

PHOTO LONDON

PHOTO LONDON 2018

Gian Paolo Barbieri

Greg Gorman

Giuseppe Mastromatteo

Press Review

29 ARTS IN PROGRESS gallery

HUNGER

18 Maggio 2018

Portraiture is one of the oldest forms of art we have: from the Stone Age engravings to selfies, it's how we present ourselves and make sure we last the test of time. But, of course, there are some portraits more worthy than others, and Photo London has gathered together some of the most iconic in history. From Audrey Hepburn by Gian Paolo Barbieri in Valentino, to Jean-Michel Basquiat by Richard Corman in L'Uomo Vogue, they are instantly recognisable and utterly memorable. And with 111 galleries from all around the world showing in Somerset House this weekend, there's something for everyone, and something *of* everyone.

Whether it be notorious celebrities, Oscar-winning actors, groundbreaking politicians, shocking supermodels, there's an icon for everyone. With captivating works from Terry O'Neill, mesmerising pieces from Guy Bourdin, and colour popping portraits from William Klein, it's not to be missed. Scroll down through our picks to see what's in store, and click through the gallery for even more.



CELEBRATING PHOTOGRAPHY'S MOST ICONIC PORTRAITS OVER TIME

words Kitty Robson

images Courtesy of Photo London

main image Richard Corman, Jean Michel Basquiat for L'Uomo Vogue, 1984, Courtesy Peter Fetterman Gallery

Image 4 of 6



Gian Paolo Barbieri, Audrey Hepburn, Valentino, Roma, 1969, Courtesy 29 ARTS IN PROGRESS gallery



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Audrey Hepburn Meets Debbie Harry at Photo London 2018

As with last year's edition, which resurrected moments like when [Robert Mapplethorpe shot a young Karl Lagerfeld](#), the 3-year-old Photo London fair again proved to be wise beyond its years this past weekend by [uniting photography's icons with its upstarts](#). Photos like that of [Audrey Hepburn](#) swathed in Valentino of course fell in the former camp, as did more unabashed drama provided by masters like [Horst P. Horst](#) and [Guy Bourdin](#). That's not to say the only glamour is found on Park Avenue: Steve Schapiro proved as much in his storied series of Andy Warhol and his Factory associates. Meanwhile, contemporary photographers like India's Arko Datto, for one, eschewed glamour completely in order to shine a spotlight on the [travails](#) of those whose South Asian hometowns line the world's largest delta, where climate change's cyclones are now a part of daily life. And over at the satellite fair Packham 24, up-and-comer Valeria Cherchi showcased part of her [series](#) about the 162 people whom Sardinian bandits kidnapped for ransom between 1960 and 1997. From fact to strange fiction, take in all of [the fair's](#) highlights, including Kate Moss dancing atop a dinner table, [here](#).

by [Stephanie Eckardt](#)
May 21, 2018 4:35 pm



Courtesy of 29 ARTS IN PROGRESS Gallery

1/20 Gian Paolo Barbieri, *Audrey Hepburn Valentino Roma*, 1969; on view at Photo London 2018.



Courtesy of 29 ARTS IN PROGRESS gallery

15/20 Gian Paolo Barbieri, *Hommage à Hans Holbein*, Vivienne Westwood, London, 1997; on view at Photo London 2018.

British Journal of Photography

11 Maggio 2018

Published on 11 May 2018

Photo London: 'Follow your own style'

written by Sarah Roberts



Djimon Pedastol Backside © Greg Gorman, Los Angeles, 1991, Courtesy of 29 ARTS IN PROGRESS

As part of our collaboration with Photo London, we are featuring interviews with several of their exhibiting gallerists, to help you get a sense of the ethos behind each gallery

29 ARTS IN PROGRESS was founded in 2013 by Luca Casulli and Eugenio Calini, with an interest in representing artists specialising in photo-based art. Located in the heart of Milan, the gallery exhibits the work of internationally recognised photographers, including both contemporary and modern masters. Casulli and Calini also represent a group of younger emerging photographers, holding an open call each year to search for talented and as yet undiscovered artists.

