday – Friday IIam – 5pm, Saturday I – 5pm

www.candelagallery.com info@candelabooks.com

Directors: Gordon Stettinius, Ashby Nickerson, Whitney Cole

Candela Gallery specializes in contemporary photography, supporting emerging and established photographers through exhibition, outreach, and an independent publishing imprint, with an emphasis on alternative process, politics, science, and the subversion of traditional ideals. Artists: Priya Kambli, Susan Worsham, Chris McCaw, Alanna Airitam, Daisy Patton, Justin James Reed, Holly Roberts, Paul Thulin-Jimenez, Linda Connor, Alma Haser, Liliana Guzmán, Nadiya Nacorda, Caitlin Teal Price, Gita Lenz, Andreas Rentsch, Harrison Walker, Shinya Masuda, Willie Anne Wright and others.

Susan Worsham.

Georgia with Hibiscus moscheutos (Rose Mallow), 2018. Archival Pigment Print.





Catherine Couturier Gallery

2635 Colquitt Street Houston, TX 77098

Tuesday - Saturday, 10am - 5pm

www.catherinecouturier.com gallery@catherinecouturier.com

Director: Catherine Couturier

Catherine Couturier Gallery specializes in classic 20th-century photography and contemporary work of the highest quality. Artists: Stanko Abadzic, Renate Aller, Edouard Boubat, Manuel Alvarez Bravo, Susan Burnstine, Harry Callahan, Keith Carter, Henri Cartier-Bresson, Robert Doisneau, Elliott Erwitt, Niniane Kelley, Michael Kenna, Andre Kertesz, Rachel Phillips, Willy Ronis, Maggie Taylor, Jerry Uelsmann, Weegee, Brett Weston, Edward Weston.

Patty Carroll.

Birthday Blues, 2020. Archival pigment print, edition of 50.





530 W 24th Street New York, NY 10011

Tuesday - Saturday, 10am - 6pm

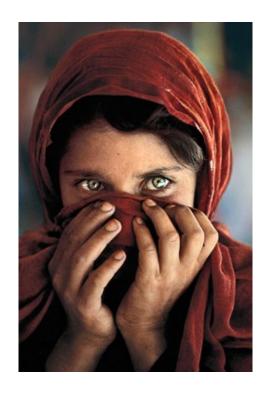
www.cavaliergalleries.com art@cavaliergalleries.com / (212) 570-4696

Director: Lindsay Ebanks

Founded in 1986, Cavalier Gallery offers fine photography, paintings, and sculpture by new talents, established artists, and modern masters in our New York, Greenwich, Nantucket, and Palm Beach locations. Artists: Harry Benson, Mark S. Kornbluth, Steve McCurry, Terry O'Neill, Ruth Orkin, Al Satterwhite, Christophe Von Hohenberg, Stephen Wilkes.

Steve McCurry.

Afghan Girl with Hands on Face, 1984. Digital C-Print Printed on FujiFlex Crystal Archive Supergloss Paper, 30 x 40 inches, Edition of 30.





Charles Isaacs Photographs, Inc.

25 W. 54th St. #5CD New York, NY 10019

By Appointment

www.charlesisaacs.com cti@charlesisaacs.com / 212-957-3238

Directors: Charles Isaacs, Gregory Leroy, Carol Nigro

Vintage photographs 1840-1980, by Atget, Bravo, Bourke-White, Evans, Ferrill, Frith, Gilpin, Kolko, Laughlin, Macpherson, Marville, Negre, Reynoso, Salzmann, Beuford Smith, Strand, Talbot, Reynard, Tripe, Watkins, Weed, and Weston.

For 2024, Charles Isaacs Photographs, along with Grégory Leroy Photographies of Paris, will present Colors of Mexico..., a selection of works by Kati Horna, Yolanda Andrade, and Rafael Doniz, as well as hand-colored silver prints by Armando Salas Portugal. In addition, vintage silver prints by Maria Garcia, Mariana Yampolsky, Marianne Gast Goeritz, Lazaro Blanco, and Gloria Frausto will be on view.



Armando Salas Portugal. Selvas de Yaxchilan, 1950s. Vintage hand-colored silver print, 15.5 by 19.5 inches.



247 West 29th Street, Ground Floor New York, NY 10001

Tuesday - Saturday, 10am - 6pm

www.clampart.com info@clampart.com / 646-230-0020

Directors: Brian Paul Clamp (Director), Jackson Siegal (Associate Director)

Established in 2000, CLAMP is located in the Flower District in the Chelsea neighborhood of Manhattan. CLAMP represents a wide range of emerging and mid-career artists of all media with a specialization in photography. In addition, the gallery carries a large selection of modern and contemporary paintings, prints, and photographs from the early 20th century to the present.

Daniel Handal.

Wonderland Orange Poppy (Mid-Fire Black + Gray), 2022. Pigment print on gesso-coated aluminum, painted museum box, Edition of 3+2 APs, $18\times12\times1.5$ inches.





Contemporary Works/Vintage Works

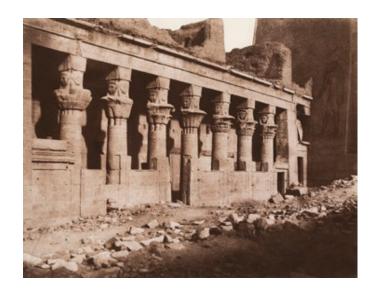
258 Inverness Circle Chalfont, PA 18914

By Appointment Only

www.vintageworks.net, www.iphotocentral.com info@vintageworks.net / I-215-518-6962

Directors: Alex Novak, Marthe Smith

Contemporary Works/Vintage Works will feature "101 French Calotypes from 1843 to 1860" at its booth (C64) at AIPAD. Some of the photographers whose work will be on display and available include Édouard Baldus, Hippolyte Bayard, Eugene Cuvelier, Louis-Alphonse Davanne, Gustave de Beaucorps, Octave de Bermond de Vaulx, François Joseph Édouard De Campigneulles, Louis De Clercq, Alphonse De Launay, Vicomte Joseph de Vigier, Victor Dijon, Maxime Du Camp, Jean-Baptiste Frenet, André Giroux, John Beasley Greene, Baron Louis-Adolphe Humbert de Molard, Colonel Jean-Charles Langlois, Auguste Laresche et Th. Monaton, Gustave Le Gray, Firmin-Eugène Le Dien, Auguste Mestral, Henri Le Secq, Charles Marville, and more.



Felix Teynard.

Nubie: Ile de Fileh (Philae), Temple de l'Ouest – Face Orientale Vue du Point, 1851-52. Salt print from paper negative on original printed mount. Fonteny edition on original lithographed mount. Plate 100 from Egypte et Nubie.

Daniel / Oliver

1004 Metropolitan Avenue Brooklyn, NY 11211

By Appointment

www.danieloliver.gallery info@danieloliver.gallery / (914) 417-7869

Directors: Oliver Lott & Dan Moyer

Drawing from the rich history of the medium, Daniel / Oliver exhibits a broad range of photography, creating compelling relationships between historic, classic and utilitarian images. Founded in 2019, the gallery continually seeks an ever fresh approach to dealing in photographs.



Unknown.

"Heading For Trouble?", 1957. Overpainted silver print, 8×10 inches. Unique.



Danziger Gallery

952 5th Avenue New York, NY 10075

By appointment

www.danzigergallery.com info@danzigergallery.com / 212 629 6778

Directors: James Danziger, Doyle Bley

Since its founding in 1989, the Danziger Gallery has become known for the originality and diversity of its programming, its representation of established photographers, and the quality of its new discoveries. Our presentation at The Photography Show 2024 highlights the gallery's aesthetic and range of work in paired images.

Matthew Porter.

Golden Gate, 2023. 32" \times 39" Archival pigment print. Edition of 5.





