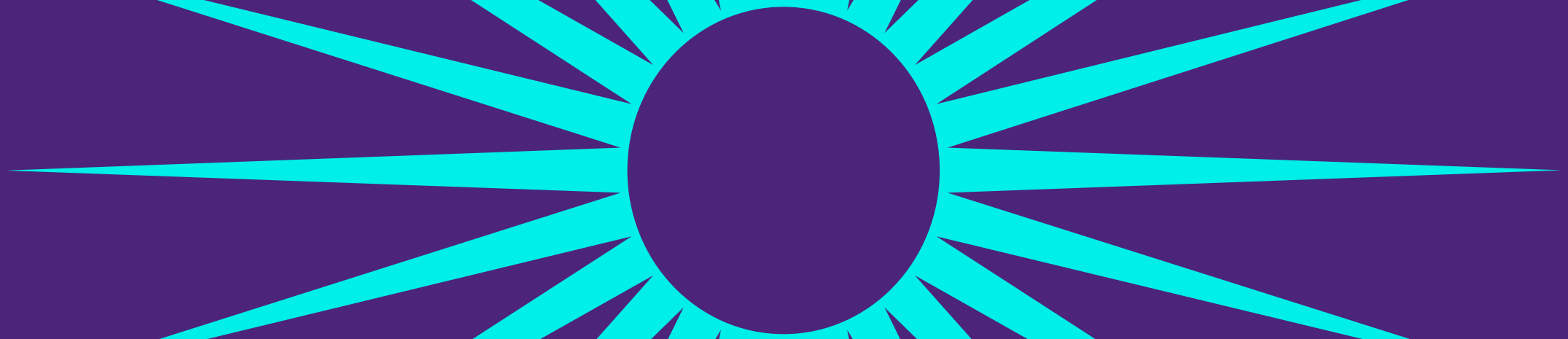


# PHOTOLOGY



# 30 YEARS

# **PHOTOLOGY 30**

## **The choice in photographic arts**

**1 September - 30 November 2022**

**DOSSIER DE VENTE**

*“Celebrating 30 years with 30 iconic artworks”*

The network of artistic collaborations developed by Photology in 30 years is undoubtedly deep. The need for diffusion, knowledge and professional skills around the raise of the photographic art system - and the art world in general - made Photology one of the few European points of reference, back then. Internet was moving its first steps and photo based artists or their foundations were desperately looking for international representation and exhibiting opportunities. These artistic liaisons through the years generated very strong and harmonious cultural, creative relationships, enriching the lives of many women and men belonging to our part of the art world. We are not just talking about artists, curators, Museum directors or other privileged people such as gallery owners and collectors... We have had such a fantastic time with all our working teams creating true and passionate links with suppliers, shippers, installers, electricians, restorers, archivists, graphic designers, printers, interns and so on. In fact anything that has been created such as exhibitions, site specific installations, artist's residences, publishing projects, were just the final goal of such an enjoyable journey. They all reveal an easily distinguishable energy in the end. An act of generosity which was created for an unlimited crowd. Each of the 30 works selected for our 30th anniversary means a lot to me and probably to many of the Photology gallery directors who spent time with the artists; their stories behind the scene, sharing specific creative processes with them, searching for rarities in their archives... As you will read, we have recollected many of those informations and some other useful finds around each of the photographic works. We truly hope you will enjoy this fantastic journey back in time and towards the future.

*Davide Faccioli*  
*Founder*

Claudio Abate  
Berenice Abbott  
Ansel Adams  
Karl Blossfeldt  
Bill Brandt  
Henri Cartier-Bresson  
Gregory Crewdson  
Philip Lorca diCorcia  
Robert Doisneau  
Alfred Eisenstadt  
Elliott Erwitt  
Franco Fontana  
Luigi Ghirri  
Mario Giacomelli  
Gianfranco Gorgoni  
Jacques-Henri Lartigue  
Yousuf Karsh  
André Kertész  
Alberto Korda  
Richard Misrach  
Vik Muniz  
Martin Parr  
Paola Pivi  
Ed Ruscha  
Tazio Secchiaroli  
Wolfgang Tillmans  
Oliviero Toscani  
Inez Van Lamsweerde & Vinoodh Matadin  
Minor White  
Joel-Peter Witkin

**Claudio Abate**

*"Mario Merz (Un segno nel foro di Cesare)", 2003*

Lambda print mounted on forex by the artist

Cm 150 x 120

Signed, titled and editioned on the mount on verso

Edition 2/7

Framed (black wood) size cm 155 x 125 x 5,5

Original provenance: the artist, Roma Italy

Euro 18.000

May be subject to local taxes

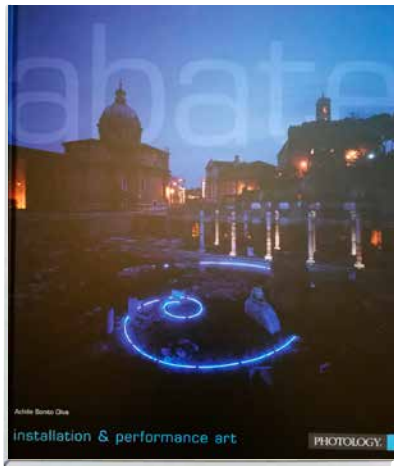
PHO001ZLE

"...In his long career, that started so early and led him to identify so closely with the world of art, Claudio Abate has contributed, and continues to contribute, to establish the idea of the photographer as someone beyond notions of neutrality and whose declared partiality is plain to all. Since the beginning of his career as a photographer, he has always chosen to observe the most extreme sites of the avant-Garde, without ever settling within the cosy embrace to follow the authoritative trajectories of established art. Without doubt, Abate has engaged in a creative role as photographer, in a theater of bias, choosing a kind of short-circuit, as it were, made possible only by his own intuition and dialogue with the artist. Abate proposes a more personal quest, unfettered by preconceived judgment and anchored instead by a sense of solidarity with the artist and close observation of the work to be photographed..."

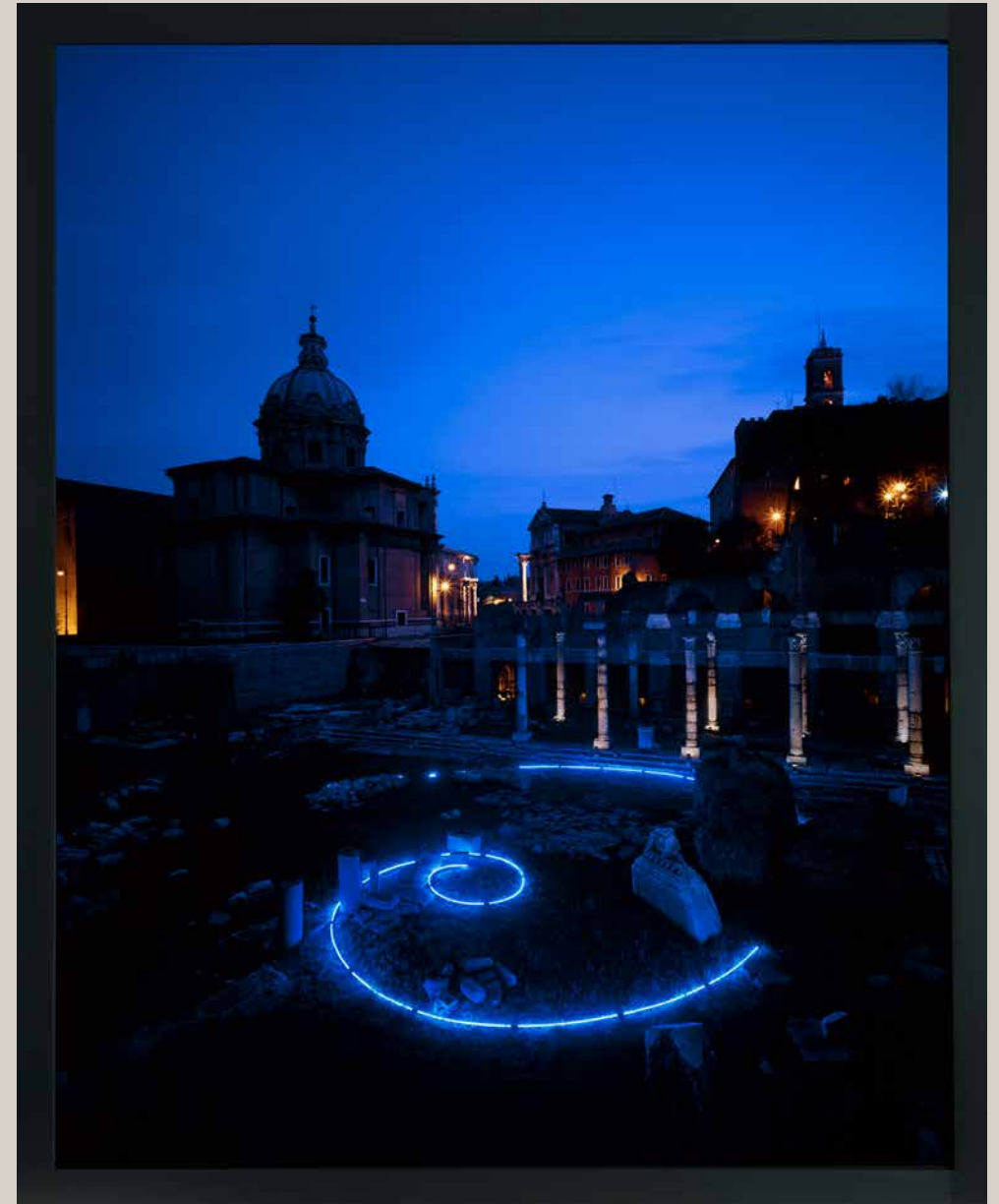
Achille Bonito Oliva

© 2007 Photology Editions

Claudio Abate Fotografo Installation & performance art



Claudio Abate Fotografo  
Installation & performance art  
Photology Editions | Mart Rovereto



*"New York at night", 1932*

Gelatin silver print (printed 70's) mounted on archival cardboard by the artist Cm 56 x 45

