

# Tosca Photography Fund 2011



Sabine Weiss, Paris, c. 1955  
Tosca Photography Fund

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## Toscafund Photography Analysis, Cheryl Finley

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Dr Cheryl Finley has been our expert Appraiser and Valuer of the Photography Fund, from inception to closure.

On behalf of the Photography Fund we would like to thank Cheryl for her expertise in the field and, in this end of Fund summary, present her words as final statement for charting the value of the Fund.

### Overview

Mehmet Dalman, with Zelda Cheatle as Portfolio Manager, established the Tosca Photography Fund in October 2007. Mrs. Cheatle, who has a long and revered reputation in the photography art market, began researching the prospect of a photography fund in September 2005. With nearly 30 years experience in the photographic art market, she shrewdly and thoughtfully has combined her passion for the artistic medium with her market savvy in considering the overarching themes and strategic acquisition mechanisms of the Fund. Teaming with Mr. Dalman, himself a learned collector of art, literature and photography as well as a respected investment banker in local and global financial markets, they pioneered the first photography investment fund in the world.<sup>1</sup> The Tosca Photography Fund remains the envy of photography art dealers and auction house specialists as well as a model for art fund managers working globally.

The Tosca Photography Fund now numbers some 173 photographic works, plus the following



Eve Arnold, Gail and Sidney Lumet's daughter. The Deadly Affair, Shepperton Studios, 1966  
Tosca Photography Fund

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three collections: the Eve Arnold Collection (1,950 prints); the Russian Collection (1,478 prints); and the Helen Chadwick Wreaths to Pleasure Collection (13 unique, mixed media works). Please refer to the attached spreadsheet containing a detailed listing of all works in the Tosca Photography Fund, including works sold and deaccessioned over the past year with corresponding values. The Stock Valuation of the Tosca Photography Fund as of 30th November 2010 is USD 5,719,150.

#### Highlights

Over the past year, the values for most works in the Tosca Photography Fund have remained stable while others have increased, some significantly. In the brief analysis that follows, I note some of the highlights, focusing on specific collections within in the Fund, individual examples of classic fine art photography and selected works by contemporary artist photographers.

The **Russian Collection** consists of 1,478 silver gelatin prints by history's most notable photographers, artists and photojournalists working in Soviet Russia during the early to mid-twentieth century. Works by individual photographers in the Russian Collection, such as **Rodchenko, Nappelbaum, Shishkin, Zelma, Stepanaova** and **Shiakiet**, continue to be in strong demand on the auction and retail markets. Major exhibitions and scholarly publications since 2005 featuring the work of Russian photographers have contributed to this demand and the resulting

rise in their valuation. In my opinion, the total valuation of the Russian collection as a whole, not the sum of its parts, is no less than \$2,000,000, up from last year's valuation of \$1,650,000. Please refer to the addenda, which provides a description of the collection as well as a sales and price analysis to support of my valuation. My valuation is further corroborated by auction and retail sales for comparable works in the Russian Collection over the past three years. In addition, I have taken into account the current appraised value of a similar, yet much larger Russian Photography Collection owned by Howard Schickler discussed in the addenda.

The 1,950 works in the **Eve Arnold Collection** represent the finest examples of the artist's vintage works to be found anywhere in the world. The first woman to become associated with the renowned documentary group of Magnum photographers in 1951, Arnold (American, born 1912) is known for her portraits of noted world leaders, political activists, and performing artists such as Queen Elizabeth II, Malcolm X and Joan Crawford. But she is probably best known for her caring and intimate portrayal of the actress Marilyn Monroe, taken over a period of ten years and numerous sittings, including the famous filming of *the Misfits* in 1960, her last completed screen appearance. But Arnold is also acclaimed for her documentary work on subjects relating to human rights, social concerns and women. Some of her best known book titles, for which richly annotated maquettes are included in the Tosca Photography Fund, include: *In China (1980)*, *In*

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*America (1983), the Unretouched Woman (1976) and All in a Day's Work (1989).*

In my opinion, the **Eve Arnold Collection** is valued at no less than \$1,500,000, up from \$1,050,000 a year ago.<sup>2</sup> Retail sales for Arnold's work continue to be strong, while the artist's auction record is still being shaped. It is important to note that the vast majority of photographs by Arnold sold on the auction and retail markets are not of the quality and rarity of those in the Tosca Photography Fund, nor do they represent the vast and varied subject matter of those in the Fund. Rather, most works by Arnold currently available through Magnum, at galleries or at auction today have been printed recently from digitized negatives or were printed significantly later than the negative was made. Moreover, many of these works are also printed in editions, another factor affecting their overall lower value. Others still are solely of the artist's famous sittings with Marilyn Monroe, whom she began photographing when they were both young women at the start of their respective careers. Over a ten-year period ending with Monroe's death, the photographer gently and skillfully created an intimate series of images of the actress. According to Arnold, "If the photographer has forged a relationship which permits an atmosphere in which the subject feels relaxed and safe, there is an intimacy that allows the person being photographed to be uninhibited and to reveal unknown aspects of herself."<sup>3</sup> Works by Arnold sold on the retail market (and appearing on the secondary auction market) by Halcyon Gallery in London, for example, are

mostly large format limited edition later prints from digitized negatives of Marilyn Monroe. A recently printed large format (143 x 94 cm), limited edition print (49/49) of Marilyn Monroe and John Huston on the set of *the Misfits* (1960), for example, sold for \$8,273 in April 2008. Other later prints from Eve Arnold's famous series of photographs on the set of *the Misfits* have sold in group lots, including 6 prints for \$2,600 at Christies, New York in February 2009, or as individual prints ranging in price \$1,309 at Yann Le Mouel, S.A.R.L., Paris in May 2010 to \$4,301 at Phillips, London in May 2010. Vintage prints of Marilyn Monroe on the set of *the Misfits* have sold between \$1,253 in October 2010 at Damien Leclere Maison de Vente, Marseille and \$1,337 in May 2009 at Yann Le Mouel, S.A.R.L., Paris.

That the works in the Tosca Photography Fund comprise rare, vintage prints and unique book maquettes further sets them above and apart from the works that are frequently available for sale on the auction and retail markets. These vintage maquettes, with extensive editorial annotations written in Arnold's hand, add an historical and intellectual weight to the collection. With subject matter ranging from *In China to In Britain*, the book maquettes were assembled in colour and black and white, and represent succinct subject collections within the larger Eve Arnold collection.

