

FRED HERZOG • SABINE WEISS

MIRROR CITY

OPENING ON JUNE 7 FROM 6 TO 9 PM
EXHIBITION FROM JUNE 8 TO JULY 28, 2018

From Wednesday to Saturday, 2-7 pm and by appointment



©Sabine Weiss / Courtesy Les Douches la Galerie, Paris

Sabine Weiss and Fred Herzog never tire of patiently, carefully strolling through cities. For it is urban landscapes, which they help us to see and feel, that best reflect their world, their obsessions, their commitments.

Beginning this 20th June, the Centre Georges Pompidou will host an exhibit on Sabine Weiss, and to add our contribution, we've brought together her images and those of Fred Herzog, who chose colour as the best way to express his identity.

Contact:

Françoise Morin

01 78 94 03 00

contact@lesdoucheslagalerie.com

Les Douches la Galerie

5, rue Legouvé 75010 Paris

lesdoucheslagalerie.co

MIRROR CITY

Sabine Weiss and Fred Herzog? Why bring together these two photographers? They belong to the same generation that came to photography in an effort to return to the real and to the human after the experimentation of the 1920s and the horrors of World War Two, but that seems hardly enough of a justification. A much stronger connection is that they have both made the city the center of their works, which belong to two different traditions, one European, the other North-American. *Mirror City* puts them face to face, inviting a comparison of the reflections they offer of post-war urban reality.

Born in Switzerland in 1924, Sabine Weiss settled in Paris in 1946, where she soon became one of the reporter-illustrators, or “dilettante photographers”, to use Willy Ronis’ term, who benefited from the rise of the press, engaging in reportage as well as fashion and advertising. During the 1950s – the period covered by this exhibit – Weiss engaged in personal projects, which she kept up through the middle of the following decade and eventually returned to. At the time, she looked closely at Paris, its streets, the vacant lots around the city, the men, women and children who filled it, or who tried to live there, those “lost souls” whom she liked to photograph, similarly to Robert Doisneau and Izis.

Her humanist photography privileged empathy over social critique, but still aimed to bear witness. Her images are simple and effective, their classical composition rebuffing avant-garde contributions such as close-ups and tilted or off-center points of view. They emphasize atmosphere, all while being carried, in Weiss’ own words in *Intimes convictions*¹, by ‘an intuition about what is *the moment*’. She goes further, when discussing *L’Audace* (1950), which shows an enterprising boy and a young girl pinned down on the grass, ‘Even if we do not consciously register the little girl there running behind the lovers, we *know* that she is passing’.

Fred Herzog’s gaze turned more toward the United States than the Europe he came from. Born in Germany in 1930, he emigrated to Canada and settled in Vancouver in 1953. A medical photographer by profession, he dedicated a part of his free time to photographing his adopted hometown. His work is firmly in line with New York street photography, and the North American interest in vernacular or popular visual culture, as evidenced by the exhibit’s neon signs, posters and comics. His approach is as realist as the books of Gustave Flaubert and John Dos Passos that inspired it, and his preferred tool to achieve this realism is colour.

Herzog made his first colour photographs as early as 1953, before moving exclusively to colour four years later. At a time when the use of colour was the exclusive domain of amateur or commercial photographers, Herzog was one of the first – long before William Eggleston, Stephen Shore and others – to use it on the street for artistic reasons. Weiss also dabbled in colour, but only to satisfy certain commissions. For her personal work, she always chose black and white. In *Intimes convictions*, she explains that with black and white, ‘one’s mind is freer to dig deeper into the anecdotal, to go beyond it to reach a purer abstraction’.

In some sense, Herzog was trying to achieve the reverse effect by producing a detailed image that adheres to reality. He pragmatically adds that colour helps blend the figure into the background and makes it easier to read the image². His balanced compositions confirm this priority of clarity and readability. Jeff Wall, another Vancouver artist, underscores Herzog’s gentle affection³. In fact, Herzog’s work contrasts sharply with the practice of his American contemporaries, such as Garry Winogrand, who reproduced jerky, brutal street scenes.

