

PACE/MACGILL GALLERY

Eye of the Beholder
Photographs from the Collection of
Richard Avedon

August 30 - September 16, 2006

Front **UNKNOWN PHOTOGRAPHER** (Possibly Edward B.Crichton)
wall *Harlequin*, ca. 1870
albumen print
image and paper, 10 3/8 x 7 1/8 inches
mount, 12 5/8 x 7 3/4 inches

Peter Hujar met Richard Avedon in 1967 through a photographer's master class offered by the New School. The weekly meetings were taught by Avedon and Marvin Israel and were held at Avedon's studio. Visiting speakers included Diane Arbus and Lucas Samaras. The seminar influenced and opened doors for a number of young photographers. Avedon and Hujar remained friends after the workshop ended. Hujar died in 1987, at the age of fifty-three.

1. **PETER HUJAR**
T.C., 1976
gelatin silver print
image, 14 1/2 x 14 1/2 inches
paper, 20 x 16 inches
signed, titled and dated verso in ink

Hujar was raised in the world of small-time grifters and dance-hall girls that Damon Runyon wrote about and Weegee (a favorite) photographed, and he remained attached to such people all his life. *T.C.* was a stripper who would stop in at Hujar's studio, have coffee, and confide her troubles. The conspicuous place of this picture on the walls of Avedon's apartment was a point of great pride to Hujar.

continued...

2. *Edwin Denby, 1975*
gelatin silver print
image, 14 3/4 x 14 3/4 inches
paper, 20 x 16 inches
signed, titled and dated verso in ink

Edwin Denby was a poet best known as a dance critic: the sage-in-residence of the New York City Ballet, and the man for whom Lincoln Kirstein permanently reserved a seat in the ninth row. Denby's *Dancers, Buildings, and People in the Street* is an important work of twentieth-century dance criticism.

3. *Butch and Buster, 1978*
gelatin silver print
image, 14 3/4 x 14 3/4 inches
sheet, 20 x 16 inches
signed verso in ink

Peter Hujar sometimes (but not always) gave titles to his pictures. To a special few of the images he gave affectionate personal nicknames. In *Butch and Buster*, a picture Hujar considered among his finest animal portraits, the nickname became the title.

4. *Ann Wilson, 1975*
gelatin silver print
image, 14 3/4 x 14 3/4 inches
paper, 20 x 16 inches
signed, titled and dated verso in ink

The artist Ann Wilson was a friend of Peter Hujar's from the earliest years of his career. When Hujar made this portrait for his book *Portraits in Life and Death*, Wilson was a particularly visible presence in the downtown scene.

5. *James Waring, 1975*
gelatin silver print
image, 14 1/2 x 14 3/4 inches
paper, 20 x 16 inches
signed, titled and dated verso in ink

The choreographer James Waring was once a big name in the small world of New York's downtown avant-garde--one of the Minimalists who during the late sixties and early seventies worked at the Judson Memorial Church in Greenwich Village. Now almost forgotten, Waring died young of cancer. This portrait was made during the last year of his life.

continued...

6. *Bruce de Sainte Croix*, 1978
gelatin silver print
image, 14 3/4 x 14 3/4 inches
paper, 20 x 16 inches
signed verso in ink

This picture was once mistitled Joe L., probably to keep the sitter's identity anonymous. Yet the real sitter, Bruce de Sainte Croix, a Hujar friend who in 1978 worked for the Merce Cunningham Dance Company, places the erotic sequence that Hujar did of him in 1978 among the high points of his youth. "No other artist," he writes, "has in any medium seen and revealed with greater grace my soul and inner being."