Just a year and a half shy of 100, Arnold continues to be a respected and revered member of the photographic art world. In 2008,

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Magnum celebrated its “original leading lady” with the exhibition *Portraits by Eve Arnold* at the Magnum Print Room, where the starting price for contemporary prints was \$2,100. Auction prices for her *Bar Girl*, *Red Light District*, *Havana*, 1954, a popular work, ranged from \$2,546 in May 2008 to \$4,168 in November 2010 at Bloomsbury and Phillip’s in London respectively. Arnold’s work is frequently included in one person and group exhibitions in Europe and the United States. Some of the shows are thematic, such as *Eve Arnold: China*, which appeared at the Swanson Gallery in Thurso, UK from January 10-February 27, 2009, sponsored by Magnum. Shows such as this highlight Arnold’s pioneering work, as one of the first Western photographers to enter communist China forty years ago.

Arnold’s oeuvre should be considered, moreover, in comparison to other Magnum photographers who were active during the same period, notably **Bruce Davidson**, who is also represented in the Tosca Photography Fund by two untitled vintage works from the Welsh Miners series valued at \$9,000 and \$10,000 each, up from \$7,500 and \$8,000 respectively in 2008. About a generation behind Arnold, Davidson was also a Magnum photographer and like Arnold, he also photographed celebrities, including Marilyn Monroe on the set of the Misfits in 1960, made important humanistic documentary works and turned his lens to subjects in black Harlem in the 1960s, notably his East 100th Street series of 1968.

**Helen Chadwick’s *Wreaths to Pleasure*** (1992-1993) consists of a set of 13 round cibachrome photographs mounted in solid steel enameled frames. Each photograph measures 43.3 inches in circumference and two inches in depth. To make each photograph, the artist created unique mixtures of flowers and household fluids and then recorded them on film. The result reveals a graphically arresting, boldly colored set of 13 unique images resembling organic forms from nature and biology. For example, in Wreath No. 1., black, shiny engine oil, upended plum and orange tulips folded on one another in a bright orange circular frame create a mesmerizing kaleidoscopic image.

The set of 13 *Wreaths to Pleasure* appraised herein remains the only extant complete set of one of Helen Chadwick’s most important works. Louisa Buck, writing in the *Independent* on March 18, 1996 described how these ‘bad blooms,’ as Chadwick referred to them, “mix and merge apparent distinctions between organic and toxic, fluid and static, clean and dirty.” In August 2008, the set of 13 *Wreaths to Pleasure* appraised herein was acquired for \$314,000 for the Tosca Photography Fund. In my opinion, the value of this complete set of *Wreaths to Pleasure* is now at least \$325,000. In addition to the impeccable provenance, stellar exhibition history and continued critical reception of this work, my valuation takes into account the historical, curatorial and scholarly importance of its uniqueness as the only set remaining in tact. Comparable values for works like Chadwick’s

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*Piss Flowers* as well as recent prices realized for works by comparable contemporary artists described in the addenda also support my valuation.

Auction and retail sales for the work of Swiss-born photographer/filmmaker **Robert Frank**, noted for his 1955 series *the Americans*, have risen considerably in the last year. Much of the renewed interest in Frank's work is due in part to the critically acclaimed retrospective exhibition, "Looking In: Robert Frank's *the Americans*," organized by the National Gallery of Art in Washington to mark the 50th anniversary of the publication of *the Americans* (on view January 18-April 26, 2009). That exhibition, which traveled to the San Francisco Museum of Modern Art (May 16-August 23, 2009) and the Metropolitan Museum of Art in New York (September 22, 2009-January 3, 2010), offered a critical examination of the artist's work, but it also initiated a number of rich conversations and reappraisals of documentary photography and the photographic book as an object. The exhibition clearly stimulated much interest in Frank, the artist, who at 84, is still making films and lecturing about his work. The numerous symposia, lectures and interviews that involved the artist were not lost on bidders seeking to acquire his work this year. Notably, the fall 2009 auctions in New York specifically saw higher

prices for Frank's work. Some examples at Sotheby's include *Funeral, Frogmore, South Carolina*, 1955, printed later, which was

estimated at \$8,000-\$12,000 and sold for \$20,000; *McClellanville, South Carolina*, 1955, printed 1960s, which was estimated at \$30,000 to \$50,000 and sold for \$150,000; and *Premier Man With the Golden Arm, Hollywood*, 1955, printed later, which was estimated between \$20,000 and \$30,000 and sold for \$35,000. All figures do not include the buyer's premium. It is important to note that during the economic downturn, many great works did not come up for sale at auction. Instead, these often were closely held by their owners, either art collectors or institutions, who chose not to act as speculators during this uncertain period.

Works by French photographers like **Brassai** and **Boubat** have also seen an increase in value across the auction and retail markets over the past two years of approximately 8 to 10 percent. The same is true for selected rare vintage works by **Andre Kertesz** comparable to those represented in the Tosca Photography Fund. For example, Kertesz's *Le Muir de L'Ecole Militaire* and *Au Bon Coin*, each valued at \$55,000 in 2009, are now valued at no less than \$60,000 each. The Fund's fine example of *Au Bon Coin* was considered for the forthcoming retrospective of Kertesz's work opening at the Jeu de Paume in fall 2011.

Values for unique, intellectual works have risen, such as the Fund's maquette of 83 silver gelatin prints by **Josef Sudek**, which is now valued at no less than \$180,000, up 20% from \$150,000 last year. Record prices for Sudek's work were seen

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at auction in Paris in November 2010 during the month long celebration of Paris Photo. At Sotheby's, Paris, three of the artist's nature and landscape studies were sold between \$14,856 and \$47,271. But the highest prices realized for Sudek's photographs included two untitled still lifes at \$256,614 and \$337,650 each.