In contrast to his contemporaries’ style of photography that makes everything striking, the subjects of Herzog’s images sometimes seem miniscule, or even absent. For example, why in *Hasting & Seymour* (1959), does he photograph the woman and the little girl from the back as they prepare to cross the street?

¹ Sabine Weiss, *Intimes convictions*, Contrejour, 1989.

² Grant Arnold, ‘An Interview with Fred Herzog’, in *Fred Herzog. Vancouver Photographs*, Vancouver Art Gallery/ Douglas & McIntyre, 2007.

³ Jeff Wall, ‘Vancouver Appearing and Not Appearing in Fred Herzog’s Photographs’, in *Fred Herzog. Photographs*, Douglas & McIntyre, 2011.

The answers seems obvious: for the former's red skirt and the latter's green, red and blue clothes. Herzog was so taken by this chromatic relation that he produced another view centered on the two women's legs.

In short, what is striking in Herzog's photos is less the city itself as photography and its possibilities. And the same goes for Weiss too. But whereas Herzog photographs photography's ability to document reality as it presents itself to him, in all its visual complexity and richness of colour, Weiss underscores its power to transform, to reduce reality to a contrast, as borne out in the numerous effects of back-lighting and night views on display in the exhibit. Light is the subject of these images, and the camera's unique ability to capture it, to capture light, which for her is 'a source of magic, of enchantment, of some inexplicable quality of the photo'.

One thing is certain: with Sabine Weiss and Fred Herzog, the city lends its mirror to photography.