7. *Sydney Faulkner*, 1981
gelatin silver print
image, 14 1/2 x 14 1/2 inches
paper, 20 x 16 inches
signed, titled, dated, and numbered
verso in ink; "938-3-6" written verso in ink

Peter Hujar's art found focus in portraits of the sick, the impaired, and the dying. This interest was never simply documentary. Hujar was invariably searching for aesthetic insight opened by suffering; it was part of the beauty-in-brokenness central to his art. Sydney Faulkner was an actor in Charles Ludlum's Ridiculous Theatrical Company. Hujar made this portrait in the last days of Faulkner's life, as he was dying of cancer.

8. **AUGUST SANDER**
Philosopher (Professor Max Scheler), ca. 1925
gelatin silver print
image and paper, 7 3/4 x 6 1/4 inches
inscribed "Collection Gruber" verso in ink
inscribed "Der Philosoph Schecler (sic)" verso in pencil
Sander's Köln blindstamp lower left recto
Sander's Lichtbildner stamp verso
accompanied by note from Professor L. Fritz Gruber
Avedon Foundation #162.280

This early Sander print was a gift to Avedon in 1975 from the German historian and curator L. Fritz Gruber. The print was accompanied by the following note:

Photograph by AUGUST SANDER; Print made by AUGUST SANDER for GRUBER COLLECTION; now given to RICHARD AVEDON; in ADMIRATION and GRATITUDE; L. Fritz Gruber; Oct. 21, 1975

continued...

Considered the most beautiful woman of her day, the Countess de Castiglione was a special agent for the cause of Italian unification, the mistress of Emperor Napoléon III, and a mysterious recluse notorious for her many love affairs. She collaborated with the photographer Pierre-Louis Pierson to chronicle her natural beauty and extravagant couture, to re-create for posterity the great moments of her public life, and to give expression to her private fantasies.

The eighteen photographs of the Countess in Richard Avedon's collection constitute the most important collection of her portraits in private hands. The prints once belonged to the theater designer and impresario Christian Berard, who purchased them at Galerie Druet in Paris in the 1930s. A passionate admirer of the Countess, Berard mounted the photographs to black album pages and surrounded the images with a handwritten text describing imaginary scenes inspired by her extravagant life.

For much of the information on the following pages we are indebted to the catalogue *La Divine Comtesse: Photographs of the Countess de Castiglione*, published by Yale University Press in association with The Metropolitan Museum of Art, New York (2000).

9. **PIERRE-LOUIS PIERSON**

Drawings related to the photographs of La Comtesse de Castiglione, 1930s
gouache drawings on black album paper
by Christian Berard
paper, 9 1/8 x 14 1/2 inches

10. *Virginie, 1861-67*
albumen print from glass negative
image, 3 7/8 x 5 1/4 inches
mount, 9 1/8 x 14 1/2 inches
photograph mounted to black album paper
by Christian Berard

The Countess entitled this photograph *Virginie* after the heroine of a novel by Jacques-Henri Bernardin de Saint-Pierre (1793). An illustration from this book depicts the discovery of *Virginie's* lifeless body on the beach. The Countess was evidently inspired by this depiction of a chaste maiden who chooses to drown rather than undress before the eyes of the sailor who offers to save her life. This was reportedly one of the Countess's favorite portraits.

continued...

11. *Scherzo di Follia*, 1863-66
albumen print from glass negative
image, 7 5/8 x 5 1/2 inches
mount, 9 1/8 x 14 1/2 inches
photograph mounted to black album paper
by Christian Berard

Though this and only one other early print of *Scherzo di Follia* are believed to exist, the image has become one of the most famous and oft reproduced portraits in the history of photography. The title, which can be translated as "Games of Madness," is taken from Verdi's opera *Un Ballo in Maschera*.

12. *Elvira*, 1861-67
albumen print from glass negative
image, 4 3/8 x 4 7/8 inches
mount, 9 1/8 x 14 1/2 inches
photograph mounted to black album paper
by Christian Berard

Few women of the Countess's day could have exaggerated fashion to this extent without exposing themselves to ridicule. The Countess's extravagance was aided by her position as a foreigner, as well as her belief that she could get away with anything.