Values for photographs by **Manuel Alvarez Bravo** at auction have remained level over the past year, with works selling between \$2,200 for an abstract platinum print of *Instrumental*, 1931 at Christies, New York in October 2009 and \$16,000 for a vintage gelatin silver print of *El Plumero*, 1920 in the Phillips de Pury, New York Latin American sale in early October 2009. Prices for most single-image lots of Bravo's photographs at auction ranged between \$2,500 and \$7,500 in the last year. One work of note in the October 2009 New York auction at Christies was Bravo's *El Ensueno*, which had an estimate of \$150,000 to \$250,000, but sold prior to the sale for an undisclosed amount. Of note in the Fund's collection is the 2008 acquisition of Bravo's *Espejo Negro* or *Black Mirror*, 1947, in which he posed the famed artist model Maudelle Bass against an earthen wall in bright Mexican sunlight. Bass, who became the muse for many photographers and artists, including Bravo's wife Lola Alvarez Bravo, the painter Diego Rivera, and photographers Edward Weston, Weegee, Johan Hagemeyer and Carl Van Vechten, has been a recent subject of critical inquiry by the scholar Carla Williams, who is at work on a book about her career as an artist model.<sup>4</sup> A gelatin silver photograph of *Espejo*

*Negro*, printed in 1999, sold for \$3,200 at Swann Galleries in New York in February 2009, however, in recent years auction prices for this work have ranged between \$4,000 and \$6,000 (not including the buyer's premium). Retail prices for Bravo's works are between \$4,000 and \$10,000, with some rare vintage works selling as high as \$30,000. The two examples of *Espejo Negro* in the Tosca Photography Fund are valued at no less than \$6,500 and \$6,000 respectively, taking into consideration their earlier printing dates and medium.

The two works by **Julius Shulman**, who died in 2008, increased in value significantly from \$2,000 to \$3,500 for *Kaufmann House* and from \$2,000 to \$5,000 for *Case Study House #22*, probably his best-known work. Similarly, two works in the Fund by **Bob Willoughby**, who died last year, increased slightly from \$1,500 to \$1,750. Auction and retail sales support these increased values.

All works by contemporary artists in the Tosca Photography Fund have maintained their values from last year, as they continue to be highly sought after for public and private collections, exhibitions and publications. These include, for example, works by **Mari Mahr**, **Javier Silva Meinel**, **David Birkin**, **Toshio Shibata**, **David Bailey**, **Simon Norfolk** and **Sophy Rickett**. Other contemporary artists like **Andreas Gefeller** saw an increase in the retail value of their photographs. His *Untitled (Parking Site 1)* 2007, an example of which is in the Tosca Photography Fund, sold at Phillips, London in November 2010



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for £13,000. The retail value of this work is now \$25,000, as the edition is now sold out. **Tom Hunter**, one of Britain's "art super stars" is well represented in the Tosca Photography Fund. Works from his earliest series have sold out and their values have thusly increased, such as *Eve of the Party*, which is now valued at \$20,000, up from nearly \$12,000 last year. Other early works by Hunter increased from \$12,000 to \$13,700 in the last year. The first photographer to be given a solo exhibition at the National Gallery in London, Hunter's work is mostly viewed, collected and valued in the contemporary art market. That the portfolio manager continues to collect his work, especially new series when they are first produced, such as the *Dublin Bay* series, continues to be beneficial for the Fund. Four photographs from this series retailed between \$6,460 and \$7,330 when they were first acquired by Mrs. Cheatle from Purdy Hicks Gallery in London. Currently, these same works are valued at no less than \$9,000.

### Market Overview

While the photography art market was down in 2008, like many of the world markets, it witnessed a slight comeback in fall 2009. This trend was noted by market analysts at ArtTactic, a London-based art market analysis firm as well as photography appraisers like Ed Yee of Penelope Dixon and Associates and others writing about trends in the art market. One important note is the increase in retail and secondary market outlets for photography.

These include established auction houses now developing specialist sales of photography, such as Bloomsbury, and established houses offering photography in nontraditional photography sales, notably sales for contemporary art, but also specialist sales like the October 2009 Latin American sale at Phillips de Pury & Company in New York. Ed Yee summarized the fall 2009 auctions as follows:

"In a broader art market, which has been equally troubled as the financial markets over the past year, I think it's encouraging that the photography market has remained relatively stable as evidenced by [the fall] sales, both in terms of the quantity and the quality of material that was offered. It is encouraging to see reasonable estimates on photographs at auctions, but it's also very rewarding to see the enthusiasm with which collectors are willing to express through their bidding, as many lots sold for significant amounts of money. As seen in these sales, not every high ticket item sold, but perhaps that is not a bad thing as it indicates connoisseurship rather than exemplifying the vortex in which everything that is offered is absorbed by the market."<sup>5</sup>

By the end of the fall 2009 auction season, Francis Hodgson of the Financial Times predicted that the Photography market had rebounded, particularly at auction: "At Auction, a significant proportion of recent lots have in fact sold over the high estimates, showing that the market has responded favourably to the perception



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that auction houses are asking sellers to be reasonable.”<sup>6</sup> Photography at the spring and fall 2010 auctions performed better than expected, and photography fairs and contemporary art fairs continued to attract serious buyers and large audiences, notably Paris Foto and Art Basel, Miami Beach.

Another important factor contributing to the strength of the photographic art market is increased institutional support, evidenced by scholarly research, publications, exhibitions and symposia mentioned below. Moreover, according to the “Contemporary Photography US & European Market Report 2009” issued by ArtTactic, new institutional support and improved infrastructure in London should positively affect the market in the coming year, “Although London is one of the major centres for contemporary art, its photography market has always been living in the shadow of New York and Paris. However, this might be about to change. Tate has for the first time appointed a curator of Photography, and there are plans for the National Media Museum to establish an outpost in London. The Photographer’s Gallery has also expanded to a new, larger venue.”<sup>7</sup>

To be sure, the Tosca Photography Fund benefits from a thoughtful and strategic acquisition policy, which combines classic, vintage European and American photography with cutting edge contemporary photographic art.



Arnold Newman, Alfred Stieglitz and Georgia O'Keeffe, New York, 1944  
Tosca Photography Fund



David Birkin, Confessions, 2007  
Tosca Photography Fund

## 2010 Photography Market Analysis

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Penelope Dixon & Associates are the biggest Appraisers of photography collections throughout USA:

“Although the broader art market saw a decline in value throughout 2009, photography remained relatively stable in 2010 with auction values throughout the year that were close to 2008 levels. In addition to sales at auction, photographs offered at shows such as AIPAD (Association of International Photography Art Dealers) and Art Basel Miami Beach have been realistically priced which has helped to spur sales for galleries and dealers.

In the first half of 2010, the photography market continued to show signs of stability and growth with a notable sale of Irving Penn works at

Christie’s, New York in April where every photograph sold, many for considerably more than the estimates. In addition, were the sale of the Polaroid Collection at Sotheby’s in June and the Avedon sale at Christie’s in November, both of which saw new auction records for several artists. An analysis of auction sales over the past year indicates that global photography sales have returned to levels seen just prior to the peak of the market. This trend will hopefully continue throughout 2011, providing further new growth in the photography market.”

