

# GALERIE KARSTEN GREVE



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STAND A14 | 10-13 November 2022  
Grand Palais Éphémère

On the occasion of the twenty-fifth anniversary of Paris Photo, Galerie Karsten Greve is happy to present “*PARIS*”, a project that brings together Edward Steichen, Eugène Atget, Brassai and Herbert List. These four photographers captured the essence of the City of Light between 1900 and 1950 — artistic effervescence, historical grandeur and, last but not least, Paris’ perpetually dreamlike atmosphere — paying tribute to the capital of the arts and its great artists.

In 1908, ten years after the controversial reception of his *Monument to Balzac*, Auguste Rodin launched a major photographic campaign to document his work and restore its image in the eyes of the public. To that end, he called on his friend Edward Steichen (1879, Bivange – 1973, Redding), a young artist and photographer who admired the sculptor’s work. However, Steichen did not merely carry out the work commissioned, he reflected deeply on the vision for that work, leading to intense, complex lab work. Rodin suggested that he photograph the cast of his Balzac in the moonlight to soften the hard, chalky appearance of the plaster, as shown by the photo presented at Paris Photo 2022 – *Balzac by Rodin, 2 AM, Meudon, September 1908*, from the collection of filmmaker Claude Berri.

Excited by the possibilities thus offered to him, Steichen shared his enthusiasm for the project with Alfred Stieglitz: “*photographed and painted Rodin’s Balzac, which he had taken outside, and I did all that in the moonlight — taking two whole nights from sunrise to sunset — it was fabulous*”. He experimented with the possibilities offered by photography, combining different development techniques or types of print to achieve the nocturnal effect he wanted. He notably used colour toning to enhance the sensation of moonlight. “*The moonlit nights surging, white and as though phosphorescent, from the lake of shadow spread across the ground, he held towards the bright zone his night bird’s mask like a being from the occult world bound to return. He looked like the astral double of the immortal author, made perceptible to profane eyes. He stirred in the soul those shivers that the spectre of Hamlet’s father elicited when he appeared on the cliff at Elsinore*”, wrote Judith Cladel, first biographer of Auguste Rodin, in reference to Steichen’s photographs.

The result was decisive for Steichen’s career, one of the heights of pictorialist photography. Faced with the final result, Rodin enthused: “*It’s Christ in the desert. Your photographs will make the world understand my Balzac*”. Today, the survival of Rodin’s *Balzac* is mainly due to Edward Steichen’s photographs, between symbolism and pictorialism. The rare prints of the series can be found in the collections of the most famed museums such as the Met and the Museum of Modern Art (MoMA) in New York and the Musée Rodin and Musée d’Orsay in Paris.

*“It was not only the statue of a man; it was the true incarnation of a tribute to the genius. It was like a mountain coming to life. It kindled my desire to go to Paris where artists of Rodin’s calibre lived and worked.”*

Edward Steichen, *A life in photography*, 1963

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## EDWARD STEICHEN

*Balzac by Rodin, 2 am, Meudon, September 1908*

1908

Platinotype / Platinum print

31,9 x 29 cm / 12 1/2 x 11 3/8 in

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

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At the turn of the twentieth century, there was a dawning, general awareness of the value of Paris' urban heritage, particularly with the establishment of the Commission du Vieux Paris ("Old Paris Commission" - 1897-1898). At that time, Eugène Atget (1857, Libourne – 1927, Paris) was photographing streets, façades, the banks of the Seine and parks. These rare photographs are representative of his most beautiful series. Exhibited at Paris Photo 2022, these works are from Berenice Abbott's prestigious collection, bequeathed to the Museum of Modern Art (MoMA) in New York in 1968.

The works of Brassai (1899, Brasov – 1984, Beaulieu-sur-Mer) from the iconic "Graffiti" series, also on display, are from Claude Berri's collection. Brassai, né Gyula Halász, unveiled another facet of Paris, taking an interest in the capital's working-class and remote neighbourhoods. As a nocturnal flâneur, he documented the marks and scrapes left on surfaces in the way of an urban palimpsest.

A model and muse for many photographers and passionate about photography herself, Rossy de Palma, guest of honour of Paris Photo 2022, has selected 25 works that visitors will be able to view at the stands in the galleries, one of which is *Graffiti de la Série VIII, La Magie* ("Graffiti - Series VIII: Magic"), a silver print from 1950, to discover at our stand, A14.