In the five years since its inception, 29 ARTS IN PROGRESS has curated more than thirty exhibitions in partnership with international museums and organisations, such as The V&A Museum, The Hong Kong Arts Centre, The MAMM in Moscow, ERARTA Museum in St. Petersburg, Palazzo Reale and La Triennale Museum in Milan. We spoke to founders and directors Casulli and Calini, to find out more about their involvement in Photo London.



Barbara Liu © Greg Gorman, Los Angeles, 1990, Courtesy of 29 ARTS IN PROGRESS

What excites you the most about exhibiting your artists at Photo London?

Exhibiting at Photo London is a great opportunity to reach a global audience of collectors. It's also a great networking event where you can meet interesting people, from the most acclaimed artists to the best publishers.

We have always appreciated the international feel of London. It is one of the most important art capitals in the world, so we're excited to bring some of our best international artists and emerging talents to London.

Which artists' work will you be showing at Photo London? Why?

At Photo London, we will feature the work of American artist Greg Gorman and Italian artists Gian Paolo Barbieri and Giuseppe Mastromatteo. We have selected some rare vintage photographs, along with some Polaroids and contemporary works: we believe that the dialogue between past and present techniques and photographic styles is very important, not only to satisfy the most sophisticated collectors, but also to establish a long-term debate on future trends in art photography.



Monica Bellucci © Gian Paolo Barbieri, 2000, Courtesy of 29 ARTS IN PROGRESS

29 ARTS IN PROGRESS roots itself in cultural traditions, how does this influence your collection of photography?

We believe that culture – from literature to cinema, art history and social sciences – plays a key role in an artist's career. The most culturally rooted artists are those able to reinvent themselves over time, without prejudice to the artist's personal style.

We invest in photographers who are aware of the huge importance of culture in its broader meaning. For example, American noir cinema constitutes an important foundation for Gian Paolo Barbieri. Film gave Gian Paolo Barbieri a sense of movement, and his work carries Italian fashion from a footboard with a white backdrop, to the outdoors, lending it a different soul.

In your opinion, what are the key trends in photography collecting?

I think we are facing two major trends right now in photography collecting. On the one hand, there is an increasing demand for unique pieces coming from seasoned collectors of modern and contemporary art, from very rare vintage works to polaroids.

On the other hand, the vast majority of collectors and the public are hungry for new talent and fresh forms of art photography. This is part of why we hold an open call each year, called 'Unpublished Photo', which is a search for exceptionally talented photographers, from Italy and around the world. Selected photographers get the opportunity to participate in a group exhibition at our gallery in Milan.



Aly Dunne per G.Ferrè © Gian Paolo Barbieri, 1991, Courtesy of 29 ARTS IN PROGRESS

How do you think the approach to new and vintage photography is different?

As mentioned before, the two approaches are very different in the sense of possession they rouse in the collector. When you buy a vintage photograph you know that you are buying both a piece of art and a portion of our history. From a collector's standpoint, the difference lies in the lack of technical replicability.

At the same time, the most sophisticated photography collectors know that buying new photography is also very important, not only to sustain the work of emerging talents, but also to build the most original collections by combining contemporary cutting-edge style with vintage works.