13. *Two O'Clock*, 1861-67
albumen print from glass negative
image, 4 5/8 x 5 1/4 inches
mount, 9 1/8 x 14 1/2 inches
photograph mounted to black album paper
by Christian Berard

Two O'Clock, depicting the Countess with hair loose, lying under a coverlet, is one of her more erotically suggestive portraits.

14. *The Eyes*, 1863-66
albumen print from glass negative
image, 6 7/8 x 6 3/4 inches
mount, 9 1/8 x 14 3/8 inches
photograph mounted to black album paper
by Christian Berard

In this celebrated sitting, the Countess attempts to give her eyes a life independent of her body, isolating them with the help of a small oval mirror held at arm's length.

continued...

15. *La Comtesse de Castiglione in an Ermine Cloak*, 1861-67
albumen print from glass negative
image, 4-3/8 x 4 3/4 inches
mount, 9-1/8 x 14-1/2 inches
photograph mounted to black album paper
by Christian Berard

16. *Untitled*, 1863-66
albumen print from glass negative
image, 4 x 4 inches
mount, 9-1/8 x 14 1/2 inches
photograph mounted to black album paper
by Christian Berard

This sitting may be inspired by Jean-Baptiste Greuze's painting *Young Girl Weeping over Her Dead Bird*. In another print, the image is cropped to the picture frame, showing only the head and shoulders of a woman in despair.

17. *One Sunday*, 1861-66
albumen print from glass negative
image, 4 1/2 x 4 5/8 inches
mount, 9 1/8 x 14 1/2 inches
photograph mounted to black album paper
by Christian Berard

The Countess treated social constraints with scornful superiority and took pleasure in ignoring rules and conventions she was convinced did not apply to her. Here dressed in a ball gown and mask, she acts the part of a woman of easy virtue, striking an alluring, seductive pose. The image recalls the adventuresses of the bals de l'Opéra as illustrated by Paul Gavarni or Constantin Guys.

18. *Sculptural Shoulders*, 1861-67
albumen print from glass negative
image, 3 7/8 x 4 3/8 inches
mount, 9 1/8 x 14 1/2 inches
photograph mounted to black album paper
by Christian Berard

continued...

19. **CENTRAL STUDIOS**

*18th Supreme Council Convention, Ladies
Catholic Benevolent Association, Haddon Hall,
Atlantic City, July, 1941*
gelatin silver print mounted to linen
image and paper, 9 x 46 1/2 inches

The attire and general demeanor of the women in this photograph parallel the subjects in Avedon's portrait of *The Generals of the Daughters of the American Revolution, Mayflower Hotel, Washington DC, October 15, 1963.*

20. **AUGUST SANDER**

Farm Girls, ca. 1928
printed by Gerd Sander ca. 1963
for Photokina International Exposition, Cologne
gelatin silver print
image, 19 1/2 x 14 1/2 inches
paper, 19 7/8 x 15 5/8 inches

21. **JACQUES-HENRI LARTIGUE**

Anna la Pradvina, Ave. du Bois de Boulogne, 1911
printed a. 1970
gelatin silver print
image and paper, 10 3/4 x 13 3/4 inches
mount, 11 x 14 inches

Avedon met Lartigue in New York in 1966, and the two photographers became friends. In 1970, Avedon edited *Diary of a Century: Jacques-Henri Lartigue*, still considered an essential reference on Lartigue's life and work.

22. *Simone Roussel--Solo, 1913*

printed 1940s
gelatin silver print
image and paper, 11 7/8 x 15 3/4 inches
artist's stamp verso
titled & dated verso in pencil

23. *Toby, Royan, August 1923*

printed ca. 1970
gelatin silver print sandwiched between plexiglas
image and paper, 12 x 9 1/2 inches
mount, 12 x 9 1/2 inches
inscribed & initialed "pour Dick
souvenir de son ami Jac"

continued...