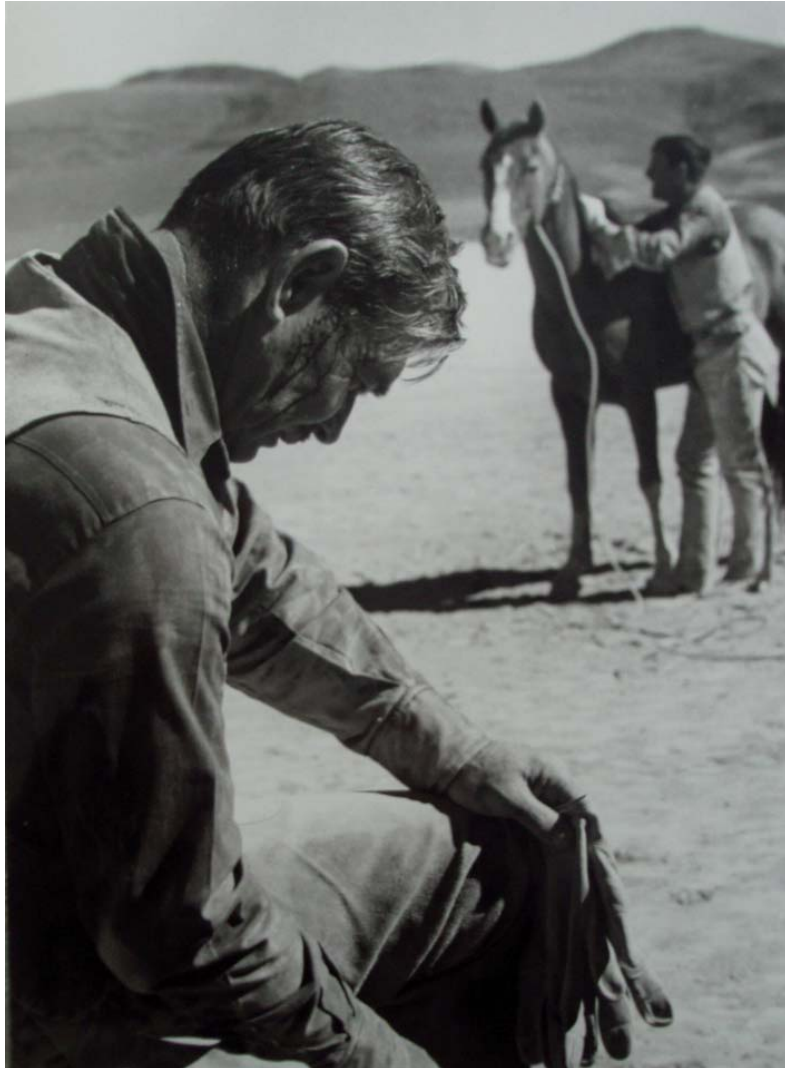
*Penelope Dixon*



Werner David Feist, Untitled, 1930  
Tosca Photography Fund



Andre Kertész, August 16, 1979  
Tosca Photography Fund



Eve Arnold, *The Misfits* - an exhausted Clark Gable catches his breath after a tussle with a wild horse, 1960  
Tosca Photography Fund



Eve Arnold, Anjelica Huston, 1968  
Tosca Photography Fund



## Exhibitions

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In June 2010, an exhibition of Russian photographs drawn exclusively from the Tosca collection was shown at the Art Antiques London fair in Kensington Gardens. The fair attracted over 14,000 visitors in six days.

Also during summer 2010, Eiffel Tower, a photograph by Else Thalemann was lent to the Picasso. Horses exhibition at the Picasso Museum in Malaga.

In September 2010, Toscafund collaborated with Diemar/Noble Photography in central London to create Quetzacoatl, an exhibition of Manuel Alvarez Bravo photographs.

In January 2011, Art Sensus gallery in London opened the exhibition Rodchenko and His Circle, curated from Tosca's Russian photographs by the Courtauld professor and Russian art specialist John Milner ([www.artsensus.com/](http://www.artsensus.com/)). The exhibition attracted international



Antanas Sutkus, The Village Ladies, 1973  
Tosca Photography Fund

publicity, with articles and reviews appearing in the Financial Times, the Daily Telegraph, the Sunday Telegraph, i-D magazine, the Art Newspaper, Le Monde and numerous Russian newspapers and websites.

Also in January 2011, the Wreaths to Pleasure series by Helen Chadwick was displayed in the London Art Fair at the Business Design Centre, London. It is the UK's largest Modern British and Contemporary art fair, and this year it drew a record of 25,000 visitors over four days.

In February 2011, the Posing Beauty exhibition which includes Eve Arnold photographs from the Tosca collection, opened in Newark Museum, New Jersey. First exhibited at the Tisch School of Arts in New York in 2009, the exhibition has since travelled to the Art Gallery of Hamilton in Ontario, Canada and Williams College Museum of Art in Williamstown, Massachusetts. Later this year, it will be seen at the USC Fisher Museum of Art in Los Angeles.

Most recently in February 2011, about 70 of Eve Arnold's best and most sought-after photographs went on display at Chris Beetles Fine Photographs gallery in central London, a first exhibition at this venue ([www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com)). The exhibition has received press coverage in the Financial Times, the Evening Standard and the Sunday Times Magazine.



Louis Faurer, Longchamps restaurant, 42nd and Lexington Avenue, New York, 1946  
Tosca Photography Fund

## Events

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In April 2010, the day after her 98th birthday, Eve Arnold received a richly deserved Sony World Photography Lifetime Achievement Award at the World Photography Festival in Cannes. The award was presented by Zelda Cheatle in her role as the lead curator of the international World Photography Festival, and accepted by Eve's grandson Michael Arnold. Zelda interviewed Mehmet Dalman, Baroness Helena Kennedy QC, the author Hanan Al-Shaykh and Eve's fellow Magnum photographer Elliott Erwitt for a film tribute which was shown at the event. Zelda Cheatle also created the accompanying retrospective exhibition of Eve's 50 year career and gave a lecture about curating Soviet

Photography at the San Francisco event of the touring festival in November.

In May, Toscafund celebrated Eve's award with a private exhibition and reception. The event was hosted by Mehmet Dalman and Zelda Cheatle and attended by many of the investors and friends of Tosca, including the football manager Tony Adams MBE; Pierre Brahm, a trustee of the National Media Museum and the Chairman of Tate Modern's Photography Acquisitions Committee; antiques dealer Jeremy Garfield-Davies; and Brett Rogers, the Director of the Photographers' Gallery.