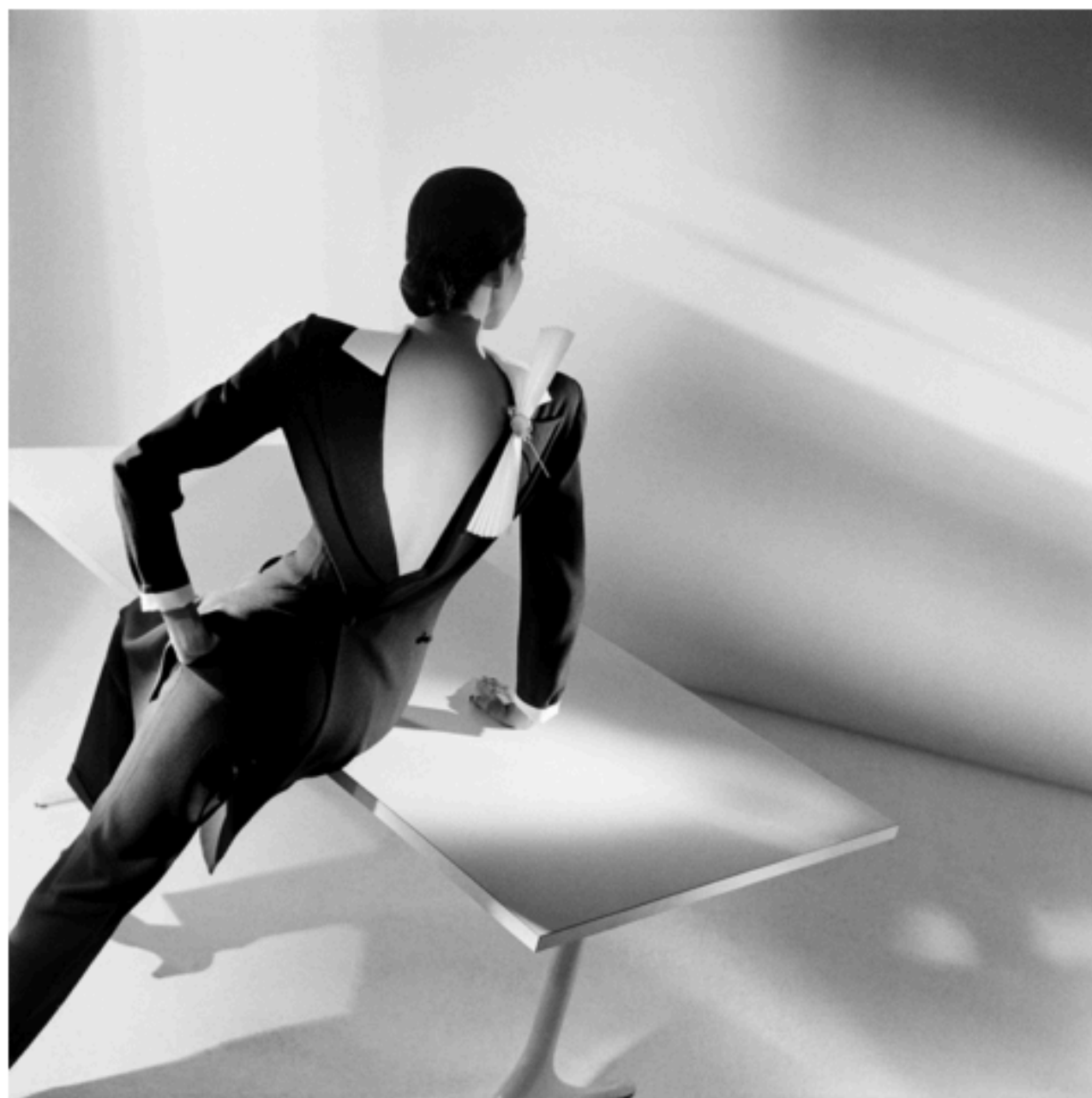
What advice would you give to those starting their own photography collection?

There are different ways to start a photography collection. Some collectors begin with a well-defined area like fashion photography, and devote themselves to building up a collection with the most diversified subjects and themes within this macro-area. Others prefer to start with contemporary young artists they enjoy the most.

Our advice is to follow your own style. Always buy art from specialised galleries and dealers, and pay attention to the type of print and its edition number in order to make well-informed purchases.



Veruschka © Gian Paolo Barbieri 1975, Courtesy of 29 ARTS IN PROGRESS



Dalma, Gianfranco Ferrè © Gian Paolo Barbieri, Milano, 1979, Courtesy of 29 ARTS IN PROGRESS