526 West 26th Street, Room 411 New York, NY 10001

Thursday - Saturday, Ilam - 5pm

www.deborahbellphotographs.com info@deborahbellphotographs.com / 212-249-9400

Directors: Deborah Bell, Lena Kronenbürger

Vintage photographs from the 20th and 21st centuries. Artists: Anthology Film Archives, Bauhaus, Erwin Blumenfeld, Mariana Cook, Wijnanda Deroo, Louis Faurer, G. P. Fieret, Sid Kaplan, Rose Mandel, Ann Parker, Edward Ranney, Susan Paulsen, Gösta Peterson, Marcia Resnick, Ringl + Pit, August Sander, William Silano Estate, Deborah Turbeville.



Wijnanda DEROO (Dutch, b. 1955).

West 55th Street at Sixth Avenue, New York, 2023. Archival pigment print, paper 17 x 21" (43.2 x 53.3 cm), from an edition of 5, signed, titled, dated & numbered in pencil on print verso.



Duncan Miller Gallery

10959 Venice Blvd Los Angeles, CA 90034

Tuesday, Wednesday, Friday, Saturday, Ilam - 6pm

www.duncanmillergallery.com info@duncanmillergallery.com / 310-838-2440

Director: Daniel Miller

Duncan Miller Gallery combines programming of classic and contemporary photographs. Presenting works at this fair of Martine Franck, Christophe Lemaire, Chris McCaw, Valerie Rouzaud, Jacqueline Woods and others.

Christophe Lemaire.

Plaza Athénée, le mannequin à la Tour Eiffel, Paris, 1958, silver gelatin.



Edwynn Houk Gallery

745 Fifth Avenue New York, NY 10151

Tuesday – Saturday, IIam – 5pm www.houkgallery.com christian@houkgallery.com

Director: Julie Castellano

Since its inception, Edwynn Houk Gallery has specialized in vintage photographs from 1917 to 1939 by the leading gurus of the Modernist movement. The gallery has mounted more than 200 exhibitions and published nearly 20 monographs. Houk Gallery has served as the exclusive representative of the Estates of Dorothea Lange, Brassaï, Bill Brandt, André Kertész, Ilse Bing, and the Robert Frank Archive. Beginning with exclusive representation of Sally Mann in 1989, Edwynn Houk Gallery has also acted as the sole agent for a select group of leading contemporary photographers, including Robert Polidori, Lalla Essaydi, Annie Leibovitz, and Abelardo Morell.



Man Ray.

Meret Oppenheim, 1933. Gelatin silver print on carte postale paper.



1201 rue Saint-Dominique Montreal, Quebec, Canada H2X 2W3

Wednesday – Saturday, 12pm – 5pm

www.ellephant.org info@ellephant.org / +I (514) 704-5487

Director: Christine Redfern

ELLEPHANT proudly represents a select group of visionary Canadian artists. At AIPAD 2024, a curated collection of key photographs from the 1980s and 1990s by the iconic photographer Evergon will be exhibited. This collection includes 20 x 24 and 40 x 80 Polaroids, as well as selenium-toned black and white fiber-based prints and giclée prints derived from Polaroid 655 negatives. Accompanying these timeless pieces are contemporary works focused on flora, featuring an unusual C-Print by JJ Levine, an intimate moment with nature captured by Rebecca Foon and presented in one of her signature circular wood-framed lightboxes, and two rare laser-cut photo collages from Karin Bubaš' coveted Fragmented Flowers series.



Evergon.

Mystic Beach, Vancouver Island, Canada (Chinese Green), from the series Manscapes, 1997. Giclée Print from Polaroid 655 Negative.



340 S. Convent Ave. Tucson, AZ 85701

Tuesday - Saturday, Ilam - 5pm

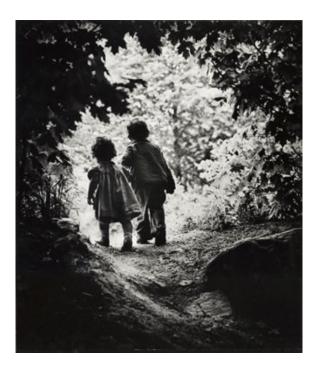
www.ethertongallery.com info@ethertongallery.com/ (520) 624-7370

Director: Terry Etherton

Established in 1981 in Tucson, Arizona, Etherton Gallery is best known for its expertise in 20th century and contemporary photography. In over 300 exhibitions and 150 art fairs, the gallery has demonstrated its depth of knowledge and the breadth of its collecting practices, making great works of photography accessible to both novices and experienced collectors alike. A former photographer and film maker, Terry Etherton is among a small group of gallerists whose dedication to the medium helped establish a market for fine art photography. Etherton Gallery has championed the work of Graciela Iturbide, Danny Lyon, and Joel-Peter Witkin.

W. Eugene Smith.

Walk to Paradise Garden, 1946. Gelatin silver print, 16 x 13 1/4 in. © The Heirs of W. Eugene Smith, Courtesy of Etherton Gallery.





G. W. Einstein Company

98 Riverside Drive New York, NY 10024

By Appointment

www.einsteinart.company anne@gweinsteincompany.com / 917-204-8755

Director: Anne MacDougall Einstein

G.W. Einstein Company was established by Gil Einstein in 1970. After 30 years and 4 different galleries showing paintings, prints and photographs we closed and became private dealers. Today I represent the photographers Alexis Peskine and Harold Feinstein whose art is on exhibition, and have other photographers in inventory. We welcome all by appointment.



Harold Feinstein (1913-2015). *Coney Island Teens*, c.1949, printed 1980. Gelatin silver print, 12 x 14 inches (image), signed.

Galeria Vasari

Esmeralda 1357 Ciudad de Buenos Aires. C1007ABS. Argentina

Monday - Friday, Ilam - 7pm

www.galeriavasari.com vasari@galeriavasari.com.ar +54114327-0664 / 4328-5237 / +54 9 11 2748 9738

Directors: Marina Pellegrini, Lauren Bate

Founded in 2005, Vasari is dedicated to represent and promote modern and contemporary art from Argentina. The gallery displays Latin American vintage photography and, since its inception, has striven for the acknowledgement of the works by the first Modern Photographers in our country.

Annemarie Heinrich. *Carmen Miranda*, 1934. Vintage gelatin silver print, 10.3 x 8.5 in (25,5 x 20,8 cm).





Galerie Catherine et André Hug

40 rue de Seine - 2, rue de l'Echaudé 75006 Paris

Tuesday – Saturday, 11:30 – 1pm and 2:30 – 7pm

www.galeriehug.com c.hug@orange.fr / 0033143269375

Directors: Catherine and André Hug

Catherine and André Hug Gallery was founded in Paris in 2000. Located in the heart of the artistic and historic Saint Germain des Prés neighborhood, the Catherine and André Hug Gallery has chosen photography to explore its mode of expression with classic documentary style photographers or through a fictional form allowing the medium its narrative potential, its exploration of the dream that inhabits man and especially how it questions reality.



12518 Cairo, 2020. Edition of 8 +2ap, photography on Museum Grade semi-gloss rag photo paper.





Galerie Clémentine de la Féronnière

51, rue saint-Louis-en-l'île 75004 Paris

Tuesday - Saturday, Ilam - 7pm

www.galerieclementinedelaferonniere.fr loup@galeriecf.fr / +33 (0)1 42 38 88 85

Director: Clémentine de la Féronnière

For this new edition of AIPAD, Clémentine de la Féronnière gallery inaugurates its booth alongside Les Douches La Galerie, presenting a selection of exceptional pieces by James Barnor, Marc Riboud, Martin Parr and Peter Mitchell. An exclusive print by James Barnor, whose work was the subject of a major retrospective at the Detroit Institute of Art in 2023, accompanies a selection of recently rediscovered vintage prints. The historical relevance of Barnor's œuvre meets that of documentary photographer Marc Riboud, the man behind some of the most famous photos of the 20th century. Parallel to these are pieces by two legendary British colorists, Martin Parr and Peter Mitchell.