Eve Arnold, Marilyn, 1960  
Tosca Photography Fund

## Publication

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Tosca Photography Fund's first publication, *Photography Discussed*, was celebrated with a book launch at the Courtauld Institute of Art in September 2010. Introduced by Mehmet Dalman and Zelda Cheatle, the 200-page book contains essays by artists, curators and writers, including Geoff Dyer, Eve Arnold, Tom Hunter, Louisa Buck, Mark Haworth-Booth, Adam Broomberg & Oliver Chanarin and David Company alongside the photography curators of the Victoria and Albert Museum and Tate, Martin Barnes and Simon Baker.

The cloth-bound book is elegantly designed by Johanna Neurath, the Design Director of Thames & Hudson, and illustrated with photographs – many now sold – from the Fund collection.

Edited by Riikka Kuittinen



Max Alpert, Fergana Canal, 1939  
Tosca Photography Fund



Toshio Shibata, Coolidge Dam, San Carlos, Gila County, Arizona, 1997  
Tosca Photography Fund



Toshio Shibata, Fujiwara Town, Tochigi Prefecture, 2004  
Tosca Photography Fund



# Selected Press

The Sunday Telegraph  
16 January 2011



**Dance** A spirited performance of Giselle from the Royal Ballet  
**P25 >>**



**Pop** Drake: the Fleetist's son who's the bold new face of rap  
**P25 >>**





**The game of life** Norman Rockwell's 'Bridge Game' from 1948

(1882-1967). Where Hopper the fine artist wanted away at the cracks in American society, seeing distraction and alienation at every turn, Rockwell the illustrator found (or invented) cohesion, strength and solidarity.

Grandma and grandpa varnish the clock of their own middle old age. Auntie administers a tonic to little Tom, chiding sympathetically at his expression of revolution. A milkman lumps into a courting couple at dawn and points out the time: the image of dependable workaday early-rising industry, he is wretched by their all-night escapade, but forgiveness is there too in his mild patronage of recrimination.

In Rockwell's America, man's first instinct is to help his fellow man, which is why the paradigmatic picture of this whole show is perhaps *Holster Finest* of 1931, a frieze-like diagram of utterly benevolent energies. The veteran volunteer, his fire-axe propped on his shoulder, runs towards the glow of an implied neighbourhood blaze. There is just the hint of a frown on his face, the suggestion that he knows tragedy may lie in those flames.

By contrast, his loose-limbed young helper sees none of that, blithely spitting sparks that danger as if he were the hero of an ademan comic.

Help is at hand, however patched together those volunteering it may be. The veteran fireman is still wearing his battered brown leather slippers, while his companion's ankle-length boons are practically unsharable. These are little details of the kind that once led John Updike to remark on Rockwell's generosity of spirit, his habit of 'always exceeding the necessary'.

Rockwell created his illustrations painstakingly in oil on canvas, using models whom he often posed (and photographed) in complicated setups. In many cases, the *Dulwich* show allows comparison between the artist's originals and the resulting reproductions.

Given that, in Rockwell's case, painting was primarily the means to a mass-produced end, it would be wrong to consider his canvases as the true centre of his work. Received critical opinion has it that his painting technique was so dull and flat that his work communicated more in reproduction anyway. But that's by no means always true and in several cases the oils do actually outshine the illustrations fashioned from them.

*Bridge Game* of 1948 is the

contrasting example. This daintily huffi-eye view of two couples, a pair of tricks into their contract, was originally painted in the colours of a post-war Manhattan: a knowing reference on Rockwell's part, to judge by the mock-abstract nature of the composition, with its figures jammed into quadrilinear chains, and its cards laid out on a stark cube of bright red. But in the *Put* cover that followed, all that subtlety is lost: the production is a dull, fudged thing by comparison.

Rockwell was prone to depression and there's an edge of unease to much of his work from the Thirties on. Sometimes it is held back at the edge of comedy, as in the image of a melancholic wife at across the breakfast table from her invisible husband, who has taken refuge behind the shield of his newspaper.

But it is undeniably there, not only in his subtly ambiguous depictions of GIs returning home, stunned, after the horrors of war, but also perhaps under the candy-coloured surfaces of a picture such as *Bridge Game* – an implied metaphor for middle-class life itself as a not-entirely-avoidable game of plot and counterplot.

But what counts in the end is Rockwell's optimism, by no means always easily won, and the values it enthused – the liberal, democratic values that meant so much to mid-20th-century American society.

Like Frank Capra in his cinematic masterpiece *A Wonderful Life*, Rockwell did not tell the whole truth about America. But he did preach a set of social ideals to aid for its mutual help, compassion, justice, a judicious mixing-in of capitalism, freedom from want, freedom of worship, freedom of speech. What a decent set of ideals they remain.

**art Dealing in social ideals**

Norman Rockwell's paintings were optimistic metaphors for an America full of compassion, freedom and justice



**ANDREW GRAHAM-DIXON**  
Dulwich Picture Gallery, London SE21  
(020 8923 5254) to March 27

these images, all of which have been arranged – the shifting mosaic of his dream of a nation – along one long wall of this exhibition.

Rockwell said that his aim in those pictures was 'to tell a whole story with a single image', but his cumulative achievement was much greater than the sum of its parts: a generously compassionate, composite portrait of America as the land of the free and home of the brave.

Raw-boned boys, raised on milk, cookies and baseball, get into all kinds of healthy scrapes. Picturesquely shovelled farmers spend their Sunday afternoons fishing. A granite-jawed soldier, just returned from the First World War, is fitted by the young boys of the neighbourhood, who have formed their own little militia – with tinpot helmets, wooden swords and jandals for medals – to celebrate the hero's homecoming.

Norman Rockwell (1894-1978) was the bright antithesis to his slightly older contemporary Edward Hopper

**MUST BOOK**

**Gilbert & George: White Cube - Mason's Yard** (London SW1, 2010) 7500 5373 to Feb 18. The boys are back in town with a show featuring 150 new collages, masterpieces a cornucopia of pictures, cards and laundry taken from the streets.