Bette Davis © Greg Gorman, Los Angeles, 1988, Courtesy of 29 ARTS IN PROGRESS

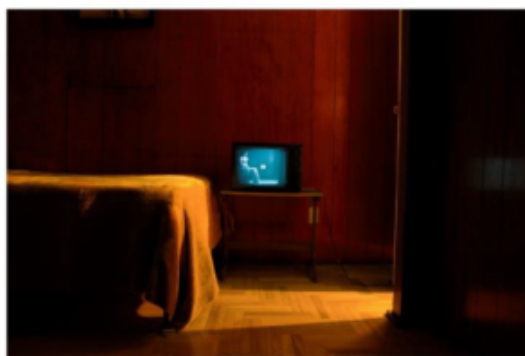


Audrey Hepburn per Valentino © Gian Paolo Barbieri, Roma, 1969. Courtesy of 29 ARTS IN PROGRESS



Homage à Hans Holbein – Vivienne Westwood © Gian Paolo Barbieri, 1997, Courtesy of 29 ARTS IN PROGRESS

Visit 29 ARTS IN PROGRESS in T6 – River Terrace at Photo London between 17-20 May



Clockwise from top left: Our life in the Shadows: Contained (Self-Portrait) by Tania Franco-Klein; Aly Dunne per Gianfranco Ferré by Gian Paolo Barbieri; Audrey Hepburn Valentino Roma by Gian Paolo Barbieri; Chemistry of Light No. 23 by Tessa Traeger; Cala Corsara Clavarino by Massimo Vitali

LEFT PAGE: TOP RIGHT PHOTO BY BLOH HODGE, COURTESY BEE GALLERY; BOTTOM LEFT PHOTO BY BIMA BUCHERIS, COURTESY CAMERA OCSERA GALERIA DE ATE, MARCHO; BOTTOM RIGHT PHOTO BY GIOVANNI DASHI, COURTESY MOKREN GALLERY; MAIN BOTTOM PHOTO BY ILLIJA KOOL, COURTESY CAMERA OCSERA GALERIA DE ATE, MARCHO; THIS PAGE: BELOW LEFT IMAGE BY MASSIMO VITALI; TOP LEFT PHOTO BY TANIA FRANCO-KLEIN, COURTESY ADVANTAGE; TOP RIGHT AND BELOW RIGHT PHOTOS BY GIAN PAOLO BARBIERI, COURTESY A&S IN PROGRESS GALLERY; BOTTOM RIGHT PHOTO BY TESSA TRAEGER, COURTESY PASTRY PHOTO GALLERY

Winterville, the image that Hunter is showing this year, is no exception to this. Taken at the Winterville Christmas festival in Victoria Park, east London, the striking image juxtaposes notions of the festive spirit and commercialism by showing a bar worker resting after her lengthy shift surrounded by alpine settings and an ATM.

It's this kind of work that has landed Hunter international acclaim and allowed him to show his work across countries like Sweden and America. But, he adds that the glow of showing his work in the capital hasn't worn off yet.

Hunter says: 'I always get the most excited about showing in London, but also the most nervous about showing new work because you're really putting yourself on the line and people expect you to come up with something new and exciting.'

And it seems that like fairs like Photo London are one of the best places to stay atop this cusp of artistic and photographic innovation we're experiencing in our city at the moment. **■**

Photo London runs from 17-20 May at Somerset House; photolondon.org



What sort of photographs attract collectors?

Great collections have begun in flea markets or as swaps. Everything hangs on the visceral pleasure derived from the act of collecting. That is as likely to arise from a small brown image made at the dawn of photography to a vast conceptual work made last week.

What kind of work might appeal to the entry-level collector?

An image that you like, that fits your budget and will work in your living room is fine - but that's not collecting. As one of our great collectors said recently, "To collect you just need nerve. And to commit. A real collector always finds the money."

Can you give some idea of the range of prices?

For the price of a single important work of contemporary art you could build a truly great photography collection. At Photo London you can find work from £300 to £300,000.



5 MINUTE EXPERT

Michael Benson on collectable photographic prints

Starting out, should would-be collectors go to fairs, auctions, specialist dealers - or take their chances online?

See the work in situ whenever and wherever you can. It's only when you see the work hanging on the wall that any significant connection with it is possible. Visit the Discovery section at Photo London. It is here where the young artists and their galleries are

Star buy: Audrey Hepburn (1969) by Gian Paolo Barbieri

writing the future of photography. Trust your instinct and in 20 years from now you may find yourself with a masterwork.