24. **HENRI CARTIER-BRESSON**
Cordoba, Spain, 1933
gelatin silver print
image and paper, 9 1/8 x 6 1/8 inches
mount, 14 1/8 x 10 1/8 inches
signed & numbered verso on label;
inscribed "vole á Nicolas Nabokoff" verso on label
Avedon collection stamp verso

This and the following three early prints by Cartier-Bresson were a gift to Avedon from the composer Nicolas Nabokov. Nabokov had been a close friend of Cartier-Bresson's in the 1930s.

25. *Mexico City, 1934*
gelatin silver print
image and paper, 7 x 9 7/8 inches
mount, 10 1/8 x 14 1/8 inches
signed & numbered verso on label
inscribed "vole á Nicolas Nabokoff" in ink verso
Avedon collection stamp verso
26. *Havana, Cuba, 1934*
gelatin silver print
image and paper, 6 1/2 x 9 3/4 inches
mount, 10 1/8 x 14 1/8 inches
signed & numbered verso on label
inscribed "vole á Nicolas Nabokoff" on label verso
Avedon collection stamp verso
27. *Untitled, ca. 1934*
gelatin silver print
image and paper, 9 3/4 x 6 5/8 inches
mount, 14 1/8 x 10 1/8 inches
signed verso on label; inscribed on label verso
"vole á Nicolas Nabokoff"
Avedon collection stamp verso
28. **BRASSAÏ**
*A Monastic Brothel, Rue Monsieur-le-Prince,
Quartier Latin, ca. 1931*
printed 1970s
gelatin silver print
image and paper, 11 3/4 x 8 1/4 inches
signed recto in ink
title & other notations verso in pencil;
artist's stamp verso

continued...

29. **UNKNOWN PHOTOGRAPHER**
Mug Shots, 1929
 printed later
 three gelatin silver prints
 each image, 7 1/2 x 11 inches
 each paper, 8 3/8 x 11 3/4 inches
30. **IRVING PENN**
Colette, Paris, 1951
 printed 1950s
 gelatin silver print
 image and paper, 13 1/2 x 13 1/2 inches
 mount, 20 x 15 inches
 signed verso in pencil
 inscribed "for Dick, in friendship, with
 admiration, Irving Penn" verso in artist's hand
31. *Lion (3/4 view), Photographed at Narodni Museum,
 Prague, Czechoslovakia*, 1986
 printed 1986
 selenium toned silver print mounted on board
 image, 19 x 23 3/8 inches
 mount, 22 x 26 inches
 signed verso in pencil
 titled, dated & numbered verso in ink
 annotated verso with ink & pencil
 from an edition of 19
32. *Parisian Bog Mouse*, 1976
 printed March 1976
 platinum palladium print
 image and paper, 11 1/2 x 22 3/8 inches
 signed & titled verso in pencil
 inscribed "for Dick - with love from
 Lisa & Irving" verso in artist's hand
 1/1

In 1975 Richard Avedon saw the exhibition *Irving Penn: Photographs of Cigarettes* at the Museum of Modern Art, New York. Soon after, he purchased fifteen of the prints. Each is numbered as the first print of its edition.

33. *Cigarette No. 118, New York*, 1972
 printed April 1975
 platinum palladium print on Rives paper
 mounted on aluminum
 image, 22 1/2 x 17 3/4 inches
 paper, 25 x 22 1/2 inches
 mount, 26 x 22 inches
 signed, dated & numbered verso in pencil
 annotated verso with ink & pencil
 1/9

continued...

34. *Cigarette No. 53, New York, 1972*
printed April 1974
platinum palladium print on Arches paper
mounted on aluminum
image, 23 x 17 inches
paper, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/12
35. *Cigarette No. 48, New York, 1972*
printed April 1974
platinum palladium print on Arches paper
mounted on aluminum
image, 23 1/2 x 18 inches
paper, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/20
36. *Cigarette No. 37, New York, 1972*
printed June 1975
platinum palladium print on Arches paper
mounted on aluminum
image, 23 x 17 inches
paper, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/70
37. *Cigarette No. 86, New York, 1972*
printed June 1975
platinum palladium print on Rives paper
mounted on aluminum
image, 23 x 18 1/4 inches
paper, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/37

continued...