Signed on recto of archival board

Framed (aluminium + Plexi) size cm 92 x 77 x 2,5

Original provenance: G Ray Hawkins Gallery, Los Angeles USA

Euro 32.000

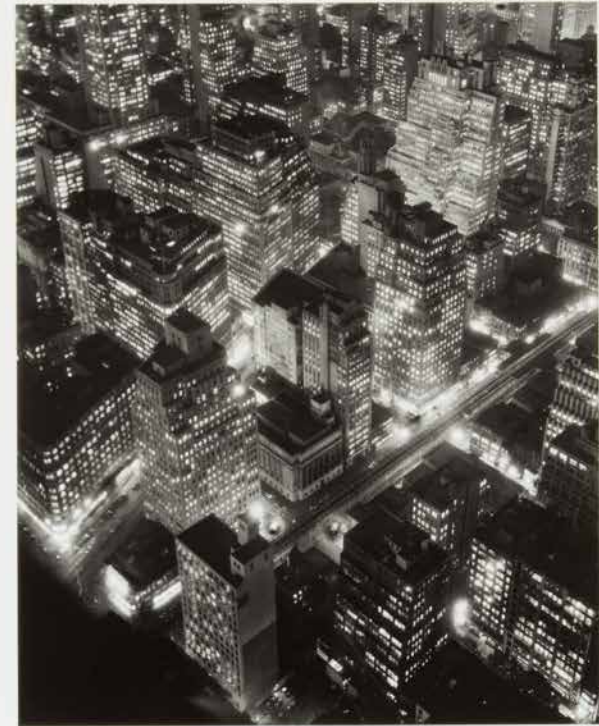
May be subject to local taxes

PHO002SLU

Photographing this New York, the American metropolis emerging into the twentieth century as the symbol of modern urbanism, became the "Fantastic Passion" for Berenice Abbott. Berenice Abbott's lucid images of New York City remain an authoritative bridge linking the City's physical ascendancy with its historic and human dimensions. As with many of her contemporaries, Abbott understood the novelty of her subject: a city analogous to a mythical phoenix, raising out of its nineteenth-century physical forms and the human ashes of financial collapse into a new, astonishing world that was both promising and harsh. In his impressive 1953 survey, *The Columbia Historical Portrait of New York* John A. Kounenhoven wrote: "In the early thirties, partly as a result of technical improvements in photography and partly as a consequence of the sobering effects of the Great Depression, there were basic changes in man's vision of the city. The soft focus which had lent charm to the affectionate camera studies of the "pictorial photographers" was discarded for the sharper "documentary" vision which inquired more bluntly into the significance of urban forms...Berenice Abbott abandoned portraiture and began to make the magnificent series of documentary photographs which make up her camera portrait of "Changing New York" in which the city's contrasts of wealth and poverty, new and old, and all its stubbornly insistent incongruities are interpreted with uncompromising respect for fact."

Robert R. MacDonald

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100 to 2000 the century of Photoart



*"Moonrise Hernandez", New Mexico 1941*

Gelatin silver print (printed 70's) mounted on archival cardboard by the artist

Cm 38,5 x 49

Signed on recto of archival board

With a gallery certificate of authenticity

Framed (white wood and plexi) size cm 83,5 x 94,5 x 3,5

Original provenance: Weston Gallery, Carmel USA

Euro 90.000

May be subject to local taxes

PHO003SLU

We were sailing southward along the highway not far from Española when I glanced to the left and saw an extraordinary situation - an inevitable photograph! I almost ditched the car and rushed to set up my 8x10 camera.

I was yelling to my companions to bring me things from the car as I struggled to change components on my Cooke Triple-Convertible lens.

I had a clear visualization of the image I wanted, but when the Wratten No. 15 (G) filter and the film holder were in place, I could not find my Weston exposure meter!

The situation was desperate: the low sun was trailing the edge of clouds in the west, and shadow would soon dim the white crosses.

I was at a loss with the subject luminance values, and I confess I was thinking of bracketing several exposures, when I suddenly realized I knew the luminance of the moon - 250 c/ft<sup>2</sup>.

Using the Exposure Formula, I placed this luminance on Zone VII; 60 c/ft<sup>2</sup> therefore fell on Zone V, and the exposure with the filter factor of 3x was about 1 second at f/32 with ASA 64 film.

I had no idea what the value of the foreground was, but I hoped it barely fell within the exposure scale. Not wanting to take chances, I indicated a water-bath development for the negative. Realizing as I released the shutter that I had an

unusual photograph which deserved a duplicate negative, I swiftly reversed the film holder, but as I pulled the darkslide the sunlight passed from the white crosses; I was a few seconds too late! The long negative suddenly became precious. When it was safely in my San Francisco darkroom I did a lot of thinking about the water-bath process and the danger of mottling in the sky area as a result of the prints standing in the water without agitation.

I decided to use dilute D-233 and ten developer - to - water sequences, 30 seconds in the developer and 2 minutes in the water without agitation for each sequence.

By using ten developer-water cycles I minimized the possibility of uneven sky.

The white crosses were on the edge of sunlight and reasonably "safe"; the shaded foreground was of very low value.

Had I known how low it was I would have given at least 50 percent more exposure (a half zone). I could then have controlled the value of moon in development, and the foreground would have a slight - but rewarding - increase of density.

Ansel Adams





*"Unformen der Kunst", 1928*

A portfolio of 10 High Density Pigment Prints (printed 90's)

Each cm 45 x 35

Edition 91/100

Each framed (dark blunt wood + plexi) each size cm 59 x 49 x 1

Original provenance: Kicken Gallery, Koln Germany

Euro 38.000

May be subject to local taxes

PHO003SLP

...those inysterious creatures Charles Darwin was studying in the last century. The great naturalist thought that the differences between plants and animals, if not exactly minimal, were not as immensely great as is commonly believed. I think that it is feasible to form the conjecture that his convictions had come about through his observing plants which move like snakes, even if ever so faintly as to escape our perception. Blossfeldt, if you forgive the weak joke, managed to catch the moment of a movement, a static example of a cinematic instant, the Eleatic immobility in the mobile...

Giorgio Celli

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*"All the marvelous Surfaces. Photography since Karl Blossfeldt"*  
deCordova Sculpture Park and Museum  
© > colophon\*

Following page > *"Unformen der Kunst", 1928; full installation*







*"Nude", 1952*

Early gelatin silver print (printed 60's) mounted on archival cardboard by the artist

Cm 34 x 29

Signed on recto of archival board

Framed (dark wood and golden frieze + plexi) size cm 69 x 55 x 3

Original provenance: Phillips, New York USA

Euro 40.000

May be subject to local taxes

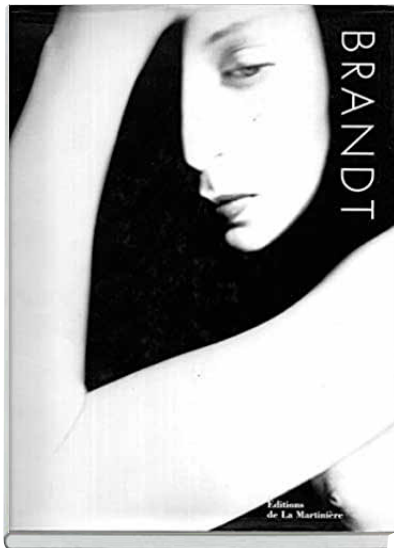
PHO004SLU

The face is recognisable as that of a woman, although the blackness - it seems too black and too isolating to be mere shadow - pares the face down to key forms. The nipple indicates a breast in the lower right hand corner. The band of white which crosses and recrosses the frame of the photograph, creating new shapes and new angles as it does so, is just recognisable as an arm. Like a draughtsman of consummate skill, Brandt sketches in his subject with a minimum of effort. And yet there are enough mid-tones to indicate the modelling of the breast and of the mouth. Because we are not shown the left hand it is possible not only to imagine the woman resting her head gently against it, but also to imagine the fingers holding a mask in the form of a face.

Nor do the possible readings end there. Because the elements of face, breast and arm are only loosely associated against a black background, it is possible to see the face detached and floating free in the void - a rising moon with a face like those in children's storybooks, gazing dolefully down out of a night sky. This photograph is one of the most compact and yet complex that Brandt has produced, and is extraordinary in that it can carry all these meanings simultaneously.

Michael Hiley

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Brandt  
Bill Jay e Nigel  
Editions La Martinier, 1999



**Henri Cartier-Bresson**

*"On the banks of the Marne", 1938*

Gelatin silver print (printed 70's)

Cm 30 x 40

Signed in ink and blind stamped on recto

Framed (dark grey wood + plexi) cm 42 x 52 x 2,5

Original provenance: Eric Franck, London UK

Euro 25.000

May be subject to local taxes

PHO005SLU

"There is nothing in the world that does not have its decisive moment, and the masterpiece of good conduct is to recognize and seize the moment. If you miss it in the revolution of states, you run the risk of not finding it again or not perceiving it"

Henri Cartier-Bresson

© 2006 Photology Editions

Translate from: Pierre Assouline "Henri Cartier-Bresson

- Biografia di uno sguardo"



*Le Déjeuner sur l'herbe*  
Claude Monet, 1865-66,  
oil on canvas, 130 x 181 cm.



**Gregory Crewdson**

*"Untitled (Yankee septic Emergency)", 1998*

Vintage C-print

Cm 120 x 150

Edition 8/10

Signed on verso on gallery label

Framed (black wood + plexi) Cm 135 x 160 x 2

Original provenance: Emily Tsingou Gallery, London UK

Euro 35.000

May be subject to local taxes

PHO006CVE

"...More than merely stills from never-before shot films, the traces of Crewdson's universe are cinematic precisely because they play with time in the way cinema does: with both time and dream. We look at this world and it's a place we know: we may not like it, nor wish to recognize it, it may make us uncomfortable and squeamish, be over-laden with sinister overtones and unnaturally still but it has an exoticism that is profoundly familiar. The deal that cinema makes with time - capturing, tricking, annexing, faking -this is a deal Crewdson makes with our memories and fantasies. His is a world our unconsciousness has occupied, a dream we have been visited by, a fantasy we have entertained, even peripherally, under the flicker of an eyelid. It is the domain below, the space under the stairs, the shadows beneath the roses where Crewdson takes us to. Here is uncertainty, hesitation, the gulp, the hanging in the balance the space between possibilities, the hiatus before..."

Tilda Swinton

© 2008 Photology Editions  
Gregory Crewdson Dream House



*Dream House*  
Gregory Crewdson  
Photology Editions 2008



*"Los Angeles (Red Dress)", 1998*

Vintage Kodak Ektacolor print mounted on 4-Ply Board by the artist

Cm 76 x 102

Edition 8/15

Signed on verso

Framed (black wood + plexi) size 79 x 105 x 4,5

Original provenance: Gagosian gallery, New York USA

Euro 27.000

May be subject to local taxes

PHO008CVE

The photographer's style of social reportage, which seems ideologically well developed, is taken as a pure rhetoric style, reflecting expectation and using finely meshed themes. As in painting, one can talk in terms of a motif, or the incredibly intense language that diCorcia uses and which goes beyond story telling in its ability to emanate atmosphere and, especially, emotions.

The way the photographs are staged comes near to shooting a scene in a movie. But the figures seem to echo classical, life-like statues and that puts them in another category. He works hard on the lighting.

Its artificiality is carefully contrived to prevent the apparently casual shot from falling apart and losing its story line. Time slows down so layered impressions of complex mental and emotional processes can gradually surface. A total anti-realist, diCorcia forces a style. Very careful, clear and precise, it is a language with finely styled terms of reference.

