

MICHAEL
HOPPEN
GALLERY

BOOTH C10



GRAND PALAIS
12 - 15 NOV

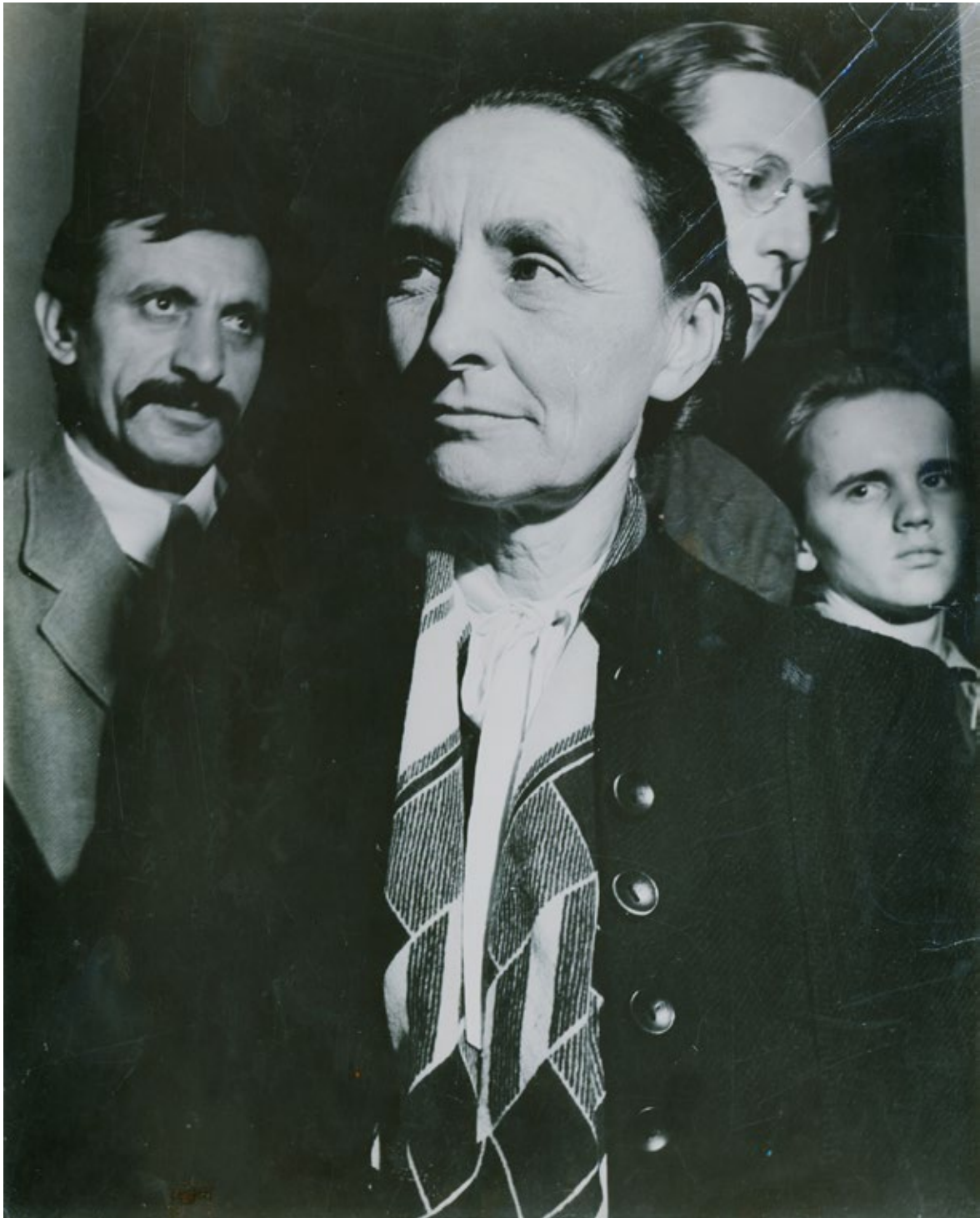
LISETTE MODEL

When Lisette Model arrived in New York from Paris in 1938 with her husband, and was stunned by the freshness and dynamism of the city. She met with quick success as a commercial photographer, and her work was often published in magazines such as Harpers Bazaar, Vogue and Look. Stimulated by the New York's energy, Model embarked on a new phase of photography making images of metropolitan activity and reflections in shop windows, as well as portraits of celebrities, entertainers, and street people.

Model approached her disparate subjects with a rare candour and was often compared to photographers such as Berenice Abbott and Weegee as she drew inspiration from the underside of New York in the bistros and bars of the Lower East side. Known for her stark, biting portraits of the inhabitants of these streets, she sought out life's extremes, and to create an honest portrayal of modern life and its effect on the human character.

Considered one of the foremost photographers of the period by Edward Steichen, the Director of Photography at the Museum of Modern Art in New York, Model was a favourite of the institution and was given 13 solo shows between 1940 and 1962. Her searing images, eloquent teachings and love of photography deeply influenced her students such as Diane Arbus, Larry Fink, and many others.

Lisette Model has been exhibited widely in institutions such as MoMA, New York, The Metropolitan Museum of Art, New York, The Jeu de Paume, Paris and SF MoMA, San Fransisco. Her work is included in notable collections worldwide such as the Whitney Museum of American Art, New York, the Smithsonian American Art Museum, Washington D.C and the Centre Pompidou, Paris among others.