Martin Parr.
The Luxor Hotel and Casino, Las Vegas, USA, 1994.
Vintage C-print, 12 x 8 in Edition of 25 (#4/25).



Galerie Esther Woerdehoff

36 rue Falguiere 75015 Paris

Wednesday - Saturday, 12pm - 7pm

www.ewgalerie.com galerie@ewgalerie.com / +33 9 51 51 24 50

Directors: Esther Woerdehoff (founder) & Jehan de Bujadoux

The exhibition embarks on an explorative journey into the essence and impact of materiality in photographic practice, emphasizing the innovative use of alternative processes and the profound research on colors.

Albarràn Cabrera.

Polarized #55445, 2023. Pigments, Japanese paper and gold leaf, 40×50 cm.





Galerie Johannes Faber

Laxenburgerstrasse 90A/10/7 II00 Vienna

By Appointment Only

www.johannesfaber.com info@johannesfaber.com / +43 664 5151517

Director: Johannes Faber

We specialize in Austrian and Czech, as well as American and European, classic modern photographs. Artists: Bill Brandt, André Kertész, Brassaï, Rudolf Koppitz, Henri CartierBresson, Germaine Krull, Robert Doisneau, Heinrich Kühn, Frantisek Drtikol, Herbert List, Trude Fleischmann, Irving Penn, Ernst Haas, August Sander, Philippe Halsman, Otto Steinert, Dennis Hopper, Josef Sudek, Horst P. Horst, Edward Weston.

Manuel Alvarez Bravo (Mexican 1902-2002).

Portrait of the Eternal, Mexico 1935. Platinum/Palladium print, printed 1980, signed with pencil records in the margin.





Galerie Olivier Waltman

16, rue du Perche 75003 Paris

 $Tuesday-Saturday,\ II am-Ipm\ /\ 2-7pm$

www.galeriewaltman.com olivier@galeriewaltman.com

Director: Olivier Waltman

For the new edition of the Photography Show, we would like to present a dialogue between the works of 2 artists – distant in time – represented by the gallery. Gyula Zaránd (1943-2020), whose estate is represented by the gallery, comes from a family of photographers and documented the life of the Hungarian population during Communism and after the change of regime in 1956. He created a body of work with a strong sociological and political focus to the extent to be often censored in his country. The dialogue would come to life with the works by Israeli artist Tali Amitai-Tabib (b. 1953 in Kvutzat Kinneret, Israel). Amitai-Tabib questions the motions of memory and fiction.

Gyula Zaránd.

Pas de Parade, Budapest, 1968. Vintage print, 17.5 x 17.5cm – 6.8 x 6.8in.



Galerie SIT DOWN

4 rue Sainte-Anastase 75003 Paris, France

 $\label{eq:wednesday-Saturday, 2pm-7pm, and by appointment} $$ www.sitdown.fr $$ info@sitdown.fr $$$

Director: Françoise Bornstein

Catherine Henriette, Diane Meyer and Matt Wilson, the 3 photographers exhibiting this year at The Photography Show by the Sit Down gallery, transport us to France, to the Bearn Pyrenees for Catherine Henriette, to Normandy for Matt Wilson and Berlin (Germany) for Diane Meyer and her hand sewn pictures. This body of photographs, devoted to the representation of landscape, invites us into an intimate relationship with the image. Under the lens of these three artists, the universal power of lanscape is revealed. These images, more allusive than descriptive, devoid of any human presence, appeal for a peaceful contemplation.



Matt WILSON.
The Gathering, 2023. Pigment print, Hahnemûle Fine
Art, 34 x 23.12 inches, N°1/4.



Galerie XII

Bergamot Station Arts Center, 2525 Michigan Ave., Santa Monica, CA 90402 14 rue des Jardins Saint-Paul, 75004 Paris, France

Tuesday - Saturday, 10am - 5pm

www.galeriexii.com la@galeriexii.com, 424.252.9004 paris@galeriexii.com, +33 (0)1 42 78 24 21

Directors: Valérie-Anne Giscard d'Estaing (Owner), Tom Irwin (Santa Monica) / Camille Reynard (Paris)

Galerie XII is presenting a solo exhibition featuring new works by emerging French photographer Charlotte Mano. While her photographic work explores various themes such as the human body, space, and darkness, it continuously questions the nature of the imagery itself: its ability to convey the power of transparency and representation, as well as their inherent limitations.

Charlotte Mano.

Nu à Etretat, 2023. Direct UV print on brushed aluminum. 31,9 x 21,3 in / 81 x 54 cm. Edition of 5 + 1 AP.



Gallery 270

270 Westwood Ave Westwood, NJ 07675

Monday – Saturday 10am – 5pm Thursday Evenings until 8 pm

www.gallery270.com info@gallery270.com / 201-871-4113

Gallery 270, founded in 1998 in Westwood, NJ, flourishes just 20 miles from the nexus of the fine art photographic marketplace. While over a hundred galleries actively sell photography in NYC, Gallery 270 succeeds by catering to experienced and novice collectors seeking an increasingly rare quality in the field – value. The gallery exists to serve its' varied community while fostering an appreciation for, and the desire to own, the work of the distinguished photographers of the 20th Century and the emergent photographers of the 21st Century from around the world.

George Tice.

Petit's Mobil Station, Cherry Hill, NJ, 1974. Silver Gelatin, 8×10 in $(20.3 \times 25.4 \text{ cm})$, 11×14 in $(27.9 \times 35.6 \text{ cm})$, 16×20 in $(40.6 \times 50.8 \text{ cm})$.





Gitterman Gallery

3 East 66th Street, IB, New York, NY 10065

Tuesday - Saturday, II am - 6pm

www.gittermangallery.com info@gittermangallery.com / 212 734 0868

Director: Tom Gitterman

With over 30 years of experience in the field, Gitterman Gallery is an art gallery that specializes in photographs and photographic-based art. In addition to representing artists, estates, and private collections, the gallery maintains an inventory of selective works in a full range of styles and periods that span the history of the medium, from the 19th Century to Contemporary.

Alice Wells (1927-1987).

Untitled from the series Found Moments Transformed, 1970. Vintage gelatin silver print; toned, 10 $1/2 \times 10 \ 1/2$ inches.





6A Route du Grand-Lance 1227 Geneva, Switzerland

By Appointment

www.grobgallery.com info@grobgallery.com

Directors: David Grob, Louise Grob

Classic vintage photographs of the 20th century.

Constantin Brancusi.

Mlle Pogany, Vue de dos, 1920. Vintage silver gelatin print, 23 x 17 cm. One of 5 recorded prints, 4 of which are in Museum collections.





HackelBury Fine Art

4 Launceston Place London W8 5RL

Tuesday - Saturday, 10am - 5pm

www.hackelbury.co.uk gallery@hackelbury.co.uk / +44 (0) 207937 8688

Directors: Marcus Bury, Sascha Hackel, Phil Crook

HackelBury Fine Art was founded in 1998 by Marcus Bury and Sascha Hackel. We are committed to championing artists working with the visual arts who push the boundaries of their medium to create meaningful and contemplative work. Each artist, whether emerging or established, creates work defined by a depth of thought and breadth and consistency of approach. The small group of artists with whom HackelBury work, represent a diversity of practice yet share an artistic integrity which we are fully committed to supporting in the long-term.



Letting Go, 2024. Photograph with cut outs.





Hans P. Kraus Jr. Inc.

962 Park Avenue New York, NY 10028

Monday - Friday, noon to 6pm, and by appointment

www.sunpictures.com info@sunpictures.com / (212) 794-2064

Director: Hans P. Kraus, Jr.

Hans P. Kraus Jr. Fine Photographs, established in New York in 1984, is a dealer in 19th and early 20th century photographs. The gallery participates in Paris Photo and The Photography Show presented by AIPAD and publishes monographs and catalogues on early photographers under the series title Sun Pictures.