Flaminio Gualdoni

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*"Le baiser de l'Hotel de Ville", Paris 1950*

Gelatin silver print (printed 70's)

Cm 30 x 40 cm

Signed on recto in ink

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Original provenance: Christie's, New York USA

Euro 27.000

May be subject to local taxes

PHO009SLU

It has become one of Robert Doisneau's most famous photographs. A world wide success reproduced on postcards, posters, and even on counterpanes and cushion covers. And yet, for a long time, this picture, one of a series taken for an article in time on the lovers of Paris was not one of his most popular photographs. The Eighties nostalgia for the Fifties, blended its romanticism and lust for life with a yearning for a Paris that no longer existed and the feeling of "l'amour, toujours l'amour". It escapes being a cliché, standing out from the bleak photographs of today because of the way it makes us believe we can grab a tiny moment where place and time have no meaning and which only the lovers of this world have right to. This couple, a powerful symbol of passionate love is so convincing that many people have, in good faith, believed it was themselves.

Legal suits followed as some people realised they could make some money out of it putting the French slander laws to work. Doisneau was forced to confess that he had paid two actors pose for it. The scene of ideal happiness was fake. At which point, some people felt impelled to take Doisneau to task for the artificiality of the work despite its seeming so real and spontaneous. The somewhat contrived controversy fallacious photographic truth goes beyond the moment when the apparently real and the truly real meet. We have one question to ask, one that also holds true for all the images created by Eugene Smith. Would we be better off without this icon? As I'm not particularly keen on masochism, I don't want to get in my pleasure's way...

Christian Caujolle



*"The photo was posed, but the kiss was real": the story behind the most famous kiss photo by Robert Doisneau in 1950*



"VJ day", New York 1945

Early gelatin silver press print (printed 1973)

Cm 25 x 20

Extensively annotated, dated and stamped Life Magazine on verso

Framed (dark blunt wood + plexi) size cm 59 x 49 x 1

Original provenance: Agenzia Masi, Milano Italy

Euro 23.000

May be subject to local taxes

PHO010SLU

I reconcile myself to life.

Today, thirty years after the invention of the Internet, when everybody is sailing the virtual seas of the world, clicking and following life via the computer (Tomorrow this could all be happening on the cellphone display) today - I was saying - Eisenstaedt's most famous photograph, the one of the kiss in Times Square, still gives us that wonderful sense of sexuality, the joy of simple emotions and light after the tragic destruction of the war. He really had navigated the seas of the Pacific, lived through the deaths of thousands of his military comrades, slept with fear, and, using the then available technology, had spied on the enemy's moves. He had survived, now burst into the tumult of the streets of New York which was celebrating Victory and kissed everyone of them. Overcome with the sheer joy and sensuality of it, he just did it. To everyone's delight and approval. And "She", the subject and object of life which was starting over, didn't raise the least resistance because she knew how the sailor's love legend always went. It could have been a scene out of a Frank Sinatra film but it was just a moment out of life that a great artist fixed on film without the help of lights, computers or assistants. If life is the art of meeting then photography is the art of catching life and Alfred Eisenstaedt was its great songster. Leafing through his pictures is like sailing over the marvellous fickleness life offers us.

Internet - You must be joking!

G. Alberto Orefice



© Vik Muniz  
Memory Rendering of Kiss at Times Square  
1985-1990, printed and framed 1995

© 2000 Photology Editions  
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**Elliott Erwitt**

*"Galleria dell'Accademia", Venice 1965*

Vintage gelatin silver print

Cm 25 x 36

Signed on verso

Framed (dark blunt wood + plexi) size cm 49 x 59 x 1

Original provenance: the artist, New York USA

Euro 25.000

May be subject to local taxes

PH0011SVU

“The very good pictures can happen  
anytime and everywhere”

“My pictures are politically in a way”

“Making people laugh is one of the  
highest achievements you can have”

*Elliott Erwitt*

© W.W. Norton & Company Editions

Elliott Erwitt Personal Exposure

May 1988



*"Basilicata", 1978*

Giclee print mounted on d-bond

cm 70 x 100 (Size includes a 5cm white border all around)

Edition 3/5 in this size

Existing editions in all sizes n° 66 (A P included)

Framed (white wood + plexi) size cm 74 x 104 x 5

Signed on the artist label and on his certificate of authenticity

Original provenance: the artist, Modena Italy

Euro 8.000

May be subject to local taxes

PHO012ZLE

Franco Fontana's searching gaze and projections of lucidly recomposed images persist in reawakening the forgotten allure of material reality, a concrete sense of place in a prosaic yet mysterious setting that always bears the indelible stamp of time. Geographic space, with its horizon, its colours and textures, conserves a deeper geometric identity, an almost abstract structure that gives meaning and order to experienced reality.

As the brilliant and antikantian thinker, Florenskij intuited back in the twenties, artistic endeavour consists in organizing space and its fields of energy. This occurs, according to Florenskij, whenever constructions and compositions interpenetrate, in other words, when reality, represented in all its interconnectedness, its attachments and conflicts, merges with the world of the artist, where it takes shape as reflected consciousness. In this way every landscape becomes a spatial invention for Fontana, transposing data from the invisible universe into a new figurative syntax, rife with subtle enchantment and dramatically intense chromatic harmonies. The most important thing for Fontana, the core concern of his patient and intrepid stylistic endeavours, is the possibility of plucking a harmonious score from the phenomenological phantasmagoria and deducing particular elements from the multivarious aggregate. This is done by an intuitive analysis, a unitary configuration grounded in a rudimentary matrix of precise, verifiable relationships. This makes it clear why one speaks in terms of abstractions and self-descriptive geometry.



*"Sean Scully Long Light"*  
Villa Panza, Varese

Following page > © Franco Fontana

Ezio Raimondi

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*"Campagna Emiliana"* (from the series *Strada provinciale delle anime*), 1989  
(diptych) 2 Vintage color prints (printed by Arrigo Ghi)

Cm 20 x 27 (hi) and cm 20 x 26 (low)

Both unique works

Both with a certificate of authenticity signed by Paola Ghirri in 2006

Framed (natural wood + plexi) size cm 106 x 69 x 5

Original provenance: Galleria Massimo Minini, Brescia Italy

Euro 27.000

May be subject to local taxes

PHO013CVD

Those art critics and curators, who have been explaining and analysing the photographic work by Luigi Ghirri, agree on the same stylistic feature: the concept of the "central line" which often appears in his images. Starting from his serie "Fotografie del periodo iniziale" dated 1970 and "Kodachrome" (1970-1978), we find some primordial traces of it, like in "Reggio Emilia" 1973 (street lights) in which Ghirri almost timidly does not centralize the lines of a neoclassical palace (too easy), but let the viewer imagine it through the closed shutters of the windows which form vertical crosses in the center of the facade. Even in the ashtray with the effigy of a dancer (1971), a central shadow line pops up in the back of her straight body, dressed up in red and white. Keeping browsing exhibition catalogues, we find same kind of works in other series such as "Colazione sull'erba" (1972-1974) (in detail the photograph titled "Modena" 1973) in which a white partition of a building, cuts in half a poetic decoration with birds on one side and a climbing plant on the other. In Atlante (1973), photographs of geographical maps are perfectly divided in the center by a meridian. In "Vedute" (1971-1979), in a picture taken at Ile-de-France Rousse (1976) and in one titled "Versailles" 1977, a trellis and a pillar cut in half both landscapes with blu skies and clouds.

In "Identikit" (1976-1979), images of libraries taken in Modena highlight in the central part of the images the most favorite book by Ghirri, "A music record guide" and "Duchamp invisible" by Calvesi. In "Still Life" (1975-1979), shot in Modena as well, some old master paintings are photographed with central lines of shadows and holes. Up to the final image of Luigi Ghirri, before his sudden death on 14 February 1992: an irrigation channel set at the center, fading to infinity in the foggy countryside of Pianura Padana, titled "Roncocesi", January 1992.

The dyptich by Ghirri we selected for Photology 30, is a late work by the Italian photographer, which seems the epitome of the "central line" concept. Luigi Ghirri stopped in the middle of a peripheral road and created two different images. In our imagination we can barely hear his wise thinking while setting up his camera: "I can shoot the dashed central line dividing the carragieways or I can move few steps away on the street side and shoot the line which defines the board of the countryside from the paved road". A magical conceptual performance made by his brain more than by his eyes.

Davide Faccioli



FONDO EREDI DI LUIGI GHIRRI  
VINTAGES



TITOLO	SERIE	ANNO SCATTO	ANNO STAMPA
Campagna emiliana 1989	Strada provinciale delle Anime	1989	1989

TECNICA DI STAMPA	FORMATO STAMPA	STAMPA A CURA DI	PROVENIENZA
cromogenica da negativo 4,5x6 cm	20,1x27,3 cm opaca bordino nero	Luigi Ghirri - Arrigo Ghi	Fondo Eredi di Luigi Ghirri

BIBLIOGRAFIA

RIFERIMENTI BIBLIOGRAFICI

Luigi Ghirri - Il profilo delle nuvole - testi di Gianni Celati - Feltrinelli Editore - Milano 1989  
Luigi Ghirri - Vista con camera "Un cancello sul fiume" - Federico Motta Editore - Milano 1992

STATO DI CONSERVAZIONE

ottimo

NOTE

unico vintage in archivio

FOTOGRAFIA  
LUIGI GHIRRI

TITOLO \_\_\_\_\_

DATE 2006

VINTAGE PRINT  
*Paola Ghirri*  
PAOLA GHIRRI

FONDO EREDI DI LUIGI GHIRRI  
VINTAGES



TITOLO	SERIE	ANNO SCATTO	ANNO STAMPA
Campagna emiliana 1989	Strada provinciale delle Anime	1989	1989

TECNICA DI STAMPA	FORMATO STAMPA	STAMPA A CURA DI	PROVENIENZA
cromogenica da negativo 4,5x6 cm	20,2x25,9 cm opaca bordino nero	Luigi Ghirri - Arrigo Ghi	Fondo Eredi di Luigi Ghirri

BIBLIOGRAFIA

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RIFERIMENTI BIBLIOGRAFICI

Luigi Ghirri - Il profilo delle nuvole - testi di Gianni Celati - Feltrinelli Editore - Milano 1989  
Luigi Ghirri - Vista con camera "Un cancello sul fiume" - Federico Motta Editore - Milano 1992

STATO DI CONSERVAZIONE

ottimo

NOTE

unico vintage in archivio

FOTOGRAFIA  
LUIGI GHIRRI

TITOLO \_\_\_\_\_

DATE 2006

VINTAGE PRINT  
*Paola Ghirri*  
PAOLA GHIRRI



"Scanno" 1957 (diptych)

2 vintage gelatin silver prints

Cm 27 x 36 (left) and 30 x 40 (right)

Both signed, stamped Via Mastai 6 and annotated on verso

Each framed (dark grey concave wood + plexi) each size cm 51 x 61 x 4,5

Original provenance: the artist, Senigallia Italy

Euro 35.000

May be subject to local taxes

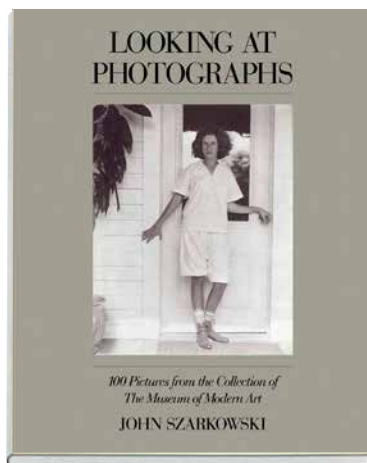
PHO014SVD

Mario Giacomelli's picture is a pattern of dark shapes on a gray ground, all revolving around the small boy who levitates within the halo of the worn footpath, framed by the trembling wintry crones - two of a presumably endless line that scuttle past like the mechanical targets in a shooting gallery. The first pattern seems at first glance almost symmetrical, but its balance is in fact not so simple: the frame has been shifted leftward from the boy to accommodate the weight of the three figures in the upper lefthand corner. These three vertical strokes relate to the two black strokes of the figures above the boy's head, and the two formed by the feet of the foreground figure, all of these together describing one of the several triangles of which the picture seems to be constructed.