LISETTE MODEL

Georgia O'Keefe and Arshile Gorky at Fernand Léger opening, Museum of Modern Art, New York, 1953

27.2 x 34.5 cm

Vintage silver gelatin print

Signed in black ink and part titled in pencil on verso

Photographer's stamp on verso

€ 22,500

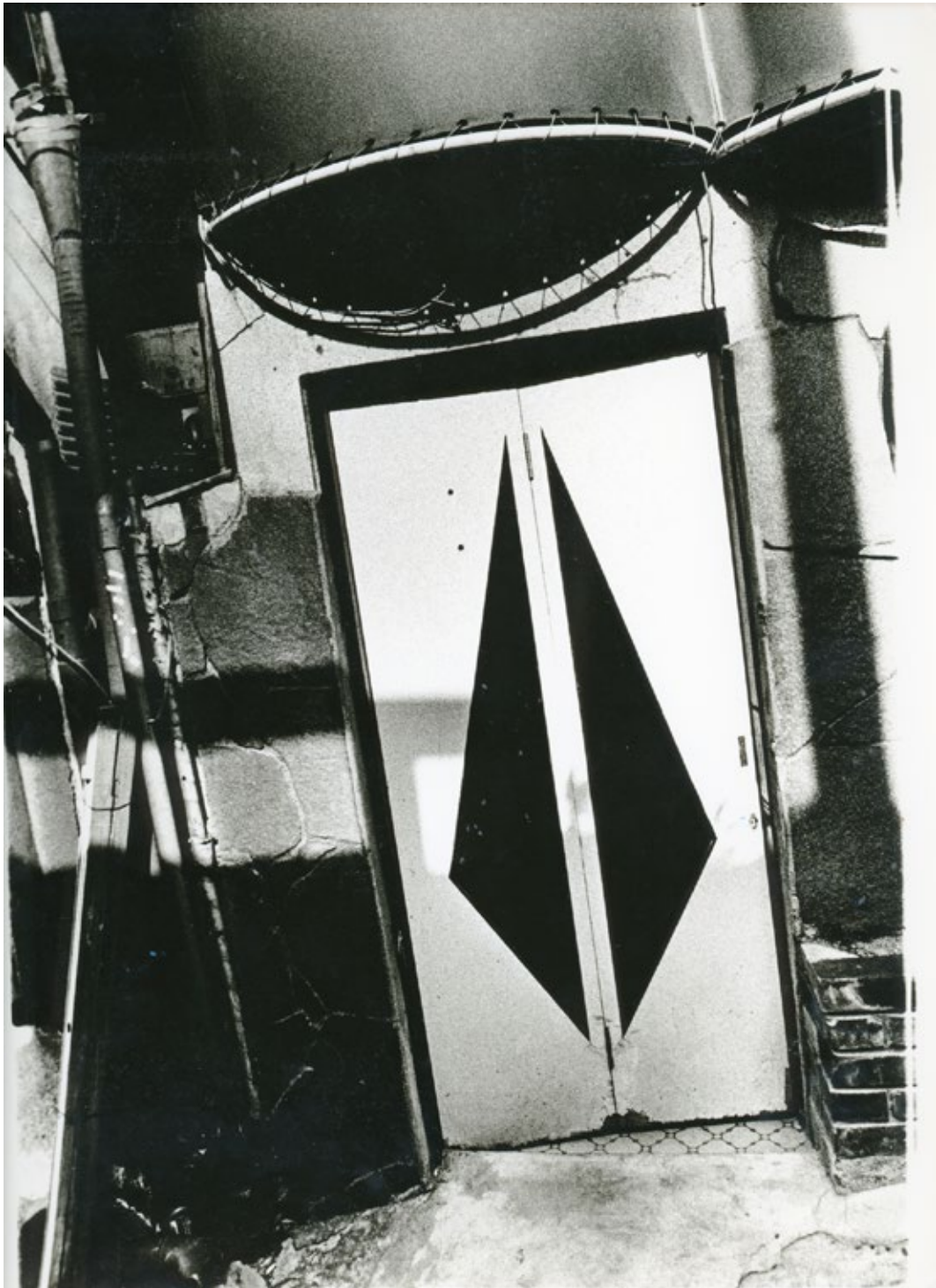
Prices exclude VAT include frame

DAIDO MORIYAMA

Daido Moriyama (b.1938, Osaka) is one of Japan's leading figures in photography. Witness to the spectacular changes that transformed post WWII Japan, his black and white photographs express a fascination with the cultural contradictions of age-old traditions that persist within modern society. Providing a harsh, crude vision of city life and the chaos of everyday existence, strange worlds, and unusual characters, his work occupies a unique space between the objective and the subjective, the illusory and the real.

First trained in graphic design before taking up photography with Takeji Iwaniya, Moriyama moved to Tokyo in 1961 where he assisted photographer Eikoh Hosoe for three years and became familiar with the trenchant social critiques produced by photographer Shomei Tomatsu. He also drew inspiration from William Klein's confrontational photographs of New York, Andy Warhol's silkscreened multiples of newspaper images, and the writings of Jack Kerouac and Yukio Mishima.

Moriyama's work has been collected by numerous prominent public and private collections, including the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, the Metropolitan Museum of Art, New York, The Getty Museum, Los Angeles, The Museum of Fine Arts, Boston and The Centre Pompidou, Paris. Moriyama has had major solo shows at the San Francisco Museum of Modern Art, The Metropolitan Museum of Art, New York, The Fondation Cartier pour l'Art Contemporain, Paris, The Fotomuseum, Winterthur, Switzerland, The Folkwang, Essen, Germany, The Metropolitan Museum of Photography in Tokyo and the Tate Modern in London.



DAIDO MORIYAMA

Ikaho, 1979

25.8 x 30.7 cm

Vintage silver gelatin print

Signed and dated in pencil on verso

€ 11,500

Prices exclude VAT include frame



DAIDO MORIYAMA

Irako, 1983

35.5 x 27.9 cm

Vintage silver gelatin print

Signed and dated in pencil on verso

€ 13,000

SHOMEI TOMATSU

Shomei Tomatsu (1930 - 2012) was perhaps the most influential Japanese photographer of the post-war era. His raw, grainy and impressionistic style signalled a dramatic break with the quiet formalism that had defined earlier photography. Influencing the anti-establishment Provoke photography movement in Japan in the late 1960s, he is hailed as the stylistic mentor of artists such as Daido Moriyama, Nobuyoshi Araki and Takuma Nakihara.