William Henry Fox Talbot (English, 1800-1877). The Ladder, 1844. Salt print from a calotype negative, 17.1 x 18.3 cm on 19.6 x 23.8 cm paper.





Henrique Faria

35 East 67 Street 4F New York, NY 10065

Tuesday - Saturday, Ilam - 6pm

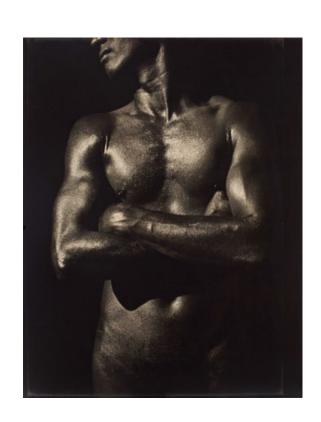
www.henriquefaria.com info@henriquefaria.com / +12125174609

Director: Eugenia Sucre

Henrique Faria opened as an art cabinet in New York in 2001, specializing in Latin American geometric abstract masters and contemporary midcareer artists. In 2007, the gallery ventured into the much lesser-known world of conceptual art practices from Latin America. Our main purpose continues to be to shed light on artists, often underappreciated or overlooked, that deserve greater visibility. Over the last twenty years museums and institutional collections have increasingly become Henrique Faria's main clients as Latin American Art has gained recognition globally.

Alfredo Boulton.

Untitled, c.1940s. Gelatin silver print mounted on board, $16\,1/2\,x\,12\,7/8$ inches (41.91 x 32.7 cm).





16 Main Street, Ground Floor Brooklyn, NY 11201

Wednesday – Saturday, Ilam – 6pm www.higherpictures.com office@higherpictures.com / 212-249-6100

Carla Williams.

Virtuous, 1989. Gelatin silver print, 59 1/2 x 45 1/4 inches.



Holden Luntz Gallery

332 Worth Avenue Palm Beach, Florida 33480

Monday – Saturday, 10am – 5:30pm

www.holdenluntz.com info@holdenluntz.com / 561-805-9550

Directors: Jodi Luntz, Holden Luntz, Gabriel Gordon

Holden Luntz Gallery was founded in 1999 in Palm Beach, Florida, as a pioneering gallery specializing in fine art photography. For decades, the gallery has continued its mission of acquiring and presenting significant photographers whose work has defined or expanded the parameters of the medium.

Mario Testino.

Kate Moss, London, Vogue Italia, 2006. Printed 2023. Digitally produced C-type print. Signed by artist on verso. Certificate of authenticity included. Edition 1 of 2. 102 $3/8 \times 70 7/8$ Inches; Frame: 105 x 73 7/8 inches.





Howard Greenberg Gallery

41 East 57th Street, Suite 801 New York, NY 10022

Tuesday - Friday, 10am - 6pm, Saturday 11am - 5pm

www.howardgreenberg.com info@howardgreenberg.com / (212) 334-0010

Directors: Howard Greenberg, Leila Buckjune, Karen Marks, Alicia Colen, Rebecca Reeve

Vintage, Modern and Contemporary Photography. Presenting important photographs for over 40 years. Berenice Abbott, Margaret Bourke White, Edward Burtynsky, Henri Cartier Bresson, Mark Cohen, Bruce Davidson, Nadav Kander, William Klein, Baldwin Lee, Jungjin Lee, Saul Leiter, Vivian Maier, Alex Majoli, Mary Ellen Mark, Ray K. Metzker, Joel Meyerowitz, Arnold Newman, Marvin Newman, Gordon Parks, Steve Schapiro, Wim Wenders, Edward Weston.



Lounge Painting #1, Gila Bend, Arizona, from the series, "Written in the West", 1983. Dye transfer print; printed 1989 From an edition of 15. © Wim Wenders/ Wenders Images and Howard Greenberg Gallery





Tolstraat 67 2000 Antwerp, Belgium

Thursday – Sunday, 14:00 – 18:00, and by appointment

www.ibashogallery.com

info@ibashogallery.com / +32 321 62028 / +32 473 139 329

Directors: Martijn van Pieterson & Annemarie Zethof

IBASHO is a gallery in Antwerp, Belgium, that opened her doors in March 2015, showing fine art Japanese photography ranging from works by wellknown Japanese photographers to younger contemporary Japanese artists as well as works from Western photographers who were inspired by Japan. IBASHO intends to show the versatility and beauty of Japanese photography in its many guises, from the raw and unpolished to the minimalist and still. Our booth at AIPAD this year is a reflection thereof, including works by Mikiko Hara (1967), Paul Cupido (Netherlands, 1972), Yoshihiro Tatsuki (1937), and an installation of B&W vintage prints by various photographers, such as Hiroshi Hamaya, HIDEOKI, Yoichi Midorikawa, Kiyoshi Niiyama, Jeremy Stigter and Issei Suda.

Sakura Moon, 2023. Pigment print on Japanese Kozo paper. Edition of 10.





New York, NY

By Appointment

www.ilariaquadrani.com iquadrani8@gmail.com / 917-855-1483

Director: Ilaria Quadrani

I.Q.F.A is based in New York, specializing in drawings and photographs. Ilaria Quadrani's focus is on European drawings from the 15th to the 19th century and contemporary photographs by artists from Europe and the Americas.

Giles Clarke (British, b.1965).

Spiderman: Honduras, 2015. Archival Pigment Print, series of 10.





Ippodo Gallery

32 E 67th St, 3rd Floor New York, NY 10065

Daily from I lam - 6pm, except Sunday

www.ippodogallery.com mail@ippodogallery.com / 212-967-4899

Director: Shoko Aono

New York — Ippodo Gallery proudly presents contemporary names in Japanese photography at the 43rd edition of the Photography Show, hosted by AIPAD from April 25-28, 2024 in New York, USA. The gallery's debut presentation draws together the ephemeral moments in the natural scenery narrated through the lenses of three living Japanese artists: Ryuji Taira, Takashi Tomo-oka, and Kenji Wakasugi.



Kenji Wakasugi (1941-Present).

Flock (Japan and Marquesas Islands), 2016. Photography (Dibond) H39 % x W59 in, H100.3 x W149.9 cm. Edition of 5 (#1/5).

Jackson Fine Art

3122 East Shadowlawn Avenue Atlanta, GA 30305

Tuesday - Saturday, 10am - 5pm

www.jacksonfineart.com info@jacksonfineart.com / (404) 233-3739

Directors: Anna Walker Skillman, Courtney Lee Martin, Malia Schramm

Jackson Fine Art is a world-renowned gallery with a 33-year history of supporting artists and collectors. The gallery cultivates and guides both emerging and established collectors to the best fine art photography of the 20th and 21st century, across both traditional and innovative photo-based mediums. Working closely with collectors, curators, consultants, and designers, JFA provides expertise in a warm, welcoming space in the Buckhead neighborhood of Atlanta, GA. The gallery is led by Co-Owner & Creative Director, Anna Walker Skillman, and Co-Owner Andy Heyman, Founder, ASH IP& ASH Atlanta. The duo is celebrating twenty years of partnership in 2023.

Saidou Dicko.

Blue Zebra Prince, T-BF-FEUILLES, 2023. Unique, Hand painted Archival Pigment. Print, 39 x 29 inches.





jdc Fine Art

San Diego, CA

Available by appointment

www.jdcfineart.com info@jdcfineart.com / (619) 985 - 2322

Director: Jennifer DeCarlo

jdc Fine Art (est. 2011) is dedicated to content-driven work by established and emerging artists specializing in photography. A curated roster of artists draw out themes central to our platform. Exhibiting artists use traditional and hybridized methods and compositions from portraiture to landscape. Their images are imbued with hope and anxiety for an unscripted future. Harmonizing concepts explore identity, mapping, migration, absence, time, change, technology/science. Art serves a higher purpose.