Étienne Hatt

MIRROR CITY

SELECTION OF WORKS

Sabine Weiss

New York, 1955

Gelatin silver print, printed later

Signed by the artist

© Sabine Weiss

Courtesy Les Douches la Galerie, Paris



Sabine Weiss

2 CV sous la pluie, 1957

Gelatin silver print, printed later

Signed by the artist

© Sabine Weiss

Courtesy Les Douches la Galerie, Paris



Sabine Weiss

Paris, 1955

Gelatin silver print, printed later

Signed by the artist

© Sabine Weiss

Courtesy Les Douches la Galerie, Paris



Sabine Weiss

Gare Saint-Lazare, 1949

Gelatin silver print, printed later

Signed by the artist

© Sabine Weiss

Courtesy Les Douches la Galerie, Paris



Fred Herzog

Hastings & Seymour, 1961

Archival Pigment print

Signed, numbered and dated by the artist

© Fred Herzog

Courtesy Les Douches la Galerie, Paris



Fred Herzog

Magazine Man, 1959

Archival Pigment print

Signed, numbered and dated by the artist

© Fred Herzog

Courtesy Les Douches la Galerie, Paris



Fred Herzog

Crossing Powell, 1984

Archival Pigment print

Papier : 45 x 27 cm

Exemplaire N° 12/20

Signed, numbered and dated by the artist

© Fred Herzog

Courtesy Les Douches la Galerie, Paris



Fred Herzog

Old Man, Main Street, 1959

Archival Pigment print

Signed, numbered and dated by the artist

© Fred Herzog

Courtesy Les Douches la Galerie, Paris



FRED HERZOG

Born in 1930 in Stuttgart, Germany

Lives in Vancouver, BC

EXPOSITIONS PERSONNELLES

- 2017 *Fred Herzog: Selections from Modern Color*, Vancouver, BC
Fred Herzog: Shadowlands, Audain Art Museum, Whistler, BC
- 2016 *Fred Herzog: Water's Edge*, Equinox Gallery, Vancouver, BC
- 2013 *Fred Herzog: Liquid Foods*, Equinox Gallery, Vancouver, BC
Fred Herzog at Paris Photo LA, Paramount Pictures Studios, Los Angeles, CA
Fred Herzog, TrepanierBaer Gallery, Calgary, AB
Fred Herzog: Vancouver, Glenbow Museum, Calgary, AB
- 2012 *Fred Herzog: In Colour*, Laurence Miller Gallery, New York, NY
Fred Herzog: A Retrospective, Equinox Gallery, Vancouver, BC
- 2011 *Reading Pictures*, Equinox Gallery, Vancouver, BC
Fred Herzog: Vancouver, MOCCA, Toronto, ON; National Gallery of Canada, Ottawa, ON
- 2010 *Fred Herzog: Photographs*, C/O Berlin, Germany
Whispers and Shadows, Laurence Miller Gallery, New York, NY
Fred Herzog: Colour Photographs, TrepanierBaer Gallery, Calgary, AB
- 2009 *Fred Herzog: Locations*, Equinox Gallery, Vancouver, BC
- 2008 *Fred Herzog: Colour Photographs*, Equinox Gallery, Vancouver, BC
Fred Herzog: Vancouver Colour, Laurence Miller Gallery, New York, NY
Fred Herzog: Vancouver, Canadian Cultural Centre, Paris, France
Fred Herzog, La Galerie du Château d'Eau, Toulouse, France
- 2007 *Fred Herzog: Colour Photographs 1950s-1960s*, Equinox Gallery, Vancouver, BC
Fred Herzog: Vancouver Photographs, Vancouver Art Gallery, Vancouver, BC
- 1994 *Cibachromes of Vancouver*, Graham Milne Gallery, Vancouver, BC
- 1972 *Fred Herzog*, Mind's Eye Gallery, Vancouver, BC

EXPOSITIONS COLLECTIVES

- 2015 *Pictured Windows: Storefront Photographs From the Past 100 Years*, Equinox Gallery, Vancouver, BC
Eyes Wide Open! 100 Years of Leica Photography, Haus der Photographie, Hamburg, Germany (traveling to the Fotografie Forum Frankfurt, Frankfurt, Germany; C/O Berlin, Berlin, Germany; WestLicht, Vienna, Austria; and Kunstfoyer, Munich, Germany)
Paris Photo LA, Paramount Pictures Studios, Los Angeles, CA (Laurence Miller Gallery) Paris Photo LA, Paramount Pictures Studios, Los Angeles, CA (Equinox Gallery)
- 2014 Paris Photo LA, Paramount Pictures Studios, Los Angeles, CA (Equinox Gallery)
- 2013 *Auto-Motive: World From the Windshield*, Oakville Galleries, Oakville, ON
Cartier-Bresson: A Question of Colour, Somerset House, UK
- 2010 *Position as Desired/Exploring African Canadian Identity: Photographs from the Wedge Collection*, Royal Ontario Museum, Toronto, ON
Snow, Equinox Gallery, Vancouver, BC

- 2009 *25th Anniversary*, Laurence Miller Gallery, New York, NY
- 2003 *Unfinished Business, Street Photography in Vancouver between 1955 and 1986*, Presentation House Gallery, North Vancouver, BC.
- 2001 *Vancouver Collects*, Vancouver Art Gallery, Vancouver, BC
- 1994 *The Just Past of Photography*, Presentation House Gallery, North Vancouver, BC
New Cibachromes, Photobase Gallery, Vancouver, BC
- 1993 *12 Large Cibachromes*, J.J. Herman Gallery
- 1986 *In Transition: Postwar Photograph in Vancouver*, Presentation House Gallery, North Vancouver, BC (Curated by Helga Pakaasar)
- 1971 *Silkscreen Prints*, Vancouver Art Gallery, Vancouver, BC
- 1970 *Extensions*, UBC Art Gallery, Vancouver, BC. Subsequently shown at the National Gallery of Canada, Ottawa and travelled across the country under the auspices of the National Gallery
- 1967 *Vancouver Between the Eyes*, Vancouver Art Gallery, Vancouver, BC

PRIX

- 2014 Audain Award for Lifetime Achievement in the Visual Arts 2010: Honorary Doctorate, Emily Carr University
- 2009 City of Vancouver Heritage Award