A keen traveller, Herbert List (1903, Hamburg – 1975, Munich) was as fascinated as his predecessors by the identity of the City of Light. Following in the footsteps of Atget, Steichen and Brassai, he aspired to capture the essence of a Paris that was vanishing — deserted streets, shopfronts with closed shutters, silent façades, scattered lights and interiors that are muted, yet brimming with confessions. His encounters with the most prominent figures of the artistic scene of early twentieth-century Paris — Colette, Pablo Picasso, Jean Cocteau, Joan Miró, Georges Bracque, Marc Chagall, etc. — led to sensitive portraits of the artists in the privacy of their workshops.

Imbued with poetry, the "PARIS" project gathers photographs that complete one another and exhale a timeless atmosphere inherent to the French capital. "To scrutinise Paris is to become dizzy. There is nothing more whimsical, nothing more tragic, nothing more superb", wrote Victor Hugo in 1867.

Born in 1946, Karsten Greve studied in Cologne, Lausanne and Geneva. In 1973, he opened the first gallery to bear his name in Cologne, with an exhibition dedicated to Yves Klein. Karsten Greve then opened galleries in Paris, in an elegant mansion in Le Marais, in 1989 and in St. Moritz, Switzerland, in 1999.

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**Eugène Atget**

*Saint-Cloud*

1906

Tirage argentique albuminé / Albumenic silver print

24 x 18 cm / 9 1/2 x 7 in

Cadre / Frame: 39 x 34 cm

EA/F 11

**Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz**



**Eugène Atget**

*Poupées, 63 rue de Sèvres*

1910 - 1911

Epreuve d'après négatif sur verre au gélatino-bromure d'argent /  
Gelatin silver printing-out-paper print

24 x 18 cm / 9 1/2 x 7 in

Cadre / Frame : 39 x 34 cm

EA/F 14

**Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz**



**Eugène Atget**

*La Samaritaine, Pont Neuf*

1911

Tirage argentique albuminé mat / Mat albumenic silver print

24 x 18 cm / 9 1/2 x 7 in

Cadre / Frame : 39 x 34 cm

EA/F 16

**Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz**

# GALERIE KARSTEN GREVE



## **BRASSAÏ**

*Graffiti de la Série VIII, La Magie*

1941

Tirage argentique / Gelatin silver print

29.3 x 21.5 cm / 11 1/2 x 8 1/2 in

Cadre / Frame : 31.3 x 23.5 x 3.5 cm

Estampillé au verso / Verso stamped: BRASSAÏ 81, RUE DU FAUBg St

B/F 37

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



## **BRASSAÏ**

*Graffiti de la Série VIII, La Magie*

1950

Tirage argentique / Gelatin silver print

29.9 x 23.8 cm / 11 3/4 x 9 1/3 in

Cadre / Frame : 32 x 26 x 3.5 cm

B/F 39

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



## **Herbert List**

*At the Seine River, Paris, France*

1936

Tirage gelatino-argentique vintage / Vintage gelatin silver print

ID : B

17,7 x 29,3 cm

HLi/ F 336

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

© Estate Herbert List



## **Herbert List**

*Jardin des Tuileries with view on the rue de Rivoli at night, Paris, France*

1936

Tirage gelatino-argentique vintage / Vintage gelatin silver print

ID : B

30,0 x 23,7 cm

HLi / F 354

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

© Estate Herbert List

# GALERIE KARSTEN GREVE

## CURRENTLY ON VIEW

### Paris

Mimmo Jodice

*ATTESA*

05.11.2022 – 07.01.2023

John Chamberlain

*Sculpture*

20.10.2022 – 07.01.2023

### Cologne

Gideon Rubin

*Looking Away*

02.09 – 12.11.2022

### St. Moritz

Thomas Brummett

*This Shimmering World*

01.10 – 10.12.2022

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PARIS

MIMMO JODICE

*ATTESA*

05.11.2022 – 07.01.2023

Galerie Karsten Greve is pleased to present *ATTESA*, a solo show by the Italian photographer Mimmo Jodice, which unveils twenty photographs from his last project, *Attesa* (waiting). This selection is completed by fifteen prints from the *Natura* (nature) project.



Mimmo Jodice

*Attesa, Opera n. 1*

2000

Tirage au charbon sur papier coton / Carbon print on cotton paper

100 x 100 cm

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

© Studio Mimmo Jodice, Naples

# GALERIE KARSTEN GREVE



For all requests concerning the exhibition or the visuals, please contact:  
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