Tatiana Parcero.

Actos de Fé #2, 2003 (2023). Archival ink on acetate and cotton paper, 65×45 cm. (26×18 in. approx.). Edition of 10.





207 Ocean Avenue, Brooklyn, NY 11225 1275 Minnesota Street, San Francisco, CA 94107

www.jenkinsjohnsongallery.com nyc@jenkinsjohnsongallery.com / 212-629-0707 sf@jenkinsjohnsongallery.com / 415-677-0770

Founded in 1996, Jenkins Johnson Gallery is a dealer of contemporary art representing international artists working across disciplines.





Keith de Lellis Gallery LLC

41 East 57th Street, Suite 703 New York, NY 10022

Tuesday – Friday IIam – 5pm, Saturday by appointment or chance www.keithdelellisgallery.com defoto@earthlink.net / 212-327-1482

Director: Keith de Lellis

Photographs by American, European, and African American photographers of the 20th century. Our wide-ranging interests include the following: photographs of New York and other urban cities, fashion photography, architectural photography, industrial photography, photojournalism, advertising and graphic design photography, modernism and pictorialism, spirit photography, Italian photography, portrait photography, nudes, military photography, press photography and numerous other genres ubiquitous within the medium.

Alfred Stieglitz (1864-1946).

Spring Showers, 1902. Platinum Print, 5.5" x 2".



Koslov Larsen

4411 Montrose Blvd, Suite C Houston, TX 77006

Tuesday - Saturday, Ilam - 5pm

www.koslovlarsen.gallery info@koslovlarsen.gallery / 713.505.1499

Directors: Geoffrey C. Koslov and Bryn Larsen

Koslov Larsen specializes in contemporary fine art with an emphasis on photography-based work. Founded by Geoffrey C. Koslov and Bryn Larsen, the gallery is dedicated to providing a platform for an innovative selection of United States-based and international artists pushing the boundaries of their mediums. The gallery is located in the historic Museum District in Houston, Texas. Featuring works by Pelle Cass, David Reinfeld, Claire Rosen, JP Terlizzi, and 2022 Guggenheim recipient Robert Langham III, this booth presentation pulls together a variety of unique photographic processes, from surrealist effects created with traditional tools to photo collage at its finest.

JP Terlizzi.

Spode Wildcat Prowl with Rosemary Pomegranate, 2023. Dye Sublimation on Aluminum, Edition of 5 + 2AP.





La Galerie de l'Instant

46, rue De Poitou Paris 75003

Monday, 2pm – 7pm, Tuesday Saturday from IIam – 7pm Sunday 2:30pm – 6:30pm

www.lagaleriedelinstant.com julia.gragnon@wanadoo.fr / +33144549409

Lucienne Bloch.

Frida Kahlo, New York City, Barbizon Plaza Hotel, 1933. © La Galerie de l'Instant / Lucienne Bloch.





9 East 8th St, Box 199 New York, NY 10003

By appointment only

www.laurencemillergallery.com contact@laurencemillergallery.com / (917) 930-9176

Directors: Laurence Miller (Owner), Lorraine Koziatek (Director), Jacob Cartwright (Director)

Since 1981, Laurence Miller Gallery has presented over 300 exhibitions featuring masters of photography, emerging photographers, as well as artists who explore the outer boundaries of the medium. We currently operate as a private fine art photography dealer and are open by appointment only, with locations in New Hope, Pa. and New York City. We welcome the opportunity to work closely with museums, private collectors and consultants.

Anastasia Samoylova.

Oranges, 2023. 20×16 inches, acrylic paint on collaged pigment print, unique.





Les Douches la Galerie

5 Rue Legouvé 75010 Paris

Wednesday - Saturday, 2pm - 7pm

www.lesdouchesgalerie.com contact@lesdouchesgalerie.com

Director: Françoise Morin

Since 2006, Les Douches la Galerie has promoted both contemporary and historical photography, formal experiments and current artistic endeavors that push the boundaries of the medium. While being the exclusive representative in France of the estates of Berenice Abbott, Arlene Gottfried, Ernst Haas, Vivian Maier, Sabine Weiss and Ray K. Metzker. Les Douches la Galerie also assists living artists, such as Roger Ballen recently represented, in enlarging their audiences in France and abroad.

Roger Catherineau.

Étude d'après un visage n°15, 1960-1961. Vintage gelatin silver print, printed by the artist. From the series entitled "Revealed portraits". Image partially revealed by brush dipped in developer, echoing the drawing. Unique print, print size: 12 x 8 7/8 inches.



Magnum Gallery

68, rue Léon Frot 75011 Paris

Tuesday – Friday 10am – 7pm, Saturday 11am – 7pm www.magnumphotos.com/shop/gallery/ gallery@magnumphotos.com / +33 I 53 42 50 07

Director: Samantha McCoy

The Magnum Gallery represents all generations of Magnum photographers and estates, honoring the legacy of its 75-year-old archive whilst nurturing the careers of the cooperative's younger generation of photographers. Operating in Paris, the Magnum Gallery has a robust online and offline exhibition program and works with institutions, seasoned collectors, as well as amateurs in the art world, aiming at a wide public engagement for art. For this edition of AIPAD, the Magnum Gallery proposes a journey through its archive with a focus on rare vintage prints, including highlights from Chris Killip, Sergio Larrain, Leonard Freed and Susan Meiselas.



Raymond Depardon.

Guggenheim Museum. New York, USA, 1981. Gelatin silver print, 16 x 20 in (paper), Edition of 10.

Marshall Gallery

2525 Michigan Ave. #A6 Santa Monica, CA 90404

Tuesday - Saturday, Ilam - 6pm

www.marshallgallery.art info@marshallgallery.art / 310-413-3987

Director: Douglas Marshall

Marshall Gallery exhibits the work of photo-based artists with an emphasis on process, printmaking craftsmanship and conceptual innovation. The curatorial programming in the gallery exhibitions and for the AIPAD show seek to bridge generations of practitioners from early masters of the medium to leading contemporary innovators.

Cody Cobb. *Effigy*, 2023. UV ink print on aluminum Dibond, 45 x 35 in, Edition of 5.



Michael Hoppen Gallery

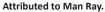
10 Portland Road London WII 4LA

Monday - Friday, 10am - 6pm, or by appointment

www.michaelhoppengallery.com gallery@michaelhoppengallery.com / 0207 352 3649

Directors: Michael Hoppen, James Dwyer

Established in London in 1992, Michael Hoppen stands as a premier destination for photography enthusiasts and collectors, boasting one of Europe's most expansive collections spanning from the 19th century to the contemporary era. With a steadfast commitment to excellence, we proudly represent a constellation of the globe's foremost photographic artists and estates with a special interest and expertise in post-war Japanese photography. This year, at the next highly anticipated edition of AIPAD in New York, Michael Hoppen will center the exhibition spotlighting street photography, illuminating the urban landscapes of England and abroad.



Lise Deharme Paris, c.1937. Vintage silver gelatin print, paper Size: 12×17 cm / 4.7×6.7 ". From the collection of André Breton.





Michael Shapiro Photographs

606 Post Road East Westport, CT 06880

By Appointment Only info@shapirogallery.net

Director: Michael Shapiro

A focus on significant 20th-century, classic, vintage, black and white photography. Artists: Berenice Abbott, Ansel Adams, Margaret Bourke-White, Ilse Bing, Manuel Álvarez Bravo, Harry Callahan, Henri Cartier-Bresson, Imogen Cunningham, Walker Evans, Consuelo Kanaga, Andre Kertesz, Alma Lavenson, Irving Penn, Aaron Siskind, Frederick Sommer, Josef Sudek, Willard Van Dyke, Brett Weston, Edward Weston.

LOTTE JACOBI.

In Flight, Photogenic #1, c.1946. Unique gelatin silver print (photogram). Signed, titled and notated Photogenic #0001.