The black squares of the windows in the upper right are equally part of the life and rhythm of the picture as can be easily demonstrated by covering them with a swatch of gray paper. Such analysis is of course irrelevant except as a way of wondering why the picture has succeeded. Analysis was surely useless to Giacomelli during the thin slice of a second during which this picture was possible, before the black shapes slid into an irretrievably altered relationship with each other, and with the ground and frame.

It seems in fact most improbable that a photographer's visual intelligence might be acute enough to recognise in such a brief and plastic instant the pictorial (two dimensional) significance of the action unfolding in the deep stage before his lens.

Yet many photographers of recent years have educated their instincts so well that they do precisely this, and anticipate their results within narrow tolerances.



"Looking at Photographs"  
MOMA Editions 1984

John Szarkowski





*"Robert Smithson Spiral Jetty", Rozel Point, Salt Lake City, Utah 2010*

Color print on Hahnemuhle paper (printed 2018)

Cm 61 x 77

Unique work in this size

Signed on artist label

Framed (white wood + plexi) size cm 84 x 101 x 4,5

Original provenance: the artist, New York USA

Euro 8.000

May be subject to local taxes

PHO015ZLO

I met Robert Smithson in the early 1970's at Max Kansas City, in New York, an American bar near Union Square that was very much in vogue among the artists of the time. Indeed the bar was mainly frequented by the "New York Art Scene" and could be compared to Caffè Rosati in Rome or Bar Giamaica in Milan. He was usually with Carl Andre and Richard Serra, who I already knew. So, whenever my eyes met with Smithson's it was obviously a cordial greeting.

One evening someone, I can't remember who, took me to his studio in the Village; he told me that he would be going to Utah in the Spring to find a location for his next project: a Land Art piece in the Great Salt Lake. He showed me some drawings he had done of a road that lead into a lake, ending in an islet.

It was then that I proposed to document what was to become his most famous work, the Spiral Jetty.

Gianfranco Gorgoni

© 2010 Photology Editions

Gianfranco Gorgoni Spiral Jetty



*The making of Spiral Jetty*  
 images from Gianfranco Gorgoni Spiral Jetty  
 © 2010 Photology Editions









**Jacques-Henri Lartigue***"Grand Prix Delage", 1912*

Gelatin silver print (printed 70's)

Cm 30 x 40 cm

Signed on recto in ink

Framed (grey wood + plexi) size cm 43 x 53 x 3,5

Original provenance: Association des amis de JHL, Paris France

Euro 20.000

May be subject to local taxes

PHO016SLU

Jacques-Henri Lartigue was born at Courbevoie on June 13, 1894. When he was six, he took his first photographs using his father's camera. He also started the diary which he would keep writing all his life. He was interested in movement and whatever was new. First, he photographed his early childhood experiences like the family at play and then later he passed to flying and the "lovely ladies" in the Bois de Boulogne" and what was going on in the streets and in sports events. An amateur who was interested in just about everything, he tried out all the photographic techniques that were available. On June 26, 1912, he took one of his most famous photos, "The Delage automobile at the ACF Grand Prix". Jacques-Henri Lartigue wanted to capture a picture of the racing drivers going at top speed so he positioned himself halfway down a straight stretch of the road. As the car roared by, he spun on his feet and clicked the shutter. The exposure time was too long though, and the car disappeared out of the viewfinder. The result was a twice-distorted picture: the spectators at the race lean over while the wheels of the car are deformed. A combination of technique, luck and especially the photographer's instinct brought about an immortal picture which catches the very essence of speed. An indefatigable collector, Jacques Henri Lartigue took thousands of photographs that he classified and bound in albums. He became famous by accident. In 1963, when he was 69 years old, his work became known through an exhibition at the Museum of Modern Art in New York. Three years later, encouraged by Richard Avedon, he published *Instants de ma Vie*, and consequently became world famous. He died in Nice on the 12 September, 1986, leaving behind an important record of the 20th Century.

Martine d'Astier



*"Ernest Hemingway", 1957*

Vintage Gelatin silver print mounted on archival cardboard by the artist

Cm 30 x 24

Signed in ink on recto of the cardboard

Framed (concave cherry wood + plexi) size cm 60 x 50 x 4

Original provenance: private collection, Bologna Italy

Euro 18.000

May be subject to local taxes

PHO017SVU

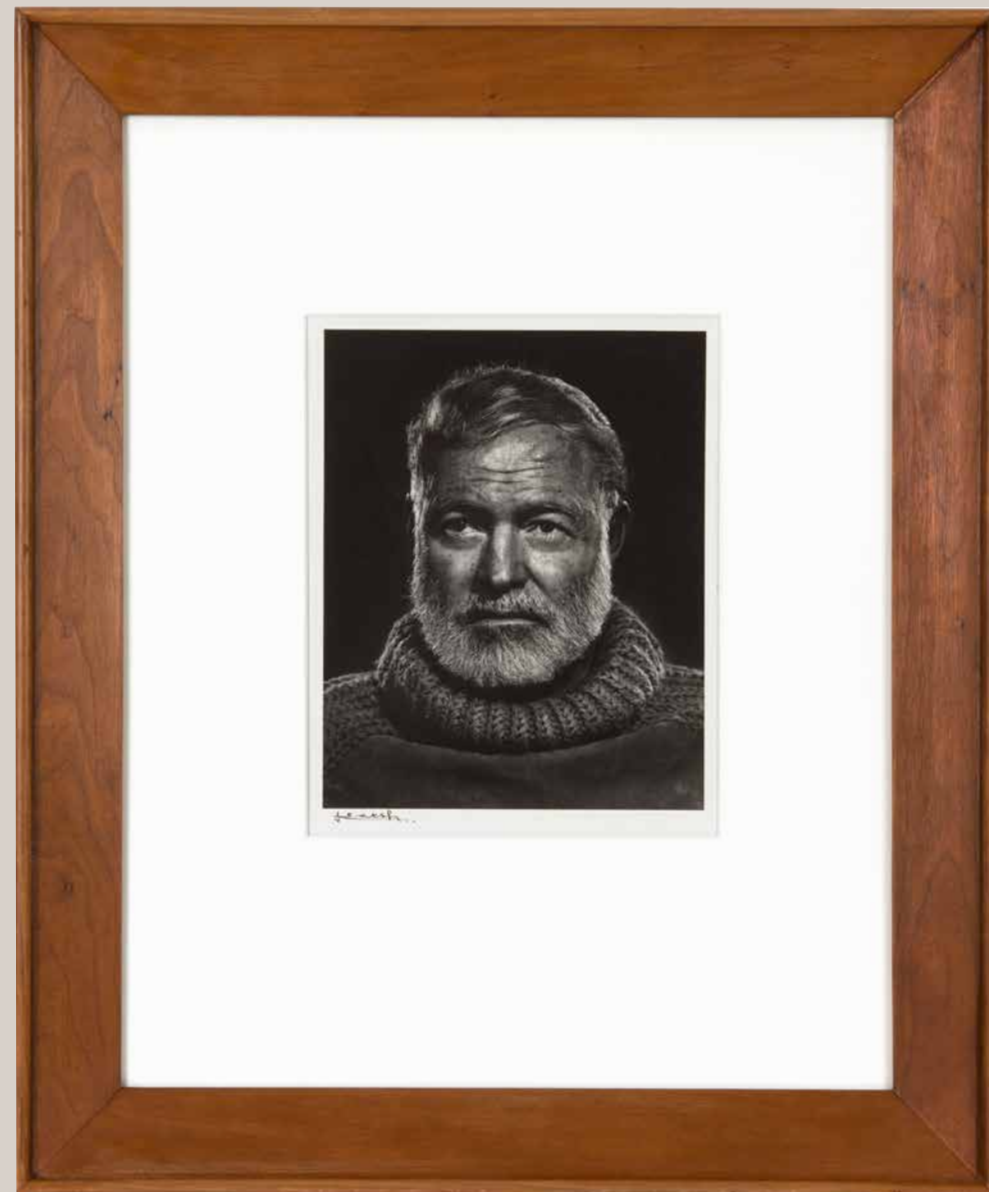
Our routine was always the same: the alarm went off at six and then off to the sea until seven in the evening.

He was very fond of me; he even named the second of his three sons Gregorio after me, in my honour. I liked to cook for him, comb his hair and massage him. Sometimes I even did his accounting for him. He loved giving money away. He'd give thirty or forty dollars to every old man or child he met in the street. I never met anyone as generous as him. And the people repaid his love, sometimes obsessively. "Papa" did not like crowds: so we always moored the "Pilar" well off Cavagna, in the Pilar del Rio area. There it was quiet, and he could find the sort of concentration he needed to write. He wrote, especially at night time. He liked to ready the lamp and his typewriter on the table. In the morning his mood depended on how much he'd written during the night. "If you only knew how happy I am", he told me one day. "Last night I wrote 1500 words". Writing for him was a quest for perfection. He would never have been able to fill a sheet lightly. *The Old Man and the Sea* was written right on this boat. One day, while we were out sailing we saw an old man with a little boy in a little boat, trying to pull in a giant swordfish. The boat could hardly bear them and was almost going under

from the weight of the catch. I automatically headed towards them to help, but the old man stopped us: American sons of... Go away. We can handle this by ourselves." he yelled to us. Perhaps he thought that if we'd helped him we would have expected a part of the catch, like the law of the sea prescribes. "Papa" thought it was a very interesting episode. He scribbled a few sentences in his ever-present notebook and said: "I'm going to write a book about this." This is how one of the most widely read books in the world was written. Hemingway adored the sea. He could stay for hours and hours watching me fussing above and below the deck. "Aren't you tired?", I'd ask him. "Why don't you go to sleep?" "Because I'm here to keep you company and to learn what the real life at sea is all about." He got his inspiration from the sound of the sea. This is why he wouldn't let anyone on board the "Pilar". I've read that important people, actors and writers were here. It's all lies. The "Pilar" was my and "Papa"'s kingdom. Nobody was to break that spell for us.