How can one be sure of authenticity - and rarity?

Do your research. Ask the dealer. Is the back of the photograph stamped, signed and dated (and if the photographer is dead, is that date within the artist's lifetime?). Is it numbered as part of an edition?

Do you have a personal favourite?

This year's fair betrays the breadth of my interests - from Fox Talbot to Sugimoto and Cornelia Parker, from Darren Almond and Ed Burtynsky to Rinko Kawauchi and Sohei Nishino.

Michael Benson is founding director of Photo London: Somerset House, May 17-20; photelondon.org



Square Mile preview Photo London, illustrated with two images by Gian Paolo Barbieri whose work is being exhibited by [29 Arts in Progress Gallery](#). The piece highlights that the fourth edition of the fair will showcase the very best of the past, present and future and will offer an opportunity to explore work by established and emerging artists. The article also outlines the images by Gian and says that if you want to see more, his iconic images will be on display at Photo London 2018.

PORTFOLIO

ARTWORK

SMOKIN'

BY GIAN PAOLO BARBIERI



PERFECTLY EXPOSED

Having worked with some of the biggest names in fashion – including Versace, Dolce & Gabbana and Yves Saint Laurent – Italian photographer Gian Paolo Barbieri is no stranger to capturing some of the world's most beautiful people on camera, as this killer pic of Monica Bellucci demonstrates. Keen to see more? His iconic images will be on show with 29 Arts in Progress Gallery at Photo London 2018.

PHOTO FINISH

The fourth edition of Photo London will showcase the best of the past, present and future of photography. With a total of 108 galleries from 18 countries attending, the selection will be varied and inspiring, presenting the opportunity to explore work by established photographers and discover exciting emerging artists, too. ■ Photo London 2018 is running at Somerset House from 17-20 May.

PHOTOLONDON.ORG

SEE MORE ON
squaremile.com

PORTFOLIO

THE EXCHANGE . 016
ART WORK . 021
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POLITICS . 024
MUSIC . 027



LOOK UNDER THE HOOD . 021

PHOTOGRAPH by Audrey Heburn by Gian Paolo Barbieri (Venerio dress, Rome 1960) | Courtesy of 29 Arts in Progress gallery | See it at Photo London 2018 (photoLondon.org)

The best of Photo London, Somerset House, 2018



29 ARTS IN PROGRESS GALLERY: GIAN PAOLO BARBIERI



This year, 29 ARTS IN PROGRESS Gallery brings a roster of classic black-and white images of silver-screen Hollywood starlets and glamorous portraits of 90s Supers to Photo London. Nestled among Vogue fashion shoots of models Dalma and Veruschka is this impish portrait of Audrey Hepburn, taken by Italian fashion photographer Gian Paolo Barbieri for Italian Vogue in 1969.

Image: Gian Paolo Barbieri, Audrey Hepburn Valentino Roma, 1969. Courtesy 29 ARTS IN PROGRESS Gallery

METAL

16 Maggio 2018



Gian Paolo Barbieri. Audrey Hepburn Valentino Roma. 1969 | Courtesy 29 ARTS IN PROGRESS Gallery

EXHIBITIONS



▲ **JOHN PIPER: A CELEBRATION OF OXFORDSHIRE'S MODERN MASTER**

The market for twentieth-century British art is flourishing, and so is John Piper's popularity. This show will take place at Bohun Gallery in Oxfordshire, which has held biennial exhibitions of his work since the Seventies. Visitors can also see his stained-glass window at St Bartholomew's Church in Nettlebed, a short drive away. *May 19–July 28; bohungallery.co.uk* **Pictured** Long Sutton, wool tapestry, 1984

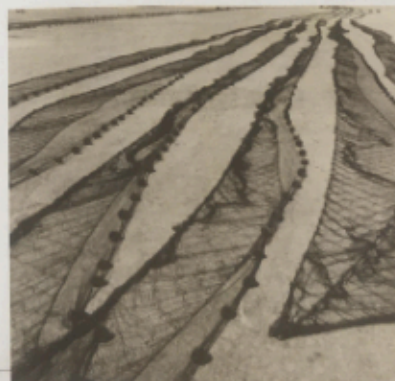


◀ **ANTONY GORMLEY: SUBJECT**

The recently reopened Kettle's Yard gallery in Cambridge is unveiling a group of sculptures by Antony Gormley this month. The show consists of five site-specific 'interventions' in the new gallery spaces. *May 22–August 28; kettlesyard.co.uk* **Pictured** Edge III, cast iron, 2012