Born in the age of Japan's turbulent, self-questioning postwar years, Tomatsu began his career as a traditional photojournalist, but found himself drawn intuitively to the everyday. As curator and critic John Szarkowski put it, he was intent on "the rediscovery and restatement, in contemporary terms, of a specific Japanese sensibility."

Few photographers have looked so closely and penetratingly beneath the skin of a nation as Tomatsu did when he turned his camera on his homeland. The results remain by turns startling, disturbing and complex, imbued with all the contradictions he felt about Japan, photography and himself.

Tomatsu's best-known photograph, *Melted Bottle, Nagasaki, 1961*, depicts a relic from the atomic bomb of 1945 in which the object has been mutated by the intense heat of the blast to resemble a grotesquely skinned animal, surreal and unsettling in its poetic poignancy. The photograph is emblematic of his work as a whole in which he transformed the very idea of photography in Japan, pioneering extreme subjectivity and a visceral approach that elevated the grainy, the broken and the blurred above the formally beautiful.

Shomei Tomatsu's work is included in renowned private and public collections worldwide. In 2006 a major retrospective of his work *The Skin of the Nation* was held at SFMOMA.



SHOMEI TOMATSU

Takuma Nakahira, 1964

37.5 x 46 cm

Period silver gelatin print

Signed with negative date and print date in pencil on verso

€ 29,000



SHOMEI TOMATSU

Untitled, from Chewing Gum and Chocolate, Hokkaido, 1959
28.5 x 37 cm

Period silver gelatin print, printed 1966 Mounted onto card
Signed with negative date and print date in pencil on recto

€ 32,500

BRASSAI

Brassai, "The man from Brasso", the Hungary university town where he was raised, was born Gyula Halasz. He studied art in Budapest and then in Berlin. Son of a university professor who taught French, he had come to Paris first as a small boy, and stayed for a year with his father. The attitude of simple wonder never left him, and regardless of subject matter his astonished eye is one of the constant elements in his work. He returned to Paris in 1923, 'mild, with protuberant eyes and wearing the costume of the ordinary,' and was drawn to the neighborhood of Montparnasse in particular. He prowled the streets, commenting "My camera sees all different kinds of people and with impartiality fixes them on the negative. Whatever I see and feel about people the camera sees". In this way he managed to capture something profound about the many personalities that he encountered. He talked of "a time, a place, a moment when a certain picture is possible and how if one fails then, one can no longer return to recapture it".

In the early 1930s Brassai set about photographing Paris by night, especially its more colourful and disreputable underbelly. The results of this project, a fascinatingly eclectic collection of tawdry prostitutes, pimps, madams, transvestites and glistening lamp lit vistas, was published in 1933 as *Paris de Nuit*, one of the most remarkable photographic books of all time.

Brassai's photographs brought him international fame. In 1948, he had a one-man show at the Museum of Modern Art (MOMA) in New York City, which travelled to the George Eastman House in Rochester, New York; and the Art Institute of Chicago, Illinois. His work is in the collections of SFMoMA, San Francisco, LACMA, Los Angeles, Metropolitan Museum of Art, New York and the Pompidou Centre, Paris among others.



GYULA HALASZ, BRASSAI

Pantalon "Tentation" Diana Slip, 4, 1933

14 x 9.5 cm

Vintage silver gelatin print

€ 4,500



GYULA HALASZ, BRASSAÏ

Pantalon "Tentation" en satin noir ruban passant autour des cuisses", 1933

14 x 9.5 cm

Vintage silver gelatin print

€ 4,000



GYULA HALASZ, BRASSAÏ

Pantalon "Tentation" Diana Slip, 2, 1933

14 x 9.5 cm

Vintage silver gelatin print

€ 4,000



GYULA HALASZ, BRASSAI

Pantalon "Tentation" Diana Slip, 6, 1933

14 x 9.5 cm

Vintage silver gelatin print

€ 4,500



GYULA HALASZ, BRASSAI

Pantalon "Tentation" Diana Slip, 7, 1933

14 x 9.5 cm

Vintage gelatin silver print

€ 4,000

TIM WALKER

Tim Walker's interest in photography began at the Condé Nast library in London where he worked on the Cecil Beaton archive before taking up a place at Exeter College of Art to study photography. After graduating, he became assistant to Richard Avedon in New York before returning to England where he initially concentrated on portrait and documentary work for UK newspapers. Walker's photographs are nostalgic of an era of innocence and exuberance; youthful imagination and a uniquely British aesthetic. At once modern yet familiar, his world is reminiscent of a childhood spent dressing up in ancient couture, dragging family heirlooms down to the bottom of the garden to furnish tree-lined ballrooms. These memories are retold with a sublimely reminiscent eye for drama and intrigue.

Tim painstakingly stages each picture in camera, which reinforces the homespun magic and texture shown in each image. At the age of twenty-five Walker shot his first fashion story for *Vogue*, and has photographed for the British, Italian and American editions ever since. He has also contributed to *Harpers Bazaar*, *W*, *i-D* and *Vanity Fair* magazines, and advertising campaigns such as: Yohji Yamamoto, Guerlain and Dior Parfums. In the spring of 2008 his first major show was held at the Design Museum in London, which coincided with the publication of his first book *Pictures*.

In November 2008 Walker received the 'Isabella Blow award for Fashion Creator' by The British Fashion Council and, in May 2009, he received an Infinity Award from The International Center of Photography, New York, in recognition for his work as a fashion photographer. In 2012 Walker opened a major mid-career retrospective at Somerset House in London. This incredible exhibition also marked the launch of his second book, entitled *Story Teller*, published by Thames and Hudson. The Victoria and Albert Museum and the National Portrait Gallery in London include Tim Walker's epic and captivating photographs in their permanent collections.