Gregorio Fuentes

© 2000 Photology Editions  
100 to 2000 the century of Photoart



*"Chez Mondrian", Paris 1926*

Gelatin silver print (printed 60's)

Cm 30 x 24

Signed on verso

Framed (dark wood and golden frieze + plexi) size cm 78 x 65 x 3

Original provenance: Houk Friedman Gallery, New York USA

Euro 30.000

May be subject to local taxes

PHO018SLU

Kertész went to see Mondrian with Michel Seuphor. We know that the Cézanne style straw hat hanging in the entrance to "Chez Mondrian" had belonged to Seuphor. Kertész was profoundly impressed by this first contact with the studio of a great master who was outside the circle of the co-national artists which he had frequented up to then in Paris. He was deeply struck by the discipline of Mondrian's paintings and he caught upon the idea which would be followed right up to our times, of making a series of photographs of an artist, lending the things that surrounded him the feel of his art.

At the same time, observing Mondrian's works suggested to him a whole new scale of greys, deeper understanding of symmetry and asymmetry and more sophisticated ways of playing with light and shadow.

With journalistic intuition, Kertész had noticed a white vase with a tulip sitting on a table.

He moved it to the edge of the table thereby making it the main focus of the photograph.

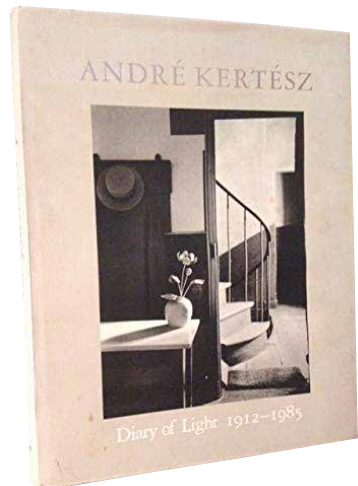
The tulip told the whole story.

As a flower, it was the symbol of Holland where Mondrian came from.

But the painter couldn't stand real flowers so he kept a false tulip in the vase and had painted its leaves white.

Carlo Bertelli

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100 to 2000 the century of Photoart



Andre Kertesz  
Diary of Light 1912 - 1985  
Aperture, 1987



**Alberto Korda***"Che Guevara", La Habana 1960*

Gelatin Silver print (printed 1995)

Cm 50 x 40

Signed on recto

Framed (black wood + plexi) size cm 78 x 70 x 5

Original provenance: the artist, La Habana Cuba

Euro 15.000

May be subject to local taxes

PHO019SLU

On 4 March 1960 two major explosions shook the entire harbor of La Habana, compromising the French ship La Coubre, full of weapons and ammunition coming from Belgium: that cargo was harshly opposed by the US government, as Fidel Castro accused CIA for the attack. About 100 people died and 200 were wounded in the explosion. The following day Castro decided to commemorate it with a special ceremony including the participation of Che Guevara, at the time Cuban Ministry of Industry. Alberto Korda was present as the official photographer of Fidel Castro. Korda shot with a Leica M2 and a 90 mm lens using a Kodak B/W Plus - X negative, and already featuring pictures of Jean -Paul Sartre, Simone de Beauvoir and Fidel Castro, all invited to the ceremony. Korda was able to shoot two pictures to commander Guevara, the first an horizontal and the second in a vertical format: "I looked into my Leica and I shot the first while he was zipping up his jacket and the second one as a vertical portrait, a much better one". In the first horizontal picture Che Guevara was portraited through some palm leaves together with an Argentinian journalist, Jorge Jose Ricardo Masetti Blanco. During the printing process in his dark-room, Korda later decided to crop the horizontal negative and to use the image of Che Guevara that we all know as a close up of his face.



Plaza de la Revolucion, La Habana Cuba

© &gt; colophon\*





"Desert fire # 43", 1983

Early Dye Coupler Photograph (printed in 1988)

Cm 80 x 100

Edition 3/10

Signed, titled, dated and numbered on recto

Framed (blunt cherry wood + plexi) size cm 112 x 135 x 2

Original provenance: Jan Kesner Gallery Los Angeles USA

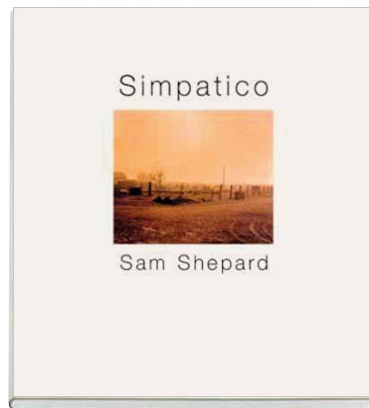
Euro 25.000

May be subject to local taxes

PHO020CLE

The photographs in *Canto III: The Flood* and *Canto IV: The Fires* are rife with social and political implications as well as with apocalyptic messages. For *The Flood*, Misrach photographed the shore of the Salton Sea, a lake initially created between 1905 and 1907 by faulty management of irrigation waters released from the Colorado River. In the 1970s and 1980s, tourist and fishing industries and vacation homes on the shoreline became inundated when the lake expanded again. Because the Salton Sea remained in a permanently flooded condition, this man-made disaster took on the characteristics of a theme park or flood museum, providing testimony to the folly and tragedy that can attend human stewardship of the environment. Irony abounds in the pictures: a diving board over a drained swimming pool is surrounded by miles of water, a Texaco Marine sign advertises submerged tanks, and a dead TV antenna vivifies the muted community. The two cantos on desert fires and floods also relate to one of Van Dyke's themes, *The Return to Wasteland*, which strongly impressed Misrach. Van Dyke predicted that settlers would try to cultivate the desert, "but that the desert would take over and reclaim itself, and that there would be a return to the wasteland". Misrach sees this in the positive sense, that if our worst fears of an apocalyptic future come true, then the earth will sustain itself. Nature provides hope. Misrach's flood scenes convey elements of human disaster and economic loss, but primarily he portrays the glistening mirrored stillness of nature's reclaimed territory.

Ann Wilkes Tucker



*Simpatico*  
Sam Shepard, 1995



*"Origin of the world. After Courbet" (from the soil series), 1999*

Vintage gelatin silver print

Cm 50 x 60

Edition 9/10

Signed and numbered on verso

With a gallery certificate of authenticity

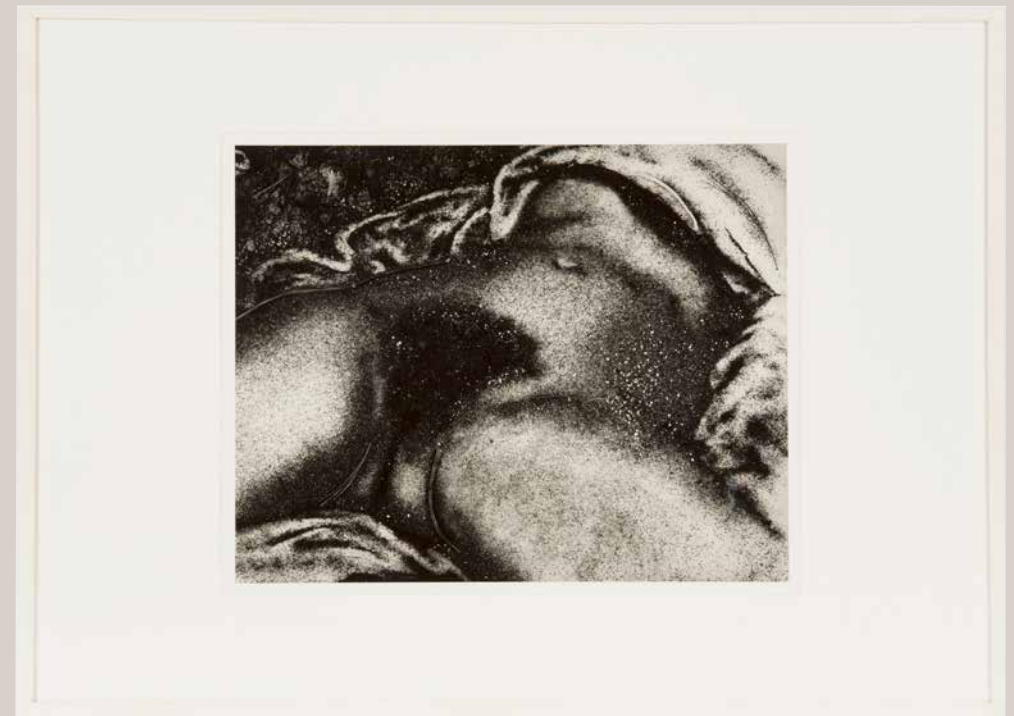
Framed (white wood + plexi) size cm 62 x 82 x 3,5

Original provenance: Edwin Houk Gallery, New York USA

Euro 35.000

May be subject to local taxes

PHO021SVE



Vik Muniz

BIOGRAPHY

Born 1961, São Paulo, Brazil.  
Lives and works in New York City and Rio de Janeiro.

SOLO EXHIBITIONS

2019

Vik Muniz: Pictures of Paint and Museum of Ashes. Sikkema Jenkins & Co. New York, NY.  
Vik Muniz: Handmade. Xippas Gallery. Genève, Switzerland.  
Vik Muniz: Real Pictures. Ben Brown Fine Arts. London, UK.

2018

Vik Muniz: Handmade. Xippas Gallery. Paris, France.  
Vik Muniz. Chrysler Museum of Art. Norfolk, Virginia.  
Vik Muniz: Verso. Belvedere Museum. Vienna, Austria.

2017

Vik Muniz: Handmade. Nichido Contemporary Art, NCA.  
Vik Muniz: Handmade. Elba Benitez Gallery. Madrid, Spain.  
Vik Muniz: Handmade. RENA Bransten Gallery. San Francisco, California.  
Vik Muniz. Afterglow: Pictures of Ruins. Palazzo Cini, Venice, Italy.  
Vik Muniz. Museo de Arte Contemporáneo. Monterrey, Mexico.  
Vik Muniz: Epistemes. Sikkema Jenkins & Co. New York, USA.  
Vik Muniz: Metachromes. Ben Brown Fine Arts. Hong Kong, China.

2016

Vik Muniz: Metachromes. Ben Brown Fine Arts, London, UK.  
Vik Muniz: Handmade. Nara Roesler Gallery, Sao Paulo, Brazil.  
Vik Muniz. Maison Européenne de la Photographie, Paris, France.  
Vik Muniz. Mauritshuis, the Hague, Netherlands.  
Vik Muniz. High Museum of Art, Atlanta, GA.

2015

Vik Muniz: Album. Ben Brown Fine Arts Hong Kong, China.  
Vik Muniz: Album. Xippas Gallery, Paris, France.  
Vik Muniz: Poetics of Perceptions. Lowe Art Museum, Miami.  
Vik Muniz: Poetics of Perceptions. Taubman Museum of Art, VA.  
Vik Muniz: Mas Acá de la Imagen. Museo de La Universidad Tres de Febrero- Buenos Aires, Argentina.  
Vik Muniz: Pictures of Anything -Musée d'Art Moderne de Saint Etienne Metropole.