SABINE WEISS

- 1924 Sabine Weiss born Weber, was born the 23rd July in Saint-Gingolph, Switzerland
- 1936 When she was twelve she bought her first camera with the savings of her pocket money
- 1942 Starts studying photography at the renamed Atelier Boissonnas in Geneva
- 1945 She graduated and opens her own studio at Geneva
- 1946 Moves to Paris and becomes assistant of fashion photographer Willy Maywald until 1950
- 1950 She married the American artist Hugh Weiss. Together they were going to be among the friends of Cocteau, Utrillo and Rouault. Also they become close friends with Jacques-Henri Lartigue. She had several commissioned work and photographed many artists, musicians and writers
- 1952 At *Vogue Magazine* Robert Doisneau discover her pictures and offers her to join the Agence Rapho where he already works. The same year she signed for a nine years contract with Vogue as a fashion and documentary photographer. Works as a free lance photographer for many American and Europeans magazines such as *Match*, *Life*, *Time*, *Newsweek*, *Town And Country*, *Fortune*, *Holiday*, *European Travel And Life*, *Esquire*
- 1954 Exhibitions in USA at the Art Institute of Chicago, Walker Art Center of Minneapolis, Bard College, Limelight Gallery of New York, and at the Nebraska Art Center of Lincoln
- 1955 Edward Steichen choose three of her pictures for the milestone exhibition of photography « The Family of Man », first presented at the MoMA and the become a traveling exhibition
- 1961 She starts to survey the world sharing her time between the commissioned work and her personal work
- 1987 Recognized with the order of Chevalier des Arts et des Lettres
- 1999 Recognized with the order of Officier des Arts et des Lettres
- 2010 Recognized with the order of Ordre national du Mérite

EXHIBITIONS (SELECTION)

- 2017 *Sabine Weiss: intimate memory*, Stephen Daiter Gallery, Chicago
Remembrances of things past, Holden Luntz Gallery, Palm Beach
Vagabondages : Sabine Weiss, Marc Riboud, Edouard Boubat & Jacques Henri Lartigues, Le Voleur d'images, Paris
Festival Chroniques Nomades, Auxerre
- 2016 *The Humanist Vision*, Holden Luntz Gallery, Floride
Ils jouent... je m'en amuse, Biennale internationale de l'image, Nancy
Jeu de Paume, Château de Tours, Tours
Le monde de Sabine Weiss, Les Douches la Galerie, Paris
- 2015 Paris Photo, Stand Les Douches la Galerie, Paris
Les hommes et leurs croyances, 12^{ème} festival photographique de Saint Benoit, Vienne
En passant, Mois de la Photo en Nièvre, Palais Ducale, Nevers
En passant, 47^{ème} salon d'Art Photographique à Sarlat
Médiathèque François Mitterrand, Argentan
En passant, Festival de la photographie à Dax
La Nuit des images, Musée de l'Elysée, Lausanne
L'âme révélée, Festival photographique de Moncoutant
New York, Les Douches la Galerie, Paris
Regards de femmes, Galerie HEGOA, Paris
- 2014 *Chère Sabine*, Salon de la Photo, Paris
Portraits d'artistes, Galerie Patrick Cramer, Genève
Photobastei, Zurich
Portugal, 1954, Festival de la Photo de mer, Vannes
L'amour pour la vie, Espace Citroën Experience Center, Creative Galerie, Sao Paulo
L'amour pour la vie, Centro Cultural Correios, Rio de Janeiro
- 2013 *Des Enfants*, Fondation Carzou, Manosque
L'âme révélée, La Teinturerie, Trans'Arts Photo, Cogolin
Sabine Weiss, Photographies, Médiathèque Valais, Martigny
- 2012 *Le Geste*, Galerie Guillaume, Paris