TIM WALKER

Kinga Rajzak on flying saucer, Eglington Hall, Northumberland, 2009

101 x 86 cm

Edition of 10

Archival pigment print on Moab slickrock metallic pearl paper
Accompanied by a signed, titled and editioned label from the artist

€ 11,500

Prices exclude VAT include frame



TIM WALKER

Karen Elson at piano with singing Lion, Shotover House, Oxfordshire 2013

152 x 110 cm

Edition of 10

Accompanied by a signed, titled and editioned label from the artist
Archival pigment print on Harman gloss Baryata fibre based paper

€ 13,000

Prices exclude VAT include frame



TIM WALKER

Karen Elson & 'Atlas' the Lion on posing table, Shotover House, Oxfordshire 2013

105.5 x 90.5 cm

Edition of 10

Accompanied by a signed, titled and editioned label from the artist
Archival pigment print on Harman gloss Baryata fibre based paper

€ 11,500

Prices exclude VAT include frame

ROBERT FRANK

Swiss born Robert Frank (b.1924) began his career in photography in the mid-1940s before emigrating to America in 1947. There, his bold photographs brought him to the attention of legendary art director of Harper's Bazaar, Alexey Brodovich, and Frank was hired as a fashion photographer. The job allowed Frank to travel back and forth to Europe during which time he produced two significant bodies of work – one of his Paris pictures and the other, photographs of England and Wales.

As an immigrant, Frank was fascinated by America and after his first travels around the country he applied for a Guggenheim Fellowship, which he was awarded in 1955. He embarked on a two-year trip across America during which he took over 28,000 photographs, eighty-three of which were subsequently published in the book "The Americans", which radically changed the language of photographic narrative.

What Frank brought to the medium was an improvisational quality coupled with a subjectively original but objective point of view. He saw the world in a way that was at odds with commonly perceived visual clichés of his time but which was certainly more truthful. While the darkness and idiosyncratic nature of much of his vision at first shocked many people, it became the template for much of what was to follow in photography. By the 1960s Frank had largely turned his attention to film not returning to still photography until the 1970s, at which point his work became much more autobiographical, combining text, multiple frames, and deliberately scratched images.

For more than fifty years, Frank has broken the rules of photography and film making, challenging the boundaries between the still and the moving image. In 1996, he was presented with the Hasselblad Award, for his contribution to the development of post war-photography. In May 2015, Frank returned to Zurich, Switzerland, the city he grew up in. He received the Roswitha Haftmann Prize for lifetime achievement, Europe's most lucrative fine-arts award. His work is included in Institutional collections worldwide.



ROBERT FRANK

Untitled (Michigan, two girls), 1955

25 x 35.5 cm

Signed in black ink on recto

Silver gelatin print, printed 1960

€ 19,500

Prices exclude VAT include frame

KIKUJI KAWADA

Born in the Ibaraki Prefecture in 1933, Kikuji Kawada was part of a movement of artists who used photography in Japan to confront post-war tensions, and the tragedies of the past. In 1959 he co-founded the VIVO collective with Akira Sato, Eikoh Hosoe, Ikko Narahara, Akira Tanno and Shomei Tomatsu and had his first solo exhibition in the same year. He is perhaps best known for his work "The Map" in which he traced the scars of war through 'stains' scattered across the walls of the Hiroshima Peace Memorial, young soldiers' portraits and letters, and destroyed fortresses. It also featured pictures of iron scraps at factories, Lucky Strike boxes, Coca-Cola bottles, and other indicators of American occupation and the process of overall transformation in post-war Japan.

Originally published in parts in the 1980s, Kawada's "The Last Cosmology" was compiled into a publication and solo exhibition in 1995. Part of his "Catastrophe Trilogy," the chronicle seemingly ties together the drama of the skies with the end of two historical eras on earth: the 'Showa' era with the death of the Emperor in Japan and the 20th century.

"I was born at the beginning of the showa era. There was a great war during my boyhood and then I lived during the period of re-construction and growth and now I slowly approach the evening of life. Through these photographs the cosmology is an illusion of the firmament at the same time it includes the reality of an era and also the cosmology of a changing heart." - Kikuji Kawada

Kawada taught photography at the Tama Art University in Tokyo in 1967. He was also, notably, one of the fifteen artists selected for the "New Japanese Photography" exhibition at the Museum of Modern Art, New York in 1974. In 2011 Kawada received a lifetime achievement award from the Photographic Society of Japan, underscoring his international and national acclaim, a whole room of his work was included in the Tate exhibition 'Conflict, Time, Photography' in 2014.

Kawada's work is in museum collections worldwide including Tokyo Metropolitan Museum of Photography, Japan, San Francisco Museum of Modern Art, CA, Museum of Modern Art, New York, Centre Georges Pompidou, Paris and the Center for Creative Photography, University of Arizona, Tucson, USA.



KIKUJI KAWADA

The Last Eclipse of the Sun in 20th century Japan, 11.23am, 18 March 1988

50.5 x 40.9 cm

Vintage silver gelatin print

Signed, titled and dated in pencil on verso

Artist blind stamp on recto

€ 22,000

Prices exclude VAT include frame



KIKUJI KAWADA

Die Ganze Stadt (4), 1992

55.7 x 45.7 cm

Vintage silver gelatin print

Signed, titled and dated in pencil on verso

Artist blind stamp on recto

€ 13,500

Prices exclude VAT include frame



KIKUJI KAWADA

Lucky Strike, 1960-65

55.6 x 45.6 cm

Period silver gelatin print, printed 1995

Signed and titled in pencil on verso

Artist blind stamp on recto

€ 19,500

Prices exclude VAT include frame



KIKUJI KAWADA

Photography from the Special Attack Corps, 1960-65
41.5 x 50.8 cm

Period silver gelatin print, printed 1986
Signed and titled in pencil on verso
Artist blind stamp on recto

€ 22,000

Prices exclude VAT include frame

GUY BOURDIN

Guy Bourdin (1928-1991) is heralded as one of the most radical and influential fashion photographers of the twentieth century. His unique blend of surreal and erotic imagery filled the pages of international magazines such as French Vogue during the 1970s and became synonymous with Charles Jourdan's revolutionary advertising campaigns. Rejecting the typical 'product' shot in favour of staging unsettling 'mise en scene' that hint at consumption, sex and desire, his photographs sought to shock and ignite the viewer's curiosity.