2014

Vik Muniz: Poetics of Perception. Museum of Contemporary Art, Virginia Beach, Virginia.  
Vik Muniz: Mas Acá de la Imagen. Museum of Contemporary Art (MAC). Lima, Peru.  
Vik Muniz. Sikkema Jenkins, New York, New York.  
Vik Muniz: Pictures of Anything. Tel Aviv Museum of Art, Tel Aviv, Israel.  
Vik Muniz: Mas Acá de la Imagen. The Centro de Arte Contemporáneo de Quito.  
Vik Muniz: The Size of the World. Santander Cultura Brasil.  
Vik Muniz: Album. Les Rencontres d'Arles Photographie, Arles, France  
Vik Muniz: Pictures of Anything. Long Museum, Shanghai, China.  
Vik Muniz: Mas Acá de la Imagen. Galeria Nara Roesler, Rio de Janeiro.  
Vik Muniz: Small. Nichido Contemporary Art, Tokyo.

2013

Vik Muniz. Clayton Days | Revisited: A Project by Vik Muniz. The Frick Art & Historical Center, Pittsburgh, Pennsylvania.  
Vik Muniz. Museo Banco de la República. Bogotá.  
Vik Muniz. Nara Roesler Gallery. São Paulo, Brazil.

2012

Vik Muniz. VERSO. St. Moritz Art Masters 2012. Protestant Church, St. Moritz, Switzerland.  
Vik Muniz. Ben Brown Fine Arts. Hong Kong, China.  
Vik Muniz. Elba Benítez Gallery, Madrid, Spain.  
Vik Muniz – Pictures of Magazine 2. RENA Bransten Gallery, San Francisco, California.  
VIK. Centro de Arte Contemporânea de Málaga, Málaga, Spain.

VantagePoint X/Vik Muniz. Mint Museum Uptown, Charlotte, North Carolina.  
Vik Muniz – Pictures of Magazine 2. Xippas Gallery, Paris.

2011

Vik Muniz. Le Musée Imaginaire. Collection Lambert en Avignon, Hôtel de Caumont & Église des Célestins, Avignon, France.  
Vik Muniz. Matrici italiane. 1º Festival di Cultura Brasiliana, Galleria Cortona, Palazzo Pamphili, Rome, Italy.  
VIK. Museu Coleção Berardo. Lisbon, Portugal. (traveling exhibition)  
Vik Muniz. Sikkema Jenkins & Co., New York.  
Vik Muniz 3D. Espaço Cultural Contemporâneo – ECCO, Brasília, Brazil.  
Relicário. Instituto Tomie Ohtake, São Paulo, Brazil.  
Vik Muniz.Beyond the Boundary between Celebrated Painting and Photo. Jeonbuk Museum of Art, Gana Art Center, Seoul, Korea.  
2010

Vik Muniz. Xippas Arte Contemporaneo, Montevideo, Uruguay.  
Vik Muniz. Nichido Contemporary Art, Tokyo, Japan.  
Relicário. Casa de Cultura Laura Alvim, Rio de Janeiro, Brazil.  
Vik Muniz. RENA Bransten Gallery, San Francisco, California.  
Verso. Galeria Fortes Vilaça. São Paulo, Brazil.  
Vik Muniz. Museum of the University of Fortaleza/Unifor, Fundação Edson Queiroz, Ceará, Brazil.  
Leonard Drew and Vik Muniz. Sikkema Jenkins and Co. New York, NY.

2009

Vik Muniz. Galerie Xippas, Paris, France.  
Vik Muniz: The 8th Photo Festival. Gana Art Center, Korea.  
Vik Muniz. Museu Inimá de Paula. Minas Gerais, Brazil.  
Identity V. Curated by Hiroshi Minamishima. Nichido Contemporary Art. Tokyo, Japan.  
Vik Muniz. Galeria Elba Benítez, Madrid, Spain.  
Vik. Museu de Arte de São Paulo (MASP). São Paulo, Brazil.  
Nus/Nudes. Galeria Fortes Vilaça. São Paulo, Brazil.  
Vik Muniz. Museum of Modern Art (MAM). Rio de Janeiro, Brazil.  
Vik Muniz. Museu Oscar Niemeyer, Curitiba, Paraná, Brazil.

2008

Vik Muniz. Arndt & Partner. Berlin, Germany.  
Vik Muniz: The Beautiful Earth. Tokyo Wonder Site. Tokyo, Japan.  
Vik Muniz. RENA Bransten Gallery. San Francisco, CA.  
Vik Muniz: verso. Sikkema, Jenkins & Co. New York, NY.  
Vik Muniz Reflex. Antigo Colegio de San Ildefonso. Mexico City, Mexico.  
This is Vik Muniz. CB Collection Roppongi. Tokyo, Japan.

2007

Vik Muniz. Moscow House of Photography. Manezh, Russia.  
To Russia With Love. Gary Tatintisian Gallery. Moscow, Russia.  
A Terra e a Gente. Museu da Eletricidade. Lisbon, Portugal.  
Vik Muniz Reflex. Museum of Contemporary Art. Montréal, Quebec, Canada.  
Muniz Remastered, Photographs from the West Collection. Museo de Las Americas, Denver, CO.  
The Beautiful Earth. Fortes Vilaça Gallery. São Paulo, Brazil. A  
Vik Muniz Reflex. Museum of Contemporary Art. San Diego, California.  
The Beautiful Earth. Paço das Artes. São Paulo, Brazil.  
Imaginary Prisons. G. B. Piranesi and Vik Muniz. National Gallery of Victoria. Melbourne, Australia.  
Vik Muniz: A Survey. Victor Pinchuk Foundation. Kiev, Ukraine.  
Vik Muniz Reflex. PS. 1. MoMA. Long Island City, NY. F  
Pictures of People. Baltic Centre for Contemporary Art. Gateshead, UK.

2006

Vik Muniz Reflex. Seattle Art Museum. Seattle, Washington.  
Vik Muniz: Remastered Selections from the West Collection. Gadsden Arts Center. Quincy, Florida.  
Vik Muniz Reflex. Contemporary Art Museum. University of South Florida. Tampa, Florida.  
Pictures of Pigment. Xippas Gallery. Paris, France.  
Vik Muniz. Nassau County Museum of Art. New York, NY.  
Vik Muniz Reflex. Miami Art Museum. Miami, Florida.  
Best of Vik Muniz. La Reserve. Pacy-sur-Eure, France.  
BulFinch's Recycling Yard: Vik Muniz Pictures of Junk. RENA Bransten Gallery. San Francisco, California.  
Vik Muniz – Pictures of Junk, Sikkema Jenkins & Co. New York, NY.

2005

Vik Muniz in the Italian Collections. Ersel in collaboration with Gian Enzo Sperone.  
Turin, Italy.  
Vik Muniz. Koyanagi Gallery. Tokyo, Japan.  
Vik Muniz. The Pennsylvania Academy of the Fine Arts. Philadelphia, PA.  
Vik Muniz. Cardi Gallery. Milan, Italy.  
Vik Muniz: Divas & Monsters. Centro Cultural Banco do Brasil. São Paulo, Brazil.  
Robert Mapplethorpe. Curated by Vik Muniz. Fortes Vilaça Gallery. São Paulo, Brazil. M

2004

Vik Muniz: Diamond Divas and Caviar Monsters. Fundación Telefónica. Madrid, Spain.  
Vik Muniz. Gallery Xippas. Athens, Greece. O  
Vik Muniz. Gallery Xippas. Paris, France. S  
Retratos de Revista. Pinacoteca do Estado de São Paulo. São Paulo, Brazil.  
Vik Muniz. Espaço Cultural Contemporâneo Venâncio-ECCO. Brasília, Brazil.  
Piranesi Prisons. National Academy of Sciences. Washington D.C.  
Vik Muniz. Brent Sikkema, New York, NY.  
Vik Muniz. Irish Museum of Contemporary Art. Dublin, Ireland.  
Vik Muniz. Gallery Elba Benítez. Madrid, Spain.  
Vik Muniz – Rebus. RENA Bransten Gallery. San Francisco, California.

2003

Vik Muniz. Centro Galego de Arte Contemporânea-CGAC. Santiago de Compostela, Spain.  
Vik Muniz. Gallery Gan. Tokyo, Japan.  
Vik Muniz. Museo d'Arte Contemporanea di Roma-MACRO. Rome, Italy.  
Monadic Works and Drawings. Galeria Fortes Vilaça. São Paulo, Brazil.  
Retratos de Revista. Paço Imperial. Rio de Janeiro, Brazil.  
Vik Muniz. Curated by Miguel Fernandez-Cid. Indianapolis Museum of Contemporary Art. Indianapolis, IN.  
La Mirada – Looking at Photography in Latin America Today part II. Daros Latin America Collection at Daros Exhibitions. Zürich, Switzerland.

2002

Candy Bam, special project for the Brooklyn Academy of Music and Public Art Fund. Brooklyn, NY.  
La Mirada – Looking at Photography in Latin America Today part I. Daros Latin America Collection at Daros Exhibitions. Zürich, Switzerland.  
Vik Muniz. Cardi Gallery. Milan, Italy.  
Pictures of Air. Sperone Gallery. Rome, Italy.  
Vik Muniz. Museu de Arte Contemporânea do Centro Dragão do Mar. Ceará, Brazil.  
Vik Muniz. Doug Lawing Gallery. Houston, TX.  
Vik Muniz – Pictures of Color. RENA Bransten Gallery. San Francisco, California.  
Michael Hue Williams Fine Art. London.  
Barbara Krakow, Boston.  
Laberints, Spai 13, Joan Miró Foundation, Barcelona, Spain.  
Earthworks, Brent Sikkema Gallery, New York, NY.  
Vik Muniz: Model Pictures, The Menil Collection, Houston.  
Reparte, CU Art Galleries, University of Colorado, Boulder, Colorado.

2001

Fundação Joaquim Nabuco, Recife, Brazil.  
Vik Muniz – Homenagem ao Centenário de J.K. Museu da Pampulha, Belo Horizonte, Brazil.  
Museu de Arte Moderna Aloisio Magalhães, Recife, Brazil.  
Erotica, Xippas Gallery, Paris, France.  
49th Venice Biennial: Brazilian Representation, Venice, Italy.  
49th Venice Biennial: Palazzo Fortuny, Venice, Italy.  
Henry Art Gallery- University of Washington, Seattle.  
Vik Muniz. Gallery Gan, Tokyo, Japan.  
Vik Muniz. Galeria Camargo Vilaça, São Paulo, Brazil.  
Clayton Days. Espaço Cine, São Paulo, Brazil.  
Contemporary Arts Center, New Orleans, LA.  
MAM – Museu de Arte Moderna, São Paulo, Brazil.  
MAM – Museu de Arte Moderna, Rio de Janeiro, Brazil.  
The Things Themselves: Pictures of Dust by Vik Muniz. Whitney Museum of American Art, New York, NY.  
Reparte, Atlanta College of Art Gallery, Atlanta, Georgia.  
Galeria Elba Benítez, Madrid, Spain.  
The Things Themselves: Pictures of Dust. Michael-Hue Williams Fine Art, London, UK.