**Rockwell and his Circle** Art Service (London SW1) 6307 7600. 10000 to Feb 15. Some 300 previously unseen sketches by the artist were used to create the covers of the *Saturday Evening Post*. He created more than 300 of



**VISUAL ARTS**

Rodchenko and  
His Circle -  
Constructing the Future  
Through Photography

Art: Sensus, London



**Fascinating: Rodchenko's  
'Cigarette Girl, Street Seller' (1927)**

In 1921 the Russian Constructivist painter Alexander Rodchenko produced a suite of paintings in single, tonally neutral colours that were exhibited in a Moscow gallery. That revolutionary gesture, as he explained later, was tantamount to a declaration that painting was dead. The future lay with the newer arts of graphic design, cinema and photography. Painting reeked of nothing but stale antiquity.

This large and fascinating exhibition of black-and-white vintage prints in London, many acquired

from the families of the photographers, and therefore unseen in public before, explores that aspirational afterlife of Rodchenko and other like-minded Soviet photographers. It shows us rallies, spanking new examples of workers' houses, the re-shaping of Moscow, and great dams under construction in far-flung Asiatic republics - look out, in particular, for a remarkable series of photographs from 1929 by Max Alpert of the building of the Great Fergana Canal in Uzbekistan by hundreds and hundreds of toiling men. The architectural lines of these new buildings are severe and uncompromising, like Constructivist art itself. Or see how skilfully Georgii Zelma has constructed his shot of bristling bayonets rising in front of radio masts. The atmosphere in the streets is feverish, and for the most part the general view of this brave new world of proletarian man seems to tow the party line - most faces are smiling, no matter how heavy the mattock across the shoulder.

Rodchenko's pithy, wake-up-call slogans spit at us from the beams, walls and staircases. Rodchenko did not die until 1956. He may have been a revolutionary, yet he was evidently a cunning one, who must have learnt to list with the wind in order to survive purges and disapproval.

**MICHAEL GLOVER**

To 19 March ([www.artsensus.com](http://www.artsensus.com))

# Selected Press

The Financial Times  
15 January 2011

LIFE & ARTS

## Arts | Collecting

### Warhol with bullet holes

*The Art Market: Dennis Hopper's art, a new shares scheme. By Georgina Adam*

Christie's was forced to pull 22 of 200 items in its sale of the Dennis Hopper collection, which went under the hammer in New York this week after Hopper's 80th and final sale with Victoria Duffy, through an intention to prevent the sale of some of the material.

Duffy has been criticised in a column written by the estate of Doug, Bruce and Hopper, who died last year, by an official filed last year, lawyers for Hopper's estate accused Duffy of taking \$1.2m worth of art from him, including works by Warhol, Robert Rauschenberg and Duchamp. Duffy's lawyer denies the allegations. In her introduction, Duffy claimed that the works in Christie's sale were either loans or gifts to her, and that she would rather "reparable loans" if they are sold. Among the works pulled from sale were British artist Jonathan Yeo's 2007 "Invitation" portrait of Hopper estimated at \$1,000,000 — one of only three artists who helped him, the others being Warhol and Schindler. Christie's made \$1.2m for the "art" portion of the Hopper sale; the top price was given for a Warhol Man with Two Faces II, it then followed by Hopper, which sold for \$282,000 over an estimate of \$200,000-300,000.

This week saw the launch of Art Exchange, a "stock exchange for artworks". The idea is that art galleries, art owners and artists can get their works into the exchange, and visitors can buy shares from 100 up, and then watch them rise or fall (depending) or down. All works are worth more than £100,000, and the number of shares in each artwork corresponds to its price. If an investor acquires 80 per cent of the value then he or she can form the sale of the remaining 20 per cent and take the rest out of the exchange.

The founder is Pierre Fingert, 38, who comes from a collecting and technology background, and is in his first full-time work. He says it is a "new way of thinking about art". Caroline Mulholland, 71, has been quite difficult to persuade galleries in France to participate. There is a big difference between the mentality here and in the US or China, where we already have had a lot of interest. She says she has been signed up to at least "sixteen" galleries, although will only take two: Yves Lenoir and Galerie Hirschman.

For the moment, just two weeks are shown at [www.artexchange.net](http://www.artexchange.net).

There is a new twist in the history of the archive of the Renaissance artist and photographer Giorgio Vanni. There are kept in the house in Rome where he was born in 1821. The 21 boxes of documents, including Vanni's correspondence with Michelangelo and Cosimo I de' Medici, were sold in 2006 to a mysterious Roman-based company, representing a commercial property company, Ikon Group, for an astronomical £1.5m.

The deal immediately set off alarm bells in the Italian art world. Vanni's family claimed the documents were only worth about £100,000 and the sale was "a scam". The archive was sealed in the house by Italian police, and speculation that the Italian deal was designed to pass the Italian government into making a strong counter-offer.

Now, however, an Italian court has ordered the removal of the sale, but the sale to the Russian is still valid and the archive will still not be allowed to leave the country. In a statement, the Italian culture ministry warned: "The release from archive does not introduce any significant new element, and any further action of the current owner would need to be subject to ministerial consent, upon presentation." The Italian press reported that in the case of presentation the archive would also be substantially lower price.

Christie's Adam is still in charge of The Art Exchange.



Source: (2011) by Artwork, Thomas

## TRAINED EYES ON THE SOVIET MACHINE

### EXHIBITION

#### RODCHENKO AND HIS CIRCLE: CONSTRUCTING THE FUTURE THROUGH PHOTOGRAPHY

Art Sensus Gallery, SW1

★★★★★

SUE STEWARD

STARK red-lettered slogans hang around the gallery walls, propaganda statements from the early Soviet era and directives to the photographers whose black-and-white pictures are exhibited here. Many are previously unseen, brought from Alexander Rodchenko's archives and created during the Twenties Constructivist art revolution and the Thirties Stalinist clampdowns on individualism.

Rodchenko's photographs helped transform the medium's vocabulary to



fit the Soviet propaganda machine but the 680 prints on show also include his circle's diverse interpretations of the era. They open to Twenties salon-like scenes where Rodchenko and his artist wife Varvara Stepanova, poet Mayakovsky and his lover/muse Lilla Brik, are relaxing or working in studios or on Moscow's streets; life is still relatively easy.

Rodchenko's shots taken from high vantage points led a trend but other photographers stayed at eye-level to detail fashions, interactions and moods. The 1930 arrival of the portable Leica camera transformed the process of taking photographs; its popularity is captured through self-portraits with camera. Leicas beautifully portray the new

Iconic images: Georgi Petrusov with the mass parades at Red Square

Constructivist architecture – angular and sculptural, Soviet equivalents of Bauhaus, inviting explorations with light and shade.