After meeting and studying under Man Ray in Paris in 1950, Bourdin's work was forever infused with elements of surrealism and throughout his career he drew influence from characters as disparate as Alfred Hitchcock and Lewis Carol, fusing a very European aesthetic with post-war Pop culture. Bourdin realised that it is not fashion itself that seduces people but the fantasy it represents. Psychodrama and the theatre of the absurd pervade his work; a true master of the storyboard, Bourdin rigorously planned his compositions for fashion shoots to suit the format of the printed page. Conceived long before the advent of digital retouching, he went to tremendous lengths to produce highly stylised images, often pushing his models to their limits to achieve his desired vision.

Since his death, Bourdin has been hailed as one of the greatest photographers of his field, and his first retrospective exhibition was held at the Victoria & Albert Museum, London in 2003, then touring to the National Gallery of Victoria in Melbourne, Australia, and the Jeu de Paume in Paris. Recent retrospectives have been held at the likes of the Peggy Guggenheim Collection in Venice, and Somerset House in London. His work is included in the collections of MoMA, New York, The Victoria & Albert Museum, London, The Getty Museum, Los Angeles and many others.



GUY BOURDIN

French Vogue, May 1977

122 x 93 cm

Edition of 18

C-type print on Fuji Flex paper

Accompanied by an estate label signed and edited by Samuel Bourdin

€ 28,000

Prices exclude VAT include frame



GUY BOURDIN

The Bee, c.1960s

55.5 x 78.5 cm

Unique colour ink drawing

Signed in ink on recto, in lower right hand corner of image. Titled in pencil on recto

€ 6,000

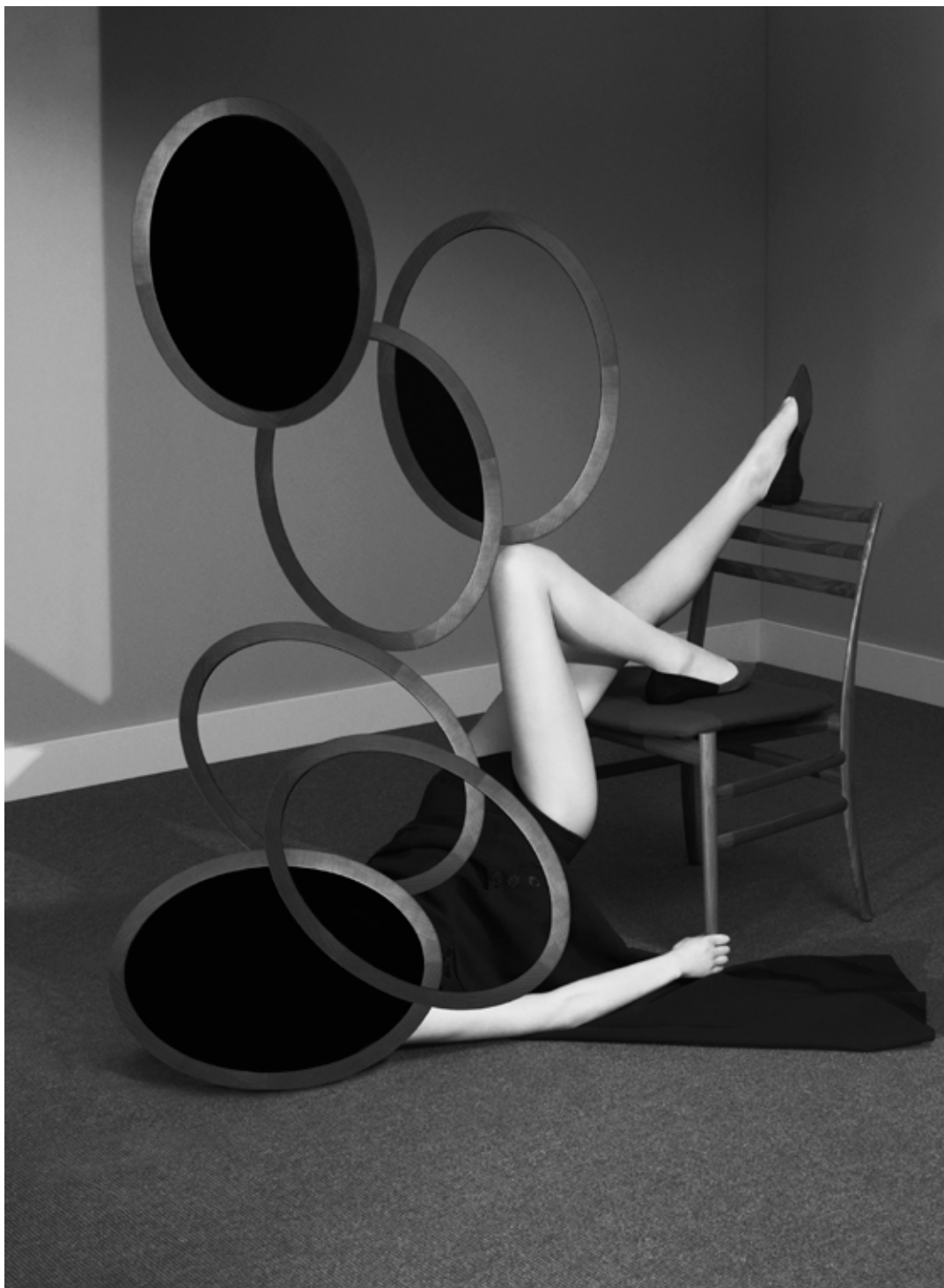
Prices exclude VAT include frame

NOÉ SENDAS

Noé Sendas (born in Brussels, 1972, lives and works in Berlin) began presenting his work in the late nineties. He utilises various mediums as means of expression: video, sculpture, collage, drawing and photography. Explicit and implicit references to artists and literary, cinematic, or musical creations are part of his raw materials.