38. *Cigarette No. 50, New York, 1972*
printed December 1974
platinum palladium print on Rives paper
mounted on aluminum
image, 23 1/2 x 17 3/4 inches
paper, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/38
39. *Cigarette No. 34, New York, 1972*
printed April 1975
platinum palladium print on Rives paper
mounted on aluminum
image, 22 1/2 x 18 inches
paper, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/18
40. *Cigarette No. 123, New York, 1972*
printed April 1974
platinum palladium print on Arches paper
mounted on aluminum
image, 23 x 18 1/2 inches
sheet, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/19
41. *Cigarette No. 69, New York, 1972*
printed March 1975
platinum palladium print on Arches paper
mounted on aluminum
image, 23 x 19 inches
paper, 25 x 22 1/2 inches
mount, 26 x 22 inches
signed, dated & numbered verso in pencil
annotated verso with ink & pencil
1/46

continued...

42. *Cigarette No. 52, New York, 1972*
 printed April 1974
 platinum palladium print on Arches paper
 mounted on aluminum
 image, 23 3/4 x 18 1/2 inches
 paper, 25 x 22 inches
 mount, 26 x 22 inches
 dated & numbered verso in pencil
 annotated verso with ink & pencil
 1/42
43. *Cigarette No. 17, New York, 1972*
 printed April-May 1975
 platinum palladium print on Rives paper
 mounted on aluminum
 image, 23 1/2 x 19 inches
 paper, 25 x 22 1/2 inches
 mount, 26 x 22 inches
 signed, dated & numbered verso in pencil
 annotated verso with ink & pencil
 1/64
44. *Cigarette No. 8, New York, 1972*
 printed May 1974
 platinum palladium print on Rives paper
 mounted on aluminum
 image, 23 x 16 1/2 inches
 paper, 25 x 22 inches
 mount, 26 x 22 inches
 signed verso in pencil
 titled, dated & numbered verso in pencil
 annotated verso with ink & pencil
 1/27
45. **BARON ADOLPHE DE MEYER**
*Portrait of the Marchesa Luisa
 Casati, 1912*
 printed ca. 1940
 gelatin silver print
 image, 14 x 11 inches
 paper, 20 x 16 inches
 signed recto in pencil

The Marchesa Luisa Casati spent much of her life defying convention and luxuriating in extravagance. She kept grand homes in Paris and Venice, was served by servants dressed in gold leaf, and enjoyed strolling in her gardens wearing only furs, with her pet cheetahs in attendance.

continued...

46. **NADAR (GASPARD FÉLIX TOURNACHON)**

Ernestine, 1854-55

salted paper print from glass negative

image, 9 3/4 x 6 3/4 inches

paper, 9 3/4 x 6 3/4 inches

The subject of this portrait is Ernestine-Constance Lefèvre Tournachon, the eighteen-year-old wife of the photographer. At the time this photograph was made Nadar was twice her age and already famous. The disarming psychological tone of Nadar's portrait is echoed in Avedon's own 1975 portrait of his wife, Evelyn. Whether Avedon acquired the Nadar before or after he made his portrait of Evelyn is unknown.

47. **JULIA MARGARET CAMERON**

Stella, 1867

albumen print from a collodion negative

image, 11 1/4 x 9 inches

mount, 14 x 9 5/8 inches

inscribed "No. 2" recto in ink

Julia Prinsep Jackson was the niece and godchild of Julia Margaret Cameron and became one of her favorite models. She was the mother of the painter Vanessa Bell and the writer Virginia Woolf. Cameron entitled this ghostly image *Stella*, after *Astrophel and Stella*, a sequence of 108 sonnets and 11 songs by Sir Philip Sidney, published in 1591.