During Stalin's Thirties, many photographers were sent to far-off sites; Simon Fridland cinematically lit the women welders in his shipyard series; Rodchenko went reluctantly to the freezing White Sea Canal project and photographed brutalised workers; Georgii Zelma and Max Alpert were in Central Asia, where their reportage of local traditions is remarkable and poetic. In Moscow, those shooting the mass parades clearly drew on the Constructivists' basis in geometrical design. This astonishing exhibition is a reminder of the lasting influence of this era of photography; just look at Shelter's recent "Vertical Rush" poster. ■ Until March 19. Information: 020 7630 9585, [artsensusingallery.com](http://artsensusingallery.com)

# Selected Press

The Daily Telegraph  
25 January 2011

24 \*\*\*

**Art sales**

**Photography**  
Colin Gleadell

**A**rt funds, which seek to draw investors into the art market by offering potentially substantial gains, have had a chequered history in the past decade with an estimated 40 per cent of them collapsing in the last two years.

But one of them that has stayed the course is currently selling off its investments at three exhibitions in London.

The Tosca Photography Fund, as its name suggests, specialises in photography and has assembled a collection of 5,600 works with an original investment of £3.3 million. The fund originated in 2005 when Mehmet Dalman, the Executive vice-chairman of Toscafund Asset Management, one of the city's largest hedge funds, persuaded photography dealer Zaida Cheate to close her gallery to concentrate on buying for the fund.

Dalman was a client of Cheate's, and knew about photography. Cheate, however, didn't know much about funds. "When he approached me about a fund, I didn't know what he meant," she recalls. But she was still eminently qualified for the job. Having been a photography student at Brighton University in the Seventies, and then a photojournalist, she ran the print shop at the Photographers' Gallery in London where she met Brassai and Cartier-Bresson. In 1989 she opened her own gallery where she dealt in early 20th-century classics by Imogen Cunningham, Lee Miller and Manuel Alvarez Bravo as well as a host of contemporary artists.

The Tosca Fund collection is not structured to cover every potential growth area of the market. There are no 19th-century works: "too scarce", says Cheate. And no contemporary market leaders such as Andreas Gursky or Richard Prince; "too expensive," she says. Not is there any fashion photography. Instead, she was allowed to buy what she liked and to use her contacts to buy advantageously.

The London exhibitions represent three very different strands. At the Art Scenius gallery in Victoria, more than 300 photographs, made by the Russian constructivist artist Alexander Rodchenko and his contemporaries under the Communist regimes of the Twenties and Thirties, straddle the line between art and documentation. Most have never been seen in public before, says Cheate, who bought a quantity from a dealer in New York who had acquired them directly from the artists or their families. Prices range from £1,500 to £30,000 for a 1935 print of a fox in the arctic night by Dmitri Debshev that hung in the White House during the Roosevelt presidency. This rarity was sold on the opening night. Of particular interest is a group of photographs of Twenties modernist architectural models from the Moscow Vkhutemas art school where Rodchenko taught. Cheate hopes these works will be bought by a single buyer or institution.

At the London Art Fair in Islington, which closed on Sunday, Cheate presented *Wreaths of Pleasure*, 13 unique colour photographs by Helen Chadwick, one of the most challenging artists of her generation who brought photography into mainstream contemporary art practice. Chadwick, who died prematurely in 1986, knew Cheate from university days, and exhibited at her gallery. Her work rarely emerges for sale, and the set is priced at £420,000 plus VAT.

Next month, London art dealer Chris Beetles opens a new gallery devoted to photography with an exhibition of works by the celebrated artist Eve Arnold, whose name will forever be associated with her intimate photographs of Marilyn Monroe in the Fifties.

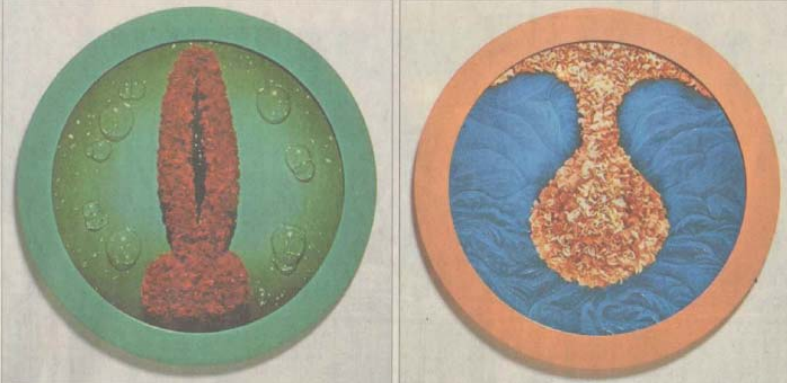

More than 70 works are being shown (prices from £4,000 to £12,000), and most are from the Tosca Fund. Arnold is a friend of Cheate's and lived opposite her gallery in Mayfair.

"When she moved out of her house (Arnold is 95 and now lives in a nursing home) she didn't know what to do with her voluminous archives, so we bought them from her," says Cheate. The exhibition will include a number of small, unique, vintage prints. "They were never printed to be sold, so they are not in numbered editions, and are very rare," says gallery director Giles Huxley-Parlour. Subjects include Monroe, Clark Gable and Marlene Dietrich as well as images of the everyday lives of people around the world.

Huxley-Parlour says photography funds are not so unusual since the Tosca Fund was launched. The Art Photography Fund in Austria launched in 2008 and estimates that the value of its holdings has increased by 30 per cent. The Beetles gallery also runs a fund, promoting art both for enjoyment and investment.

So far, sales from the Tosca Fund are doing well, says Cheate. About 10 per cent of the collection has been sold and 30 per cent of the investment returned. But the final tally will not be known until November, by which time everything, according to the terms of the fund, is due to have been sold.

**For sale: two of Helen Chadwick's 'Wreaths of Pleasure' and, below, a photograph by Alexander Rodchenko**

**Funds with a special focus**

ART FUNDS AND TOSCA FUND



photography, drawing and painting. Known for his use of found materials, Deane draws on the histories of western and Latin American art practices, as well as his fascination with game playing. ▶ Apr 25.

**V&A**

▶ 020 7907 7073, Cromwell Rd, SW7 2BL. ● South Kensington, 10am-5.45pm, daily, until 10pm every Fri. Booking at 0844 209 1770 or [vam.ac.uk](http://vam.ac.uk). **Focus** Apple. An exemplary permanent collection of sculpture and applied arts gathered from around the globe.

**Imperial Chinese Robes from the Forbidden City 23, rooms 42.** Garments, accessories and labels worn by emperors and empresses of the Qing Dynasty (1644-1911), on loan from the Palace Museum, Beijing. ▶ Feb 27.