Miyako Yoshinaga Gallery

24 East 64th Street New York, NY 10065

Tuesday - Saturday, Ilam - 6pm

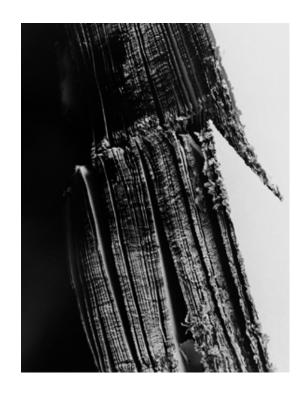
www.miyakoyoshinaga.com info@miyakoyoshinaga.com / +1 212 268 7132

Director: Miyako Yoshinaga

Celebrating its 25th anniversary, MIYAKO YOSHINAGA highlights works by three photography artists Hitoshi Fugo, Yojiro Imasaka, and Melissa Shook whose careers and reputations have steadily grown over the past decade through gallery exhibitions and art fairs. Hitoshi Fugo's solo exhibition is concurrently on view at the gallery.

Hitoshi Fugo

KAMI 31, 2023. Gelatin silver print, edition of 10.





Momentum

5600 NW 7th Ave, Suite 30, Miami, FL 33127

Open by Appointment

www.momentumfineart.com info@momentumfineart.com / 305 799 6960

Director: Vincent Milner

Momentum is a contemporary fine art gallery dealing exclusively in fine art photography. Founded in 2017 and based in Miami Florida the gallery represents mid-career and emerging fine art photographers from around the globe. For AIPAD 2024 Momentum will exhibit the photography of Aapo Huhta, Ole Marius Joergensen, Eiji Ohashi, Holly Lynton.

Aapo Huhta.

Bird (Omatandangole), 2017. Pigment print, 100 x 75 cm, Edition 3/5 +2AP.





Monroe Gallery of Photography

112 Don Gaspar Avenue Santa Fe, NM 87501

Daily 10am - 5pm

www.monroegallery.com info@monroegallery.com / 505.992.0800

Directors: Sidney and Michelle Monroe

Photography in a shared medium that is a singular intersectionality of art and journalism and embodies the universal understanding and importance of photojournalism.

Sanjay Suchak.

Foundry workers prepare to melt down the face of the Robert E. Lee statue to be repurposed, October 2023. Archival pigment print, limited edition of 15.





MUUS Collection

Tenafly, NJ

By Appointment

www.muuscollection.com contact@muus.com

Director: Amanda Smith

MUUS Collection is a collection of photographic archives based in Tenafly, New Jersey. At AIPAD, MUUS is debuting "Deborah Turbeville Polaroids: Scratching the Surface", a rarely seen body of work by the photographer, in an exhibition curated by Joel Smith of The Morgan Library and Museum.

Deborah Turbeville.

Untitled, 1979. Diffusion transfer print (Polaroid) with tape. © Deborah Turbeville/MUUS Collection.





Nailya Alexander Gallery

New York, NY

By Appointment

www.nailyaalexandergallery.com info@nailyaalexandergallery.com/ 212-315-2211

Director: Nailya Alexander

Nailya Alexander Gallery has been a member of the Association of International Photography Art Dealers (AIPAD) since 2000. The gallery is committed to fine art photography, with a special emphasis on masterfully crafted prints, each of which is a unique art object in itself. The gallery represents a roster of internationally established contemporary artists, including George Tice (b. 1938, Newark), Denis Brihat (b. 1928, Paris), Pentti Sammallahti (b. 1950, Helsinki), and Alexey Titarenko (b. 1962, St. Petersburg); as well as innovative artists and photographers such as Ingar Krauss (b. 1965, East Berlin), Ann Rhoney (b. 1953, Niagara Falls), and Lucretia Moroni (b. 1960, Milan).

Alexey Titarenko (b. 1962).

Flatiron Building, 2003. Gold and selenium toned gelatin silver print, hand made by the artist in the darkroom, signed, titled and dated on verso, edition of 10, image size 17×17 inches.





Obscura Gallery

225 Delgado Street Santa Fe, NM 87501

Tuesday - Saturday, Ilam - 5pm

www.obscuragallery.net info@obscuragallery.net

Director: Jennifer Schlesinger

Representing the finest contributions to the history of photography through both contemporary and vintage works. Artists: William Albert Allard, Michael P. Berman, Niki Boon, Angie Brockey, Susan Burnstine, Debbie Fleming Caffery, Paul Caponigro, Brigitte Carnochan, Cy DeCosse, Neil Folberg, Coco Fronsac, Colin Jones, Louviere + Vanessa, Kurt Markus, Michael Massaia, Rania Matar, Norman Mauskopf, Douglas Miles, Joan Myers, Manuello Paganelli, Lou Peralta, Aline Smithson, Caitlyn Soldan, Robert Stivers, Rashod Taylor, Joyce Tenneson, Nevada Wier.

Rania Matar

Mariam, Kfarkila, Overlooking Israel, Beirut, Lebanon, 2022. Archival pigment print mounted to Dibond, 19.2×24 ", edition of 8.





Borgo Pietro Wuhrer, 53 - 25123 Brescia Italy Via Aga Khan, I - Promenade du Port - 07021 Porto Cervo Italy

Everyday, 10am - 7pm

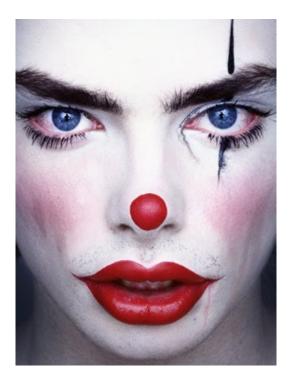
www.pacicontemporary.com info@pacicontemporary.com / +39 0302906352

Directors: Giampaolo Paci, Monica Banfi

Paci Contemporary gallery was founded in 2004 manifesting an orientation that prefers photography as the main field of investigation of the visual arts. For more than 20 years the gallery has been offering the public and the art world a broad overview of some of the most important international and non-international photographers, represented exclusively for Italy, Europe or worldwide. This year Paci Contemporary will bring some of the most important artists it represents, including Sandy Skoglund, Nancy Burson, Michal Macku, Leslie Krims, Mario Cravo Neto, Erwin Olaf, Miguel Rio Branco & Horst P. Horst.

Erwin Olaf.

Matt from the series "Paradise Portraits", 2004. Lambda Print on Chrystal Archive Paper, Metallic. 75 x 100 cm / 29,5 x 39,4 inch, Ed. 10.





Paul M. Hertzmann, Inc.

P.O. Box 40447 San Francisco, CA 94140

Open by Appointment

www.hertzmann.net pmhi@hertzmann.net/415-626-2677

Directors: Susan Herzig, Paul Hertzmann

I9th and 20th Century Vintage photography, including American & European modernism, the American West, f/64, post World-War II work. Artists: Ansel Adams, Eugène Atget, Bill Brandt, Brassai, Imogen Cunningham, Frantisek Drtikol, Ei-Q, Walker Evans, Gerard Fieret, George Gardner, Laura Gillpin, John Hillers, Rudolf Koppitz, Anna Kutera, Man Ray, Timothy O'Sullivan, Géza Perneczky, Marcia Resnick, Natalia LL, Paul Schuitema, Art Sinsabaugh, Alfred Stieglitz, Paul Strand, Edward Weston, and others.

Germaine Krull.

On the Road, London,1928. Vintage silver print, photographer's stamp on the reverse of the print.