48. *Portrait of a Woman (Christina*

Fraser-Tytler), ca. 1868

albumen print from a collodion negative

image, 10 1/2 x 8 3/4 inches

mount, 12 1/2 x 11 inches

signed in ink lower right recto;

annotated "from Life" written lower left recto

Cameron's female models were for the most part young and beautiful and were from a variety of backgrounds: ladies, servants, intimate friends, and acquaintances. Christina Catherine Fraser-Tytler was one of four sisters who modeled for Cameron. The sisters were daughters of Charles Edward Fraser-Tytler, a Scottish landowner and former Indian civil servant.

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49. **DIANE ARBUS**

A Box of Ten / "Eleven" Photographs, 1971
portfolio of eleven vintage silver prints in a
plexiglas box designed by Marvin Israel
image, approximately 15 x 15 inches
paper, 20 x 16 inches
each print signed and numbered by Diane Arbus
recto in image
each print titled verso by Arbus with titled
interleaving sheets in Arbus's hand
1/50

Richard Avedon purchased *A Box of Ten Photographs* from
Diane Arbus in 1971. His portfolio is numbered 1/50. On the
handwritten cover sheet, Arbus crossed out the word *ten* and
replaced it with *eleven**, followed by the footnote
**especially for RA*. The eleventh photograph is inscribed *At
a Halloween party for mentally retarded women, a lady in a
wheelchair, masked, 1969*.

50. **HELMUT NEWTON**

In a Garden near Rome, 1977
gelatin silver print
image, 17 1/4 x 11 7/8 inches
paper, 19 5/8 x 15 7/8 inches
signed, titled & dated verso in ink
artist's stamp verso

51. **WILLIAM KLEIN**

Maguy Marin and Dancers, Paris, 1989
printed 1990
gelatin silver print
image, 12 1/4 x 18 1/8 inches
paper, 15 3/4 x 20 inches
signed, titled & dated verso in pencil

52. **HIRO**

Game Fowl, Maryland, 1988
gelatin silver print
image and paper, 26 1/8 x 43 inches
signed & numbered verso in pencil
title & date stamped verso

53. **AMY ARBUS**

The Skeptic, 1994
gelatin silver print
image, 13 x 8 7/8 inches
paper, 14 x 11 inches
signed, titled & numbered verso in ink
artist's stamp verso
"Jacob" written verso in ink
1/75

continued...

54. **DIANA MICHENER**
Untitled, 1981
gelatin silver print
image, 14 x 14 inches
paper, 16 3/8 x 16 inches
signed verso
55. **NEIL SELKIRK**
Dog on a Farm in New Jersey, 1976
printed ca. 1980
gelatin silver print on Azo paper
image, 18 1/4 x 18 1/2 inches
paper, 23 3/4 x 20 inches
signed & numbered verso in pencil
3/30
56. **EADWEARD MUYBRIDGE**
Buffalo Walking, 1887
collotype
image, 7 1/2 x 15 3/4 inches
paper, 19 x 24 inches
57. *"Clinton" Canterng, Bareback; Rider Nude*, 1887
collotype
image, 8 7/8 x 13 1/4 inches
paper, 18 1/2 x 23 5/8 inches
58. **DAVID SEYMOUR ("CHIM")**
*Richard Avedon & Fred Astaire on Set
of Funny Face, Paris*, 1956
printed ca. 1970
gelatin silver print
image, 22 7/8 x 15 3/8 inches
paper, 23 1/2 x 15 7/8 inches
mount, 23 1/2 x 15 7/8 inches
inscribed by Avedon "on set of Funny Face by David
Seymour" & "Shim" verso in pencil
inscribed "printed by Igor Bakht" verso in pencil

Funny Face, the 1957 film classic starring Fred Astaire and Audrey Hepburn, was based on the life of a fictional photographer named Dick Avery. Avedon served as the film's visual consultant.