- Tajiri*, Museum Het Valkhof, Hollande
- 2011 *Toujours en mouvement !*, Galerie Guillaume, Paris
Des Enfants, Galerie Saint Ravy, Montpellier
Photographies des années 50, Musée Aachen, Aix-la-Chapelle
Reflets, Galerie la Nivelle, Saint Jean de Luz
- 2010 *Sabine Weiss*, Berck, France
Intimes Convictions, Joinville, France
Rétrospective fond culturel Katherina, Moscou
- 2009 *Les Enfants*, Musée des Arts, Thonon
Intimes Convictions, Galerie Le Garage, Orléans
Photos 1949-2009, Galerie Quintessence, Utrecht
- 2008 *Un demi-siècle de photographies*, Maison Européenne de la Photographie, Paris
L'année 1986 dans le département, Musée MAC/VAL, Vitry
Mode au Printemps années 50, Espace Van Gogh, Arles
Portraits d'artistes, Galerie Hutter, Bâle
- 2007 *Sabine Weiss*, Heerlern, Espace ABP, Hollande
L'Inde, Palais de la Culture, Puteaux
- 2006 Musée d'Art Moderne de la ville de Paris
Les années 50, Galerie Caméra Obscura, Paris
Portraits d'artistes, Zamora, Espagne
Birmanie, Galerie Alternance, Arras
- 2005 Galerie Assolibri, Florence, Italie
Les Hommes et leurs croyances, Montauban
- 2004 *Chroniques Nomades*, Rétrospectives, Honfleur
- 2003 *Portraits d'artistes*, Espace 1789, Saint Ouen
Des Enfants, Festival Focal, Coudekerque Branche, France
- 2002 *Les années 50*, Klotz-Simon Gallery, New York
Portraits d'artistes, Galerie Solstices, Lille
- 2001 Rétrospective – Villa Aurélienne, Fréjus, France
- 2000 *Poussettes, charrettes et roulettes*, Maison de la Photographie, Bièvres
Katomah, New York, USA
Portraits d'artistes, Galerie Lefort Openo, Paris
- 1998 *Les Hommes et leurs croyances*, Maison Descartes, Amsterdam
En passant, Cherbourg, France
- 1997 Kizoku, Tokyo, Japon
- 1996 *Lumière et Tendresse*, Maison Européenne de la photographie, Paris
Regard intime, Montalcino, Italie
- 1995 *Île de la Réunion*, Nice, France
La Bulgarie, Maison des Photographes, Plovdiv, Bulgarie
Les Femmes, Musée Omar Rayo, Roldanillo, Colombie
- 1994 *La Bulgarie*, Musée Cyrille et Méthode, Sofia, Bulgarie
- 1993 Bibliothèque Publique, Port Washington, New York
Nous, Galerie du Centre, Paris
Howard Greenberg Gallery, New York
- 1992 Festival de l'Image, Le Mans, France
- 1989 Vision Gallery, San Francisco, California
Fondation Nationale de la Photographie, Lyon
- 1987 Musée d'Art Contemporain, Dunkerque, France
Musée de l'Elysée, Lausanne, Suisse
- 1985 *Sabine Weiss*, Amsterdam, Pays-Bas
Les Enfants, Galeries Fnac, France et Belgique
- 1984 Festival d'Avoriaz, Avoriaz, France
Galerie Contretype, Bruxelles, Belgique
- 1982 Catskill Center, New York, USA

- Fondation Nationale de la Photographie, Lyon
- 1981** Musée Nicéphore Niepce, Châlon sur Saône, France
Musée de la Photographie, Oslo, Norvège
- 1980** Galerie Viviane Esders, Paris, France
Les Enfants, Galeries Fnac, France et Belgique
- 1978** Exposition itinérante organisée par l'ACMAE
Centre Culturel, Chatillon, France
- 1955** *Family of Man*, MoMa, New York, USA
- 1954** Limelight Gallery, New York, USA
Nebraska Art Center, Lincoln, USA
Bard College, New York, USA
The Walker Art Institute, Minneapolis, USA
The Art Institute of Chicago, Chicago, USA