2000

Double Vision: Photographs from the Strauss Collection. University Art Museum-CSU. Long Beach, California.

Clayton Days. The Frick Art & Historical Center, Pittsburgh, Pennsylvania.  
Musée de l'Elysée Lausanne, Lausanne, Switzerland.  
Pictures of Ink. Brent Sikkema Gallery, New York, NY.  
Photographs & Personal Articles. Ubu Gallery, New York, NY.  
Gallery Gan, Tokyo, Japan.  
Foundation Huis Marseille, Amsterdam, The Netherlands.  
Vik Muniz. Tang Teaching Museum and Art Gallery, Saratoga Springs, NY.  
The Invisible Object. Galeria Camargo Vilaça, São Paulo, Brazil.  
Earthworks. RENA Bransten Gallery, San Francisco, California.  
Vik Muniz. Sala de Exposiciones. Páto de Escuelas. Centro de Fotografía. Universidad de Salamanca, Spain.

1999

Vik Muniz: Seeing is Believing. Center for Creative Photography, Tucson, Arizona.  
Galeri Lars Bohman, Stockholm, Sweden.  
Gian Enzo Sperone Gallery, Rome, Italy.  
Photo & Co., Turin, Italy.  
Vik Muniz. Centre National de la Photographie, Paris, France.  
Flora Industrialis. Caisse des Dépôts et Cossignations, Paris, France.  
After Warhol. Renos Xippas Gallery, Paris, France.  
The Museum as Muse: Artists Reflect, MoMA – Museum of Modern Art, New York, NY.  
The Contemporary Museum, Honolulu, Hawaii.  
Museum of Contemporary Photography, Chicago, Illinois.

1998

Galeria Módulo, Lisbon, Portugal.  
Seeing is Believing. International Center of Photography, New York, NY.  
Flora Industrialis. Brent Sikkema Gallery, New York, NY.  
Pictures of Chocolate. RENA Bransten Gallery, San Francisco, California.

1997

Pictures of Thread. Wooster Gardens, New York, NY.  
Galeria Camargo Vilaça, São Paulo, Brazil.  
Vik Muniz. Dan Bernier Gallery, Santa Monica, California.

1996

The Sugar Children. Tricia Collins Contemporary Art, New York, NY.  
Galeria Casa da Imagem, Curitiba, Brazil.  
The Best of Life. Wooster Gardens, New York, NY.  
Pantomimes. RENA Bransten Gallery, San Francisco, California.

1995

The Wire Pictures. Galeria Camargo Vilaça, São Paulo, Brazil.

1994

Representations. Wooster Gardens, New York, NY.

1993

Equivalents. The Grand Salon, New York, NY.  
Equivalents. Ponte Pietra Gallery, Verona, Italy.

1992

Individuals. Stux Gallery, New York, NY.  
Home Alone. Claudio Botello Arte, Turin, Italy.

1991

Gabinete de Arte Rachel Arnaud, São Paulo, Brazil.  
Vik Muniz. Galerie Claudine Papillon, Paris, France.

1990

Meyers/Bloom Gallery, Santa Monica, California.  
Stephen Wirtz Gallery, San Francisco, California.  
Stuttering. Stux Gallery, New York, NY.

1989

Vik Muniz – Photographs. Stux Gallery, New York, NY.

*"Beach Therapy"*, St. Ives 2017  
Early Pigment Print (printed 2018)

50 x 75 cm

Edition 3/10

Signed, titled and editioned on verso

With an artist certificate of authenticity

Framed (white wood + plexi) size cm 84 x 101 x 4,5

Original provenance: the artist | Rocket Gallery, London UK

Euro 8.000

May be subject to local taxes

PHO022ZLE

Martin Parr, one of the greatest contemporary photographer and photojournalist of our time, has been picturing beaches all over the world for over 40 years and we believe it's now the time to dedicate a certain number of art exhibitions to this cinematographic theme. Martin Parr survey of such sociological pattern is highlighted with sarcasm and irony, in which banality and excess interfere; his beach culture truly show our rituals in which we behave without prejudice: we get close to the seaside and we blend ourself in sunbeds, sandcastles, seashell, floatables.

What we have been devising in recent years as a cultural metaphor and an artistic omen, with a catastrophic pandemic is now reality. Nevertheless we are anxious to go back to normality and in fact this new exhibit by Martin Parr is our wishful thinking. Images which seem messages coming from other planets remind us the way we were and where we would like to carefully go back to. Photology has been working with Martin Parr since 1996 including his works in various travelling group shows such as Colorealismo (Milano, Roma) and Love & Desire (Milano). His solo show Global Flowers premiered at Photology Noto in 2016 and toured to Rimini and Bologna in 2017, with Photology Garzon as a final destination in 2018.

His contagious irony as a photographer, filmmaker and collector, has defined an entire generation of art aficionados. Since 1994 he is member of Magnum Photos Inc and his work has been published in more than 40 monographic publications and exhibited worldwide with about 80 solo shows.



*"Martin Parr Beach Therapy"*  
Damiani Editions, 2018







*"Untitled (Zebre)", 2003*

Digital print mounted on aluminium

Cm 140 x 171

PDA 2/2, from an existing edition of 5

Signed on verso

Signed by the artist on the gallery certificate of authenticity

Framed (natural wood + plexi) size cm 146 x 177 x 6

Original provenance: Galleria Massimo de Carlo, Milano

Euro 40.000

May be subject to local taxes

PHO023ZLE

Paola Pivi is here to represent an Italian generation of not-only-photo-based artists. All artistically raised in the 90's when our art scene was still fighting for imposing its visionary anthem, their non mediatic specialization has started a new trend in Italian Contemporary Art, allowing artists to commute from painting to photography, from installation to video, from analogic to digital... Actually it's a long, long list and we are try to highlight some of them: Elisabetta Benassi, Carlo Benvenuto, Simone Berti, Luca Bertolo, bianco-valente, botto&bruno, Silvia Camporesi, Maggie Cardelus, Monica Carocci, Gea Casolaro, Loris Cecchini, Sarah Ciraci', Giacomo Costa, Ra di Martino, Lara Favaretto, Giuseppe Gabellone, Luisa Lambri, Marzia Migliora, Margherita Morgantini, Sara Rossi, Marco Samorè, Elisa Sighicelli, Alessandra Spranzi, Alessandra Tesi, Francesco Vezzoli, Italo Zuffi... As Paola Pivi has been flawlessly represented by excellent international galleries which exposed her work in 5 continents, she has become an unexpected ambassador and messenger of our generation of photo-artists, still with great success to come and worldwide recognition which they all deserve. Paola Pivi has exhibited internationally at Museums and institutions including Palais de Tokyo, Paris, Musée d'Art Moderne de la Ville de Paris, Centre Pompidou, Paris France; Fondazione Prada, Milano, Biennale di Venezia, Italy, Hamburger Bahnhof - Museum für Gegenwart, Germany; Whitechapel Gallery, Tate Modern, United Kingdom; Malmö Konsthall, Sweden; MOMA PS1, USA; Yokohama Triennale, Japan, Arken Museum, Denmark, MAXXI Museo nazionale delle arti del XXI secolo, Roma, The Bass Museum Miami Beach, USA, Savannah College of Art and Design, FRAC Bourgogne, France, National Gallery of Victoria, Australia, Rockbund Art Museum, China, Public Art Fund New York, USA, Kunsthalle Basel, Switzerland, Fondazione Trussardi, Italy.



Paola Pivi installation, New York City 2003





**Ed Ruscha**

*"Rooftops", 1961*

A portfolio of 4 gelatin silver prints mounted on archival board (printed 2004)

Each cm 64 x 64

From an edition of 35

Each signed, dated and numbered on verso

Each framed (natural white wood + plexi) each size cm 80 x 80 x 4,5

Original provenance: private collection, Bologna Italy

Euro 55.000

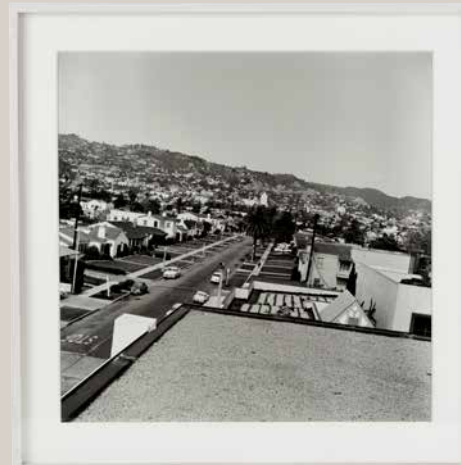
May be subject to local taxes

PHO024SLP

"Ed Ruscha - painter, draftsman, printmaker -is also a photographer on the side. This "hobby", as he has been known to call it, attracted critical attention from the start; the small books of photographs that Ruscha produced in the 1960s and 1970s not only earned him an underground reputation among his peers but have had a singular impact on later generations of artists in Europe and North America. Even so, Ruscha has always claimed to be a painter who made photographs. As a result, some artists and critics saw his early B/W images of vernacular objects as spinoffs fo Pop Art. For others, his books, which appeared to be idea-based and to emphasize serial repetition, where an outgrowth of Minimalism or else positioned at the inception of Conceptual art. Wherever one might choose to situate Ruscha's photographs and books, they represent a significant development in the fine arts, as opposed to a contribution to the history of photography."

Margit Rowell

© 2006 Steidl Editions  
Ed Ruscha Photographer



*"Brigitte Bardot, Le Mepris", 1963*

Vintage gelatin silver print mounted on wood by the artist

Cm 64 x 49

Signed on verso, on wood

Framed (black wood and plexi) size cm 74 x 64 x 5

Original provenance: the artist, Rome Italy

Euro 18.000

May be subject to local taxes

PHO025SVU

Tazio Secchiaroli (Rome 1924-1998) is among the most interesting and relevant Italian photographers of the 20th Century. Born in Rome, he was devoted to "La Città Eterna" for his entire life, shooting pictures with a small camera since he was a young kid. Street life, friends and family occasions were his first imagery, while later he was concentrating more on people portraits while walking in the center of Rome. He started making some money taking pictures of tourists as souvenirs of their Roman holidays and later, as a professional photographer for official visits of foreign politicians; this job was appointed by the agency V.E.D.O owned by Porry Pastorel a real teacher for Secchiaroli. Both were happily working together on very special projects such as reportage of peripheral areas of Rome which were published by local newspapers each Sunday. He soon opened his personal photo-agency, Roma's Press Photo in order to have exclusive direct assignments to sell to specific magazines. Tazio Secchiaroli became a reference of the Italian lifestyle, only through his methodical photo-work in Via Veneto where mega Hollywood stars were spending their nights in hotels, restaurants and cafes. He was well known as the most controversial action-photographer, becoming part of the Roman cultural circle. Federico Fellini built on his deeds the character of Paparazzo for his Academy awarded movie "La Dolce Vita". Secchiaroli is suddenly a real star by himself, nevertheless he feels it's time to change his artistic path again. With the help of Fellini he decides to move his scenes from Via Veneto to Cinecittà where all the major movie productions are now based. Starting in 1962 with some of the famous Fellini movies such as 8 and 1/2, Secchiaroli concentrates the rest of his life to movie sets and cinema. He works with all the majors film directors and actors of the 60's and 70's, traveling all over the world; a special mention for Sophia Loren who decides to have Tazio Secchiaroli as her exclusive photographer for more than 20 years. He will retire from professional photography in 1992 when his long time friend Fellini releases his last movie "La voce della luna", and dies soon after.