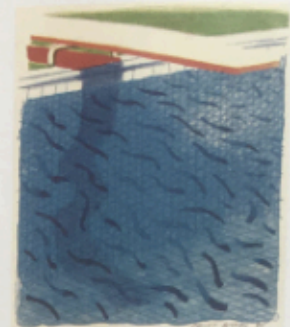
► **SHAPE OF LIGHT: 100 YEARS OF PHOTOGRAPHY AND ABSTRACT ART**

Tate Modern is exploring photography within the wider context of abstract art, from the experiments of the 1910s to the digital innovations of today. Cubist works by Georges Braque and Pierre Dubreuil are juxtaposed with Jackson Pollock's abstract expressionism. *Until October 14; tate.org.uk* **Pictured** Sameer Makarius, *Nets of Mar del Plata Fisherman*, 1956



BUYING ART

Three works from this month's events to consider adding to your collection



[1] **DAVID HOCKNEY**

Pool Made with Paper and Blue Ink for Book, lithograph, edition of 1,000, 26.7 x 22.9cm, £25,000. For sale by Lyndsey Ingram at the London Original Print Fair, May 3–6, at the Royal Academy of Arts, W. londonoriginalprintfair.com



[2] **GIAN PAOLO BARBIERI**

Audrey Hepburn, Valentino Roma, 1969, 51 x 41cm, £22,000. For sale by 29 Arts in Progress at Photo London, May 17–20, at Somerset House, WC2. photolondon.org



[3] **TOM HOAR**

Early Morning, Gangaur Ghat, acrylic on board, 28 x 35.5cm, £1,450. For sale by Grandy Art at The Summer Collection, May 8–10, at Oxleaze Barn, Gloucestershire. grandyart.com >



1854

The Beginner's Guide to Collecting Photography

A photography collecting guide
you can trust, from 1854 Media
and Photo London

**British Journal
of Photography**

**PHOTO
LONDON**

A vintage photograph does not necessarily equate to the image being old, and not all old prints are vintage

Collecting Tips

Vintage photography

Monica Bellucci, 2000
© Gian Paolo Barbieri,
courtesy of 29 Arts In Progress.



In the world of art photography, vintage usually refers to when the print was created in relation to the original negative. If a print has been created within five years of the negative, it is considered vintage. To be sure, always check the print date before you buy. Vintage prints will often sell for more, so it's important you do your homework to make sure you are not being misled. Also, note that just because a print is vintage does not mean it is the best version of the photograph in an artistic sense.

In our conventional sense of the word vintage (to mean old), there are differences between vintage and new art photography. James Hyman is owner of a commercial fine art and vintage photography

gallery specialising in 20th-century British art, and is one of this year's exhibiting galleries at Photo London. Hyman explains that new photography is far more standardised in terms of editions and sizes, whereas vintage photography often has a more handmade feel. "The paper really matters with vintage prints; how it's printed, the size, scale, presence," he explains. "The negative may be the same, but one print may vary greatly from another. It's far easier to collect new photography, even online."

Why is this? "Vintage photographs really need to be seen in person, up close," says Hyman. "A contemporary photograph may have a seductive size and an immediacy, whereas the vintage photographs that I love speak more quietly."

Advice from galleries – *continued*

29 Arts In Progress, T6 River Terrace

“There are different approaches and personal ways to start and nurture a photography collection. Some start with a well-defined area, like fashion photography, and devote their life and passion to having the most diversified subjects and themes within this macro-area. Others prefer to start with the contemporary young artists they enjoy the most. Our advice is to follow your own style, buying art always from specialised galleries/dealers and paying special attention to the type of print and its edition number in order to make well-informed purchases.”