Specific concerns about the reflection and practice of visual arts can also be added to his repertoire. These include: the body, as an entity that is simultaneously theoretical and material; the observer's perception mechanisms; or the discursive potential of exhibition methods. As a result the Berlin-based Belgian artist's work is weirdly unsettling. Rooted in cinematic and literary references, his images depict ghostly, unnerving figures whose heads and limbs appear to be invisible, or which have seemingly blended into furniture or walls. It is a fascinating body of work, that follows themes of abstracting and partly erasing the human body through photography explored by those ever-present titans, John Baldessari and Guy Bourdin, and the less well-known but equally brilliant American sculptor Robert Gober. It is also something of a counterpoint to the contemporary subversion of John Stezaker's collaged appropriation of Hollywood head shots, whose results are very different but who delights in defacing once-great screen idols.

Sendas studied at the School of the Art Institute of Chicago, USA; Royal College of Arts, London; Arco and Atelier Livre, Lisbon. He has attended residencies at the: Künstlerhaus Bethanien, Berlin; Casa Velazquez, Madrid; Cite des Arts, Paris; Peggy Guggenheim, Venice and Atelier Real Lisboa. He has exhibited works in Yerba Buena for the Arts, USA; Kunsthalle Bonn, Germany; Akademie der Kunst, Berlin; Le Plateau, Paris; MEAC/ MUSAC/ Botin Foundation/ Foundation IC and Casa America in Spain; In Portuguese Museums and Institutions such as: Calouste Gulbenkian Foundation, Museum Berardo, Museu Bordalo Pinheiro e Museu da Cidade em Lisboa; Culturgest, Porto; CAVE, Coimbra; Museum de Tavira, Algarve.



NOÉ SENDAS

Wallpaper* Girl (Dior), 2015

26.2 x 35.5 cm

Edition of 3

InkJet print (pigmented inks) on lustre paper

Signed, titled, dated and editioned in ink on recto

€ 2,500

Prices exclude VAT include frame



NOÉ SENDAS

Wallpaper* Girl (Saint Laurent by Hedi Slimane & Salvatore Ferragamo), 2015

26.2 x 35.5 cm

Edition of 3

InkJet print (pigmented inks) on lustre paper
Signed, titled, dated and editioned in ink on recto

€ 2,500

Prices exclude VAT include frame



NOÉ SENDAS

Wallpaper* Girl (Versace), 2015

26.2 x 35.5 cm

Edition of 3

InkJet print (pigmented inks) on lustre paper

Signed, titled, dated and editioned in ink on recto

€ 2,500

Prices exclude VAT include frame

KATI HORNA

Artist, anarchist and chronicler of the mid-century Mexican avant-garde, Kati Horna belonged to that generation of Hungarian photographers forced to flee their country during the upheaval of the 1930s. After enrolling at the most prestigious school of photography in Budapest, led by József Pécsi, Horna moved to Paris in 1933 where she turned her camera to the street life of the French capital.

The Spanish Civil War, in 1936, dictated Horna's stance against the rise of fascism and she joined forces with other journalists and photographers to cover the conflict. Staunchly political, photography enabled Horna to express her ideals. While her lifelong friend Robert Capa searched for the most sensational front-line shots, Horna was unique in recognizing that the real action was as much off the battlefield as on it. She stayed behind, in the scarred cities of Barcelona and Madrid, to document the devastating effect of the war on ordinary people. The surrealist techniques she had encountered at Pécsi's she employed as a way of portraying the multilayered fallout of war. Her images combine "straight" documentary photography and surrealist narrative, placing her between two major visual languages of the 1930s: photojournalism, which had entered its golden age; and Surrealism, which was gaining international notoriety in its second decade. Horna migrated to Mexico where she formed a new family of friends with the émigré artists Remedios Varo, Benjamin Péret, Emerico 'Chiki' Weisz, Edward James, Leonora Carrington and Frida Kahlo.

Kati Horna's fame has grown since her landmark retrospective at the Jeu de Paume in 2013. Her work has become recognized as an integral part of the Mexican twentieth century avant-garde and is in major private and public collection worldwide.



KATI HORNA

Historia de un Vampiro. Sucedió en Coyoacán, Coyoacán, Ciudad de México, 1962

23.9 x 19.2 cm

Vintage silver gelatin print

Signed in pencil on verso

€ 18,000

Prices exclude VAT include frame



KATI HORNA

Mujer y Mascara, Fotomontaje (Serie) Mexico, 1963
20.5 x 17.1 cm

Unique vintage silver gelatin print from two negatives
Artist estate stamp on verso

€ 15,000

Prices exclude VAT include frame



KATI HORNA

Café de Paris (Serie), Paris, France 1935

19.5 x 22.4 cm

Vintage silver gelatin print

Signed, part titled & dated in pencil on verso

€ 7,000

Prices exclude VAT include frame



KATI HORNA

Mujer y Mascara (Serie) Mexico, 1963

19.4 x 24.5 cm

Vintage silver gelatin print
Artist estate stamp on verso

€ 18,500

Prices exclude VAT include frame

MASAHISA FUKASE

Masahisa Fukase was born in the Nakagawa District, Hokkaido, Japan in 1934. He is renowned for his obsessive, intense and deeply introspective photographs with which he attempted to describe his passionate and sometimes violent life. Perhaps the most widely recognised of his projects is the series titled *The Solitude of Ravens*, which he created over a period of five years following the breakdown of his second marriage. Stark and monochrome, the ravens become a symbol of lost love and unendurable heartbreak, and are deeply autobiographical, with Fukase himself as the real subtext.