*"Il Disprezzo" film poster*  
© David Secchiaroli



**Wolfgang Tillmans**

*"Winter rail", 1996*

Vintage color print

Cm 40 x 30

Edition 6/10

Signed on verso

Framed (dark blunt wood + plexi) size Cm 57 x 48 x 2

Original provenance: Ars Futura Gallery, Zurich Switzerland

Euro 10.000

May be subject to local taxes

PHO026CVE

It is the interpersonal with all its shortcomings that fascinates Wolfgang Tillmans. He sees the acceptance of the fragility that defines us as individuals and our interpersonal relationships as a strength. He uses failures, ruptures and fragility as an impetus to develop new processes. They point to the imperfect nature of our lives and reveal unsuspected perspectives on life's materiality. In this sense, 'Fragile' refers to the precious moments of life and the value of social and family ties, especially in times of social and political instability. Tillmans's artistic work is based on an irrepressible curiosity, intensive preparatory research and continual engagement with the technical and aesthetic potential of the medium of photography. His visual language is characterized by a close observation that opens up a deeply humane approach to our surroundings. Familiarity and empathy, friendship, community and closeness can be seen and felt in his pictures.

© Wolfgang Tillmans  
tillmans.co.uk





# WOLFGANG TILLMANS ZACHĘTA ERMUTIGUNG

EINE AUSSTELLUNG DER KUNSTSAMMLUNG  
NORDRHEIN-WESTFALEN, DÜSSELDORF,  
IN DER NATIONALEN KUNSTGALERIE ZACHĘTA,  
WARSAU

WYSTAWA MUZEUM KUNSTSAMMLUNG  
NORDRHEIN-WESTFALEN  
Z DÜSSELDORFU W NARODOWEJ GALERII  
SZTUKI ZACHĘTA W WARSZAWIE

Zachęta Narodowa Galeria Sztuki



Wolfgang Tillmans 2017

Wolfgang Tillmans

Serpentine Gallery

Concorde  
WOLFGANG TILLMANS



# Tillmans Reader

MoMA

Neue Welt  
Wolfgang Tillmans

TASCHEN

The Cars  
Wolfgang Tillmans

Wolfgang Tillmans  
*On the Verge of Visibility*



*"Suora e prete", 1991*

Canson Baryta inkjet print (printed 2010 ca.)

Cm 70 x 92

Signed on recto

Signed by the artist on Amici di Edoardo Certificate of authenticity

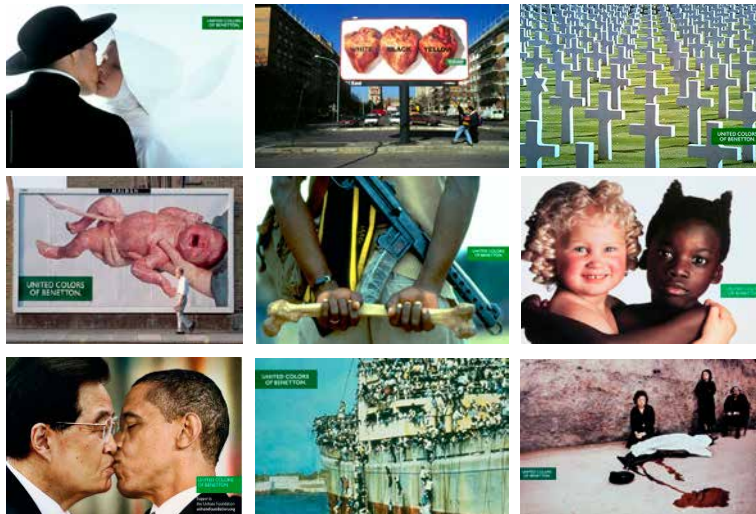
Framed (black aluminium + plexi) size cm 90 x 110 x 3,5

Original provenance: Auction Amici di Edoardo Onlus. Milano Italy

Euro 15.000

May be subject to local taxes

PHO027ZLE



United Colors of Benetton advertisements  
 Courtesy Compagnia dell'Immagine archive, Milano  
 © Oliviero Toscani - United Colors of Benetton



*"Kirsten star"* , 1997

Vintage Color print under plexi (diasc type)

Cm 100 x 76

Edition 1/10

Signed by both artists on verso on gallery label

Framed (black wood) size cm 104 x 80 x 4,5

Original provenance: Matthew Marks Gallery, New York USA

Euro 22.000

May be subject to local taxes

PHO028CVE

It's disturbing. It went off like a bomb in my imagination. Destroyed its apparent order. Took the lid off hidden desires and perversions. Leaving behind the rubble of bourgeois ideas and social convention. Sat there between life and death. Sex and violence. Mixed things up, like roles. A little girl gets reduced to desire. A mother has become a little girl. A corpse the colour of passion. Her eyes lifeless. Or perhaps just half-closed, anticipating an act of violence that could be attention or of belonging. The face of a little girl with the come-on of a sleazy street walker. This picture highlights the child molester's dilemma even when love is on a strbliniinal level. It is tied to what is appealing in children. It represents what Sigmund Freud said about childish innocence unveiled with words that had to do with sin. The success story of *Baby Jane* is here: a film star at six, later found lifeless; her body broken by a monstrous love. It's a sign of the times that this picture comes, partly at least, off the computer, that screen we use to project who we are. The real theatre world of what happens every day. We don't see anything anymore unless we see it there. And there,

anything goes. Just like in our imagination, but without it being censored by shame. Finding our imagination on the screen is like giving it a breath of life, legitimising what it has to say. This photo is also about the drama of death. A colourful death full of life. Where perverse, erotic desire joins perverse reason. Which can actually think about the life in a body while it is decomposing and changing into a foul, disgusting corpse. The child's dream of living forever starts the moment it puts a foot on the earth. Perhaps sex always brings death to mind because it is the life giver. Life and death: the metaphor of the human adventure. The end is always the beginning. And now I am going to close my eyes so as to block out those fiery, childish lips. And go front a picture to reality. Even if I no longer know what that means, confused as I am by a photograph of the subconscious.

Vittorio Andreoli

© 2000 Photology Editions  
100 to 2000 the century of Photoart



*"Twisted tree"* , 1951

Vintage gelatin silver print mounted on archival cardboard by the artist Cm 23 x 15,5

Signed on recto of the mount

Framed (cherry concave wood + plexi) size cm 60 x 49 x 4

With a gallery certified invoice

Original provenance: Joseph Bellows Gallery, La Jolla USA

Euro 35.000

May be subject to local taxes

PHO029SVU

Michael Hoffman is right on track when he says that if you want to understand Minor White and his work you have to know, what it means to be an essentially religious man.

It doesn't mean for example that he followed a precise set of beliefs even if he did that as well during the last dozen years of his life, or so. The thing is that he always lived his life and the world in terms of a basic, often conscious distinction between sacred and profane.

For a man like that, the earthly world of body, work, rocks and friends, the world of rainbows, homes, love, photographs and food. Essentially, the profane world of change only becomes unquestionably real if the eternal sacred One becomes manifest.

No religion offers the experience of God, which is by definition ineffable and deeply subjective. It can only show one of the possible ways. Profane man can seek what to believe in religion, religious man asks how to believe. His is simply seeking a language, nothing more or less, a language that reflects his experience of the sacred and the profane, a method by which to organize his thoughts and life so that he can keep in contact with what is real.

James Baker Hall

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*"Still life Marseilles", 1992*

Vintage gelatin silver print

Cm 78 x 100

Signed, titled and editioned on verso

Edition 10/12

Framed (black wood) size cm 107 x 120 x 3,5

Original provenance: Pace McGill Gallery, New York USA

Euro 50.000

May be subject to local taxes

PHO030SVE

Our voyeurism is excited by the severed head. A severed head is a conclusive proof that its owner is irrevocably dead; and in Western cultural history, a severed head probably means a judicial punishment however misplaced, witness Salome's John the Baptist, Judith's Holofernes, Elizabeth's Mary Queen of Scott, Charles I, Oliver Cromwell, Danton, Louis XVI and Marie Antoinette. Charles I was reunited, body and head, in his coffin, whilst the decaying corpse of his enemy, Cromwell, was decapitated and the head exhibited on Tower Bridge and then blackened with soot in a chimney for a hundred years until it was politically safe to exhibit it as a trophy. This could be Cromwell's head - his features held in a tight smiling grimace, his brain-pan sectioned to examine his revolutionary politics, out of which flowers the lilies of early democracy - my subjectivity on fire here - but that's the way it goes with Witkin - hints of turgid History revisited and distressed for a surprised viewer to smile, grimace and shudder all at the same time.

My local severed head interest is with the case of a certain heroine of Boccaccio and of Keats who put her lover's head in a pot to furnish a basil plant with nitrogenous energy.

But Within knows that there are so many, and so much older, examples. Crevalcore painted my favourite - a Saint Catherine of Alexandria,

complete with lachrymose open eyes and evidence of two hacks of the axe. And there is often painted severed head of the Gorgon which is strong precedent here through the example of Caravaggio's portrait of the same, for here also are Caravaggio's signature fruit and flowers presented on a shallow table in a shallow space against black. The black and whiteness of the image perhaps gives its subject matter a neutral documentary air and helps to suggest a surreal piquancy of a death on a bourgeois sideboard in the shadow of an afternoon sitting-room.

We should not be alarmed. Witkin's normal vocabulary of distressed surface and damaged patina - as though the print had been left to rot on a highway hard shoulder, or in an undertaker's dustbin, is here absent - this photograph of a decapitated loved one has come to us safely from the pages of a family album - first cousin Albert, whose body is where it should be in the family tomb, but whose head, via an innocent-enough post mortem investigation, is with us now. May he rest in peace - "Would you like a grape?" .

Peter Greenaway

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100 to 2000 the century of Photoart



# PHOTOLOGY 30

## The choice in photographic arts

### Exhibition

**1 September – 30 November 2022**

### Photology

**Davide Faccioli**

### Production & Organization

**Photology (trademark used by permission)**

**Chiave srl, Via Arnaldo da Brescia 19, Noto  
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**Bill Brandt** (uk), **Henri Cartier-Bresson** (fra),  
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**Robert Doisneau** (fra), **Alfred Eisenstadt** (pol),  
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**Ed Ruscha** (usa), **Tazio Secchiaroli** (ita),  
**Wolfgang Tillmans** (ger), **Oliviero Toscani** (ita),  
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