Peter Fetterman Gallery

2525 Michigan Ave Suite Al Santa Monica, CA 90404

Tuesday - Saturday, Ilam - 5pm

www.peterfetterman.com info@peterfetterman.com / 310 453 6463

Directors: Peter Fetterman (Owner), Antonia Stoyanovich (Gallery Director)

Born in London, Peter Fetterman has been deeply involved in the medium of photography for over 40 years. Initially a filmmaker and collector, he set up his first gallery over 30 years ago in 1988. He was one of the pioneer tenants of Bergamot Station, the Santa Monica Center of the Arts, when it first opened in 1994. The gallery has one of the largest inventories of classic 20th Century photography in the country, particularly in humanist photography. Diverse holdings include work by Henri Cartier-Bresson, Sebastião Salgado, Steve McCurry, Ansel Adams, Paul Caponigro, Willy Ronis, André Kertesz, Manuel Alvarez Bravo, Lillian Bassman, Pentti Sammallahti, Sarah Moon and Jeffrey Conley.

Jeffrey Conley.

Branch and Clouds, France, 2022, printed 2024. Archival pigments on Japanese Kozo paper, signed and numbered in pencil on recto, 50 x 40" print, 55 x 45" matted, Edition 1 of 5. Copyright: Jeffrey Conley / Courtesy of Peter Fetterman Gallery.





Photo Discovery

4 Galerie Vivienne 75002 Paris, FRANCE

Tuesday - Saturday, 12h - 19h

www.photo-discovery.com tartarin.photo@gmail.com / +33609758657

Director: Bruno Tartarin

Bruno Tartarin has the pleasure to announce the opening of Photo Discovery, The Place. Located at 4 Galerie Vivienne, in a neighborhood at the heart of photography in Paris since the 1840s, The Place will offer collectors and amateurs alike a vast collection of photographs from the 19th and 20th centuries. Rare prints from photography's early pioneers and inventors of technical processes, original prints by artists of historical significance, photographic creations of the avant-gardes of the early 20th century, travel photographs, and albums. This selection of high-quality original photographs will be regularly accompanied by thematic, historical or monographic exhibitions.



Robert Frank.

Trolley, New Orleans, 1955. Vintage silver print.



38 Newbury Street Boston, MA 02116

By Appointment

www.robertkleingallery.com inquiry@robertkleingallery.com / 617-267-7997

Directors: Robert Klein, Steven Harris

Advancing an appreciation of fine photography since 1980. This election year we will present a curated selection of photographs with the American flag: Robert Frank, Bruce Davidson, Gordon Parks, Mark Cohen, Stanley Foreman, Cig Harvey, Jeff Brouws, Sheron Rupp, Stephen Wilkes, Andrew Moore, Constantine Manos, William Helburn. Along with important work by Irving Penn, Man Ray, Sally Mann, Alfred Stieglitz, Ansel Adams and Sabastaio Salgado, Youuf Karsh, and introducing new work by Gohar Dashti and Rania Matar.

William Helburn.

Angela Howard Cigars 2, 1956/1980s, Chromogenic print, unique lifetime print.





Robert Koch Gallery

49 Geary Street, 5th Floor San Francisco, CA 94108

Monday – Friday, II am – 5:30pm, Saturday by appointment, 2 pm – 5pm

www.kochgallery.com info@kochgallery.com / 415.421.0122

Directors: Robert Koch, Ada Takahashi, David Carmona

Established in 1979, The Robert Koch Gallery exhibits and offers a wide range of exemplary photography that spans the history of the medium from the 19th century to the present. Our extensive inventory emphasizes contemporary photography, Modernist and experimental work from the 1920s and 1930s, and 19th century photography. From inception, our mission has been to help define and participate in the evolving understanding of the history of photography. The Robert Koch Gallery actively seeks and exhibits significant new artists and lesser-researched frontiers in the history of the medium, while offering the finest examples by established masters of photography.



Edward Burtynsky.

Coast Mountains #16, British Columbia, Canada, 2023 Pigment ink print.



14 East 80th Street, Penthouse New York, NY 10075

By appointment

www.robertmann.com mail@robertmann.com / 212-989-7600

Directors: Robert Mann, Caroline Wall

Founded in 1985, Robert Mann Gallery represents an international roster of prominent contemporary artists that continue to push the role of the photographic medium through unique visions and stylistic innovation. The gallery's program includes a strong group of women artists many of whom use narrative based work to tell stories through image such as Holly Andres, Julie Blackmon, and Cig Harvey. A core collection of landscape artists, including Jeff Brouws, Murray Fredericks, Chip Hooper, Michael Kenna and Maroesjka Lavigne capture the ever changing terrain through their own distinctive view. The gallery pairs this with an outstanding collection of twentieth century masters brought together using a rigorous connoisseurial approach with works by Ansel Adams, Ellen Auerbach and Aaron Siskind, among others, that exemplify photography's important visual past.

Drift.

Between the World and Me, 2020. Archival pigment print, 30 x 20 inches, edition of 3; 40 x 30 inches, edition of 3; 60 x 40 inches, edition of 3.





Scheinbaum & Russek, Ltd

369 Montezuma Avenue #345 Santa Fe, NM

By appointment

www.photographydealers.com srltd@photographydealers.com / 505-988-5116

Directors: Janet Russek, David Scheinbaum, Andra Russek

Celebrating our 44th anniversary. 20th Century Vintage and Contemporary Photography

Scheinbaum & Russek, established in Santa Fe, New Mexico, in 1980, specializes in 20th century vintage and contemporary photography. With our extensive knowledge of the medium and its history, we work closely with clients on collection development, consulting, and appraisals.

Exclusive representatives for the Estates of Beaumont and Nancy Newhall and Eliot Porter.



Chipping Sparrow, Maine, 1971. Vintage dye-transfer print.



Scott Nichols Gallery

450 Ist Street East, Suite G Sonoma, CA 95476

Thursday - Sunday, Ilam - 4(ish), and by appointment

www.scottnicholsgallery.com info@scottnicholsgallery.com / (707) 343-1928

Director: Scott Nichols

After starting as a private dealer in 1980, Scott Nichols opened the gallery in 1992, specializing in classic and contemporary photography with an emphasis on Group f/64. Artists include Ansel Adams, Ruth Bernhard, Anne Brigman, Horace Bristol, Wynn Bullock, Paul Caponigro, Imogen Cunningham, Robert Farber, William Garnett, Mona Kuhn, Dorothea Lange, Danny Lyon, Tina Modotti, Irving Penn, W. Eugene Smith, Nicoló Sertorio, Paul Strand, George Tice, Brett Weston, and Edward Weston.

Ansel Adams.

Sheep and House, Mendocino Coast, California, c.1962. An extremely rare vintage gelatin silver print, $10\,5/8" \times 10\,3/4"$. Signed in ink on mount with stamps on mount verso.





Staley-Wise Gallery

100 Crosby St, #305 New York, NY 10012

Tuesday - Saturday, Ilam - 5pm

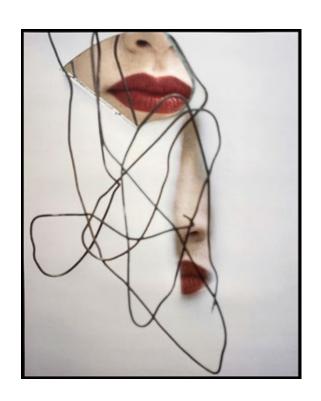
www.staleywise.com photo@staleywise.com / +1 (212)-966-6223

Directors: Etheleen Staley, Takouhy Wise, George Kocis

Etheleen Staley and Taki Wise started Staley-Wise Gallery in 1981 with no experience in the gallery business and with a background in editorial and advertising photography, which had no standing in the art world. The achievement of Staley-Wise was to bring commercial photography into the gallery world and have an audience see these images as art. Over the years, fashion photography has been shown in major museums all over the world and is now included in private and institutional collections.



Lips, 1988. Silver Dye-Bleach Print. Signed on the verso.





Stephen Daiter Gallery

230 W. Superior St., 4th Floor Chicago, IL 60654

Tuesday-Friday, Ilam – 5pm, and by appointment

www.stephendaitergallery.com info@stephendaitergallery.com / (312)787-3350

Directors: Stephen Daiter (Owner), Lucas Zenk (Director)

Stephen Daiter Gallery offers fine contemporary and vintage examples of important American and European photography from the 20th- and 21st-centuries.