The remarkable set of prints on display here *Bukubuku* (Bubbling) are the last series Fukase completed and exhibited before the debilitating fall which left him in a coma for 20 years and later cost him his life. The series is made up of 79 self-portraits made in the bathtub with a waterproof camera and was last shown at "*Shikei (Private View) '92'*" (February 1992), with the prints pinned to the wall in an installation minded trilogy along with *Berobero* (Sucking) and *Hibi* (Fractures). Regarded as Fukase's last great work, *Bukubuku* has been described as 'a whimsical if somewhat morbid game of solitaire that charts new territory for the photographic self-portrait,' a visualisation of madness and death.

The 30 *Bukubuku* prints being shown at Paris Photo are a selection from the complete and only set of 79 vintage works that were acquired directly from the artist's estate. The full set will be exhibited for the first time since "*Shikei (Private View) '92'*" in the Tate Modern show *Performing for the Camera* in February 2016.

Masahisa Fukase's work has been exhibited widely at institutions such as MoMA, New York, Oxford Museum of Modern Art, UK, Fondation Cartier pour l'Art Contemporain, Paris and the Victoria and Albert Museum, London. His work is held in major collections including the Victoria & Albert Museum, London, SFMoMA, USA, The Metropolitan Museum, of Art, New York, and The Getty Museum, Los Angeles. He is also the winner of prizes such as the 2nd Ina Nobuo Award in 1976 for his exhibition "*Karasu*" as well as the Special Award at the 8th Higashikawa Photography Awards in 1992.



MASAHISA FUKASE

Bukubuku, 1991
20.3 x 25.4 cm

30 vintage silver gelatin prints from the complete set of 79 prints

POR



ANGELIKA KRINZINGER

Austrian artist, Angelika Krinsinger explores the human body through abstract studies of the geography of the skin. Her analytical and poetic observations highlight 'universal' physical elements through particular details that also constitute our 'individual' characteristics.

In *Fragments of Reality* 2002, Krinsinger's portraits, *Untitled (Eyenipples)*, consist of three "modules" showing the eye, lip and nipple of a particular man or woman, arranged vertically, one beneath the other. These disrupted portraits achieve a new intriguing, even erotic form, disturbing in its contradiction to traditional beauty. Krinsinger works are evocative of the manifestations of a systematic science-oriented photography from the 19th century, working with the technique of fragmentation within a picture, popular since the Surrealist movement. However, the result is not a scientific one, and reveals instead a poetic intention to provoke the fantasy of the beholder.

Krinzinger reveals for us a very intimate side of her models' 'individuality' whilst at the same time allowing them to remain mysterious. Her mapping and revisualisation of the body contributes interestingly to contemporary discourses surrounding sexuality and the gaze.



ANGELIKA KRINZINGER

Ohne Titel (Eyenipple #13), 2002

42 x 29.7 cm

Edition of 3

Pigment print on Hahnemühle paper
Editioned and signed on frame verso in ink

€ 2,500

Prices exclude VAT include frame



ANGELIKA KRINZINGER

Ohne Titel (Eyenipple #11), 2002

42 x 29.7 cm

Edition of 3

Pigment print on Hahnemühle paper
Editioned and signed on frame verso in ink

€ 2,500

Prices exclude VAT include frame

EAMONN DOYLE

Eamonn Doyle's 'Beckettian' street photographs and portraits of the inhabitants of his native Dublin are a bold new presentation of familiar genres. His timeless characters provide a meditation on the act of photography itself, of fleeting encounters captured, a transient moment immortalized.

Doyle's second series 'ON' which is being debuted at Paris Photo 2015 for the first time, follows a widely acclaimed first titled 'i'; and presents lost, menacing figures stalking across Dublin streetscapes in black and white. The figures are dynamic – muscles taut, heads in mid-turn, bodies in motion and always at odds with their environment. Neither a portrait of a city nor a treatise about its citizens, ON is at once more modest and more passionately involved in its subjects than its predecessor.

"Returning to photography in recent years, I set out to work with what I knew. As a long-term resident of Parnell Street in Dublin's north inner city, there was a wealth of photographic subjects on my doorstep. It's an old working class area, now quite multicultural. At times it's edgy and raw and vibrant, while at others, it seems half-sunk in a weary pathos. This set of photographs came about over a long reflective period in which I was re-reading Beckett." - *Eamonn Doyle*



EAMONN DOYLE

ON-44

135 x 90 cm

Unique

Pigment ink print

Accompanied by a signed edition certificate by the artist

€ 4,500

Prices exclude VAT include frame



EAMONN DOYLE

ON-10

60 x 40 cm

Edition of 7

Pigment ink print

Accompanied by a signed edition certificate by the artist

€ 2,000

Prices exclude VAT include frame



EAMONN DOYLE

ON-01

60 x 40 cm

Edition of 7

Pigment ink print

Accompanied by a signed edition certificate by the artist

€ 2,000

Prices exclude VAT include frame

ISHIUCHI MIYAKO

Ishiuchi Miyako (b.1947) is a celebrated Japanese photographer known for her poignant images confronting trauma in post WWII Japan. She is one of a renowned group of photographers, including Shomei Tomatsu and Daido Moriyama, who confronted their nation's past and the dawning of a new era by using their cameras as tools to express, record and explore what it meant to be Japanese at this pivotal moment in history.

Frida by Ishiuchi (2013) is a photographic record of Mexican artist Frida Kahlo's wardrobe and belongings. Following Kahlo's death in 1954 her husband Diego Riviera began placing her personal effects into the bathroom of their Mexico City house "The Blue House," which later became the Museo Frida Kahlo. When discovered, Ishiuchi was invited to photograph these artifacts, over 300 unseen relics of Kahlo's life. Whilst a departure from previous projects, the work reveals Miyako's continued interest in the traces we leave behind us both as individuals and as a society.