Dawoud Bey.

Untitled #1, (Picket Fence and Farmhouse), from Night Coming Tenderly, Black, 2017. Gelatin silver photograph on mount. Signed label on verso. Edition #2/6. 48 x 59 inches.





The Hulett Collection

1311 E. 15th St. Tulsa, OK 74120

Wednesday - Friday, Ilam - 6pm, Saturday I2pm - 5pm

www.thehulettcollection.com info@thehulettcollection.com / 918-934-7240

Director: Michael Hulett

The Hulett Collection is a fine art gallery specializing in classic 20th century and contemporary photographic works. On exhibit at AIPAD 2024 will be vintage works by Louis Stettner, Lee Friedlander and Garry Winogrand alongside contemporary works by gallery artists Noell Oszvald, Robert Brecko Walker and Pieter Henket.

Robert Brecko Walker.

Dalmation, Garden Hose, Van Nuys, California, 1975. Archival pigment print, Edition of 10.



The Third Gallery Aya

Wakasa-bldg 2F, I-8-24, Edobori, Nishi-ku Osaka, 550-0002 JAPAN

Wednesday – Friday, 12:00-19:00, Saturday, 12:00-17:00, Tuesday By Appointment only.

www.thethirdgalleryaya.com/en/info@thethirdgalleryaya.com/ +81-6-6445-3557

Director: AYA, Tomoka

The Third Gallery Aya was originally established in 1996 and initially showed photography exclusively, but has began exhibiting painting, video art, drawings and installations with photography from 2004. The Third Gallery Aya represents emerging and mid-career artists based in western Japan and in the international context of contemporary art. We deserved 25th anniversary in 2021. / We have long been committed to exhibited the work of Japanese female photographers. So we would like show the group exhibition by Japanese female photographers from pioneering YAMAZAWA Eiko born in 1899, IMAI Hisae born in 1931, ISHIUCHI Miyako born in 1947 and others.

IMAI, Hisae.

Ophelia, 1960. Chromogenic print, Edition 5.





Throckmorton Fine Art

145 East 57th Street, 3rd Floor New York, NY 10022

Monday - Saturday, Ilam - 5pm

www.throckmorton-nyc.com info@throckmorton-nyc.com / 212-223-1059

Director: Norberto L. Rivera

Representing some of Latin America's Top Vintage and Contemporary Photography of the 20th and 21st Century.

Ruven Afanador.

Dancers: Conservatorio Profesional de Danza "Antonio Ruiz Soler", "El Cortijo de la Sierra", El Cuervo, Sevilla, España (Angel Gitano), 2011. Selenium Toned Gelatin Silver Print, 16 x 20 in. Edition 3 of 25. Signed & numbered in pencil on verso.



Todd Webb Archive

61 Pleasant St. Portland, ME 04101

By Appointment

www.toddwebbarchive.com info@toddwebbarchive.com / 207-879-0042

Directors: Betsy Evans Hunt, Sam Walker

In celebration of the traveling exhibition Across America: Photographs by Robert Frank and Todd Webb, 1955 that opened at Museum of Fine Arts Houston this past fall, we are presenting vintage works from Webb's Guggenheim funded walk across the United States. In line with this, we were inspired to showcase other peripatetic images from Webb's well known stomping grounds, New York, and Paris. We've also slipped in a few surprises as well as iconic portraits of Georgia O'Keeffe, and Webb's other artist friends.

Todd Webb.

Arrow Rock, Missouri, 1955. Vintage Gelatin Silver Print, 6.5 x 8.5 inches © Todd Webb Archive





Toluca Fine Art

5 rue Taylor 75010 Paris

10h - 19h

www.tolucafineart.com / + 33 | 42 72 65 76

Director: Alexis Fabry

Alexis Fabry is a publisher, gallerist and curator, specialist in Latin American photography. He has curated numerous exhibitions in the recent years, including: Facundo de Zuviría, Estampas porteñas, in the Fundación MAPFRE, Madrid, in 2023; Los sueños de la mujer araña, in the Fundación Larivière, Buenos Aires, in 2022; Graciela Iturbide, Heliotropo 37, in the Fondation Cartier pour l'art contemporain, Paris, 2022; Miguel Rio Branco, Photographies 1968-1992, in the Bal, Paris, 2020; Sol Negro (Anna Gamazo de Abelló collection), in the Centro de la Imagen, Mexico, 2019; Urban Impulses (Leticia and Stanislas Poniatowski collection), in the Photographers' Gallery, London, 2019. He is deputy artistic director of Hermès Maison.



Leonora Vicuña (Chile, born in 1952).

La Palmera, 1983. Gelatin silver print, printed in 2023 and enhanced by the artist, signed, dated and annotated on the back. 15,9 x 20 cm.



Bergamot Station 2525 Michigan Avenue, Unit A7 Santa Monica, CA 90404

Tuesday – Saturday, noon to 6pm

www.vonlintel.com gallery@vonlintel.com / 310 559 5700

Director: Tarrah von Lintel

Von Lintel Gallery will be presenting "Six Radically Different Approaches to Photography", with artists that force the viewer to reassess photography and its limits. Artists include Lucia Engstrom, Christiane Feser, Carolyn Marks Blackwood, Kate Petley, Melanie Willhide, and Sarp Kerem Yavuz.

Lucia Engstrom.

Dafne's Song, 2023. Hand Embroidered with Organic Wool, Silk and Mohair; Cotton Rag Paper, 32 x 35 inches.





Weston Gallery

P.O. Box 655 6th Avenue at Dolores, Carmel-by-the-Sea, CA

Open by Appointment

www.westongallery.com info@westongallery.com / (831) 624-4453

Directors: Davi & Matthew Weston

Founded in 1975, the Weston Gallery represents over 80 photographers from around the world. Based in the artistic enclave of Carmel-by-the-Sea, California, where Ansel Adams, Wynn Bullock, Morley Baer, the owner's grandfather, Edward Weston, called home, we honor the roots of West Coast photography. In keeping with tradition, we are deeply dedicated to the medium and emphasize those works which we feel are important to the overall history of photography. We are fortunate to have an extensive inventory and wealth of knowledge to assist any collector.

Edward Weston.

Shell 15, 1927. Gelatin silver print, printed later by Cole Weston from the original negative, titled with artist's reference number on back of mount. Stamped, "Edward Weston printed by" and signed by Cole Weston on back of mount.





525 West 22nd Street New York, NY 10011

Tuesday - Saturday, 10am - 6pm

www.yanceyrichardson.com info@yanceyrichardson.com / 646-230-9610

Directors: Yancey Richardson, Cortney Norman, Dara Metz

Founded in 1995, Yancey Richardson represents artists working in photography, film, and lens-based media. The gallery is committed to working with museums, private institutions, leading art collectors, and other galleries to advance the careers of the artists we represent. Our current program includes emerging photographers as well as critically recognized, mid-career artists such as John Divola, Mitch Epstein, Ori Gersht, Anthony Hernandez, Laura Letinsky, Andrew Moore, Zanele Muholi, Mickalene Thomas and Hellen van Meene. Additionally, the gallery has presented exhibitions of historically significant figures such as Lewis Baltz, William Eggleston, Ed Ruscha, August Sander, and Larry Sultan.



Carolyn Drake.

Self Portrait with Cropped Hair, 2021. Archival pigment print, 50 x 37 1/2 inches.



The Association of International Photography Art Dealers

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MW Editions	mweditions.com	New York	NY

Membership Directory

19th Century Rare Book & Photograph Shop

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Arnika Dawkins Gallery

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Assembly (Associate Member)

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Gustave Le Gray and Auguste Mestral. Portail, façade Ouest, église St. Pierre, Châteauneuf-sur-Charente, untrimmed salt print from paper negative. 1851.

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