Ishiuchi Miyako represented Japan at the Venice Biennale in 2005. She received the 50th Mainichi Art Award in 2009 and was invited to participate in the Third ICP Triennial in New York. In March 2014 she received the prestigious Hasselblad award, and her solo exhibition titled "Postwar Shadows" is currently showing at the Getty Museum in Los Angeles. Ishiuchi's work is included in the collections of many major institutions such as the Getty Museum, Los Angeles, Tate Modern, London and the Metropolitan Museum of Art, New York.



ISHIUCHI MIYAKO

Frida by Ishiuchi #36, 2012/2015

112.5 x 76 cm

Edition of 10

C-type print

Signed, titled, dated and editioned on verso in pencil

€ 14,000

Prices exclude VAT include frame



ISHIUCHI MIYAKO

Frida by Ishiuchi #50, 2012/2015

47 x 31.5 cm

Edition of 10

C-type print

Signed, titled, dated and editioned on verso in pencil

€ 6,000

Prices exclude VAT include frame



ISHIUCHI MIYAKO

Suidobashi, 1982 [1]
44.5 x 54.8 cm

Signed, titled and dated in pencil on verso
Vintage silver gelatin print

€ 12,000

Prices exclude VAT include frame



ISHIUCHI MIYAKO

Endless Night, 1978-79 [1]

66.8 x 55 cm

Signed, titled and dated in pencil on verso

Vintage silver gelatin print

€ 15,000

Prices exclude VAT include frame



ISHIUCHI MIYAKO

Yokosuka Story #34, 1976-1977

44 x 55.8 cm

Signed, titled and dated by the artist on the recto
Vintage silver gelatin print, mounted to board

€ 14,500

PUNK

Punk today exists as a global phenomenon however, in the 1970s London was seen to epitomise this rebellious subculture. After a brief stint managing the New York Dolls at the end of their career in the US, Englishman Malcolm McLaren returned to London in May 1975. With Vivienne Westwood, he started a clothing store called SEX, which was instrumental in creating the radical punk clothing style. He also began managing The Swankers, who would soon become the Sex Pistols. The Sex Pistols soon created a strong cult following in London. By the end of 1976, Punk was in full swing, many Sex Pistols fans had formed their own bands, including The Clash, Siouxsie and the Banshees, The Adverts, Generation X, The Slits and X-Ray Spex.

The Michael Hoppen Gallery were invited by REX SHUTTERSTOCK to explore their extraordinary archive of press photography and have selected a group of images that capture the energy of Punk in 1970s Britain. Fabulously distressed, the prints have an object quality and an energy that encapsulates the movement.



RAY STEVENSON
Steve Havoc, Siouxsie Sioux, 'Debbie'
30.5 x 23.8 cm
Original press stamp and credits on verso
€ 2,500



RAY STEVENSON
Sex Pistols, 1970s
34.3 x 22.1 cm
Original press stamp and credits on verso
€ 3,000



RAY STEVENSON
Soo Catwoman, 1970s
26.8 x 36.5 cm
Original press stamp and credits on verso
€ 2,500



RAY STEVENSON
Siouxsie Sioux, 1970s
25.5 x 17.5 cm
Original press stamp and credits on verso
€ 3,000

PUNK
Unique silver gelatin prints
Prices exclude VAT include frame



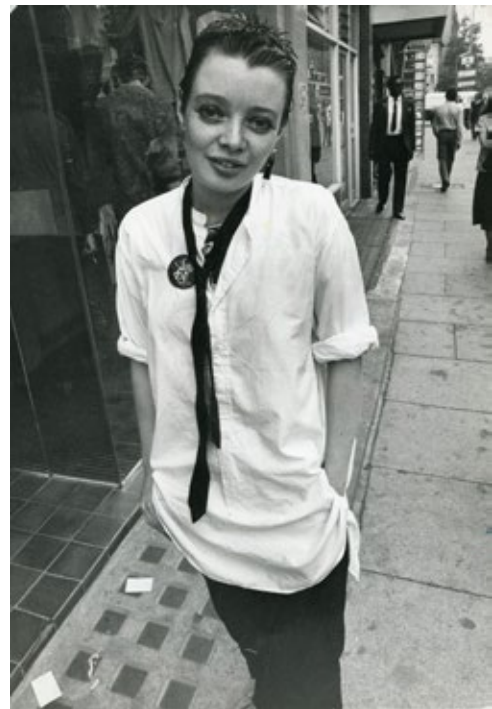
RAY STEVENSON
Soo Catwoman, 1970s
26.6 x 37.7 cm
Original press stamp and credits on verso
€ 2,500



SIPA PRESS
Teenage Punk Rockers, 1970s
20.2 x 30.2 cm
Original press stamp and credits on verso
€ 2,000



RAY STEVENSON
Johnny Rotten, Jordan and Vivienne Westwood, 1970s
17.6 x 25.2 cm
Original press stamp and credits on verso
€ 3,000



PAUL REVERE
Teenager, Punk Rock, 1970s
17.5 x 25.3 cm
Original press stamp and credits on verso
€ 1,500

PUNK

Unique silver gelatin prints

Prices exclude VAT include frame



PETER PRICE
Teenagers, Punk, 1970s
17.5 x 25.3 cm
Original press stamp and credits on verso
€ 1,500



ROBERT LEGON
Jordan, 1977
20.6 x 30.6 cm
Original press stamp and credits on verso
€ 2,200



RAY STEVENSON
Punk, 1970s
25.5 x 36.4 cm
Original press stamp and credits on verso
€ 2,200



REX FEATURES
Punks, 1980s
23.8 x 30.5 cm
Original press stamp and credits on verso
€ 1,500

PUNK
Unique silver gelatin prints
Prices exclude VAT include frame



JONATHAN PLAYER
Punk Rockers, King's Road, 1970s
30.3 x 22.3 cm
Original press stamp and credits on verso
€ 1,500



RAY STEVENSON
Clash, 1970s
20.6 x 30.6 cm
Original press stamp and credits on verso
€ 2,500

PUNK
Unique silver gelatin prints

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