▶ **Shadow Catchers: Camera-less Photography** Porter Gallery, 43, rooms 24. The principle here is that light-sensitive paper is exposed with parts blocked, or shadowed, or chemically manipulated; the results vary wildly, although all five artists are obsessed with time, unsurprisingly, and with nature. Adam Pisoni likes making Gary Fisher Miller have things for leaves. Ferns Neustein puts photographic paper out in storms. (K) ▶ Feb 21.

**Welcome Collection**

▶ 020 7611 3222, 183 Foston Rd, NW7 2BK. ● Euston Station Sq. Tue-Sun 10am-6pm. There are 100.

▶ **High Society** The Welcome Collection usually employs art chiefly as stimulation for its medical-themed shows, rather than as any fundamental test of knowledge. Not so here, where art gets top billing in this exploration of drug culture. Best is Brian Gysin's 1962 *Dream Machine*, a tubular lamp contraption emitting odd but maddeningly beautiful visuals and sounds, charming in fact in its blather if you close your eyes) without ever having to take that tub. (KW) ▶ Feb 27.

**Whitechapel Gallery**

▶ 020 7532 7888, 77-82 Whitechapel High St, E1 7QA. ● Aldgate East, 10am-6pm Tue-Sun, until 8pm Thu.

**Clare Barclay** 'Shadow Scenes', the latest year-long site-specific Bloomberg Commission. ▶ May 2.

▶ **Keeping It Real Act 2: Mona Hatoum** 'Current Uncertainty', Mona Hatoum's surprising environment of wire cages, pulsing light bulbs and humming electric current. ▶ Mar 6.

▶ **This is Tomorrow** An archive show about the 1966 Whitechapel exhibition 'This is Tomorrow', which launched Pop Art in Britain. ▶ Mar 6.

**Zabudowicz Collection**

020 7428 8940, 176 Prince of Wales Rd, NW3 5YF. ● Chalk Farm, 10am-6pm Thu-Sun.

▶ **Future Map 10** Work by 28 recent art and design graduates from courses across the University of the Arts London, selected by a panel of art experts including *Time Out*'s Visual Arts Editor, Susan Ward. ▶ Feb 6.

**Best galleries**

**North**

**Lincoln Gallery**  
020 7721 2288, 28, 23-54 Bell St, NW1 3DA. ● Edgware Rd, 10am-6pm Mon-Fri, 10am-6pm Sat.

**Carmen Herrera and Peter Joseph** Abstract colour works by Herrera shows alongside Joseph's bold canvases. ▶ Jan 29.

▶ **Coal Flayer** Peter Joseph's meditative, Thomas-esque sets of graphic, song, utterances of the word 'things' which have

been indented from 20 different pop songs – presumably intended as a sort of ironic, contemplative contrast to the lack of physical 'thingness' actually on display. Elsewhere in the gallery, the works carry an air of surprise re serendipity: an aluminium ladder, with all its rungs except the top and bottom removed, has an oddly starting, almost comical sense of vacancy. (K) ▶ Jan 29.

**Victoria Miro**  
020 7206 8192, 1st White Rd, N1 7WV. ● Old St, 10am-6pm Tue-Sat.

▶ **LAST CHANGE** Francesca Woodman. Sometimes, Woodman's vision of the body as corporeal matter is so quiet and self-erasing, it's when centering her arms methodically entangled in its paper, for example. Other photographs veer to the opposite extreme: the body as more opaque, in her famous long-exposure shots, reduced to an ephemeral blur, so that it's tempting to read them as a prelude to her final act of self-erasure, her own suicide. Yet to do so would only diminish their reach and implications. Ultimately, seeing so many works together like this makes you realize what an astonishingly original artist she really was. (K) ▶ Jan 22.

▶ **Tom Lubbock** Additional opportunity to view the selection of collages made for *The Independent* by Tom Lubbock, between 1999 and 2004, in tribute to the journalist and artist who died on 9 January. See Jan 22 only.

**South**

**Art Seminars**  
020 7620 9585, 7 Hatch Place, SW1P 1BB. ● Victoria, 10am-6pm Tue-Fri, 11am-5pm Sat.

▶ **SOVIET, SO WHAT?** All of 300 unseen photos by Rodchenko come to light after years in private hands. A must for all Russian Constructivism completists.

▶ **NEW Rodchenko and His Circle** Show of previously unseen photography by Russian Constructivist Alexander Rodchenko and a number of his contemporaries, curated by the Courtyard Institute's John Miner. Jan 21 ▶ Mar 18.

**Baconfield**  
020 2282 6463, 22 Newport St, SE1 1 6AJ. ● Fenchurch, 10am-6pm Tue-Sun. ▶ **Mark Dean** Dean has been isolating and keeping moments of appropriated film footage and pop music since the early 1990s and, in addition to the four new pieces here, this exhibition also provides a fairly comprehensive retrospective of his work, with more than 200 his single-screen videos available to select and view. While there's an obvious relationship between Dean's work and that of Turner Prize winner Douglas Gordon – both in a shared visual aesthetic and a concern with the quality of good and evil – there's something more personal, poetic and even painful in Dean's experimentation, that in some instances can really disturb. (KS) ▶ Feb 27.

**Greenygram**  
020 7649 9191, 1A Kempford Rd, SE1 1 4NT. ● Kensington, 10am-6pm Tue-Sat. ▶ **NEW Jennifer Bernstein** (Chicago) and a Henri film, based on choice poses and archival images. Jan 21 ▶ Mar 6.

**Jerwood Space**  
020 7649 0171, 77 Union St, SE1 6LN. ● Southwark, 10am-6pm Mon-Fri, 10am-3pm Sat. Sun.

▶ **Jerwood Encounters: Surface Noise** Works that explore digital technologies and print media, by Claire Barclay, Clare Boyles, Gordon Benn, Dorothy Cross, Michael Fullerton, Bruno Malinverand Scott Myles. ▶ Feb 27.

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# Selected Press

The Sunday Times  
5 February 2011





Above: the crooner Sammy Davis Jr is photographed at a topless gambling house in London while shooting the film *Salt and Pepper* in 1967. Below left: a dancer dolls

herself up before a performance at a club in Havana, Cuba, 1954. Below right: a bar girl at a Havana brothel, 1954. Photographs by **Eve Arnold**. A retrospective of Arnold's work can

be seen at **Chris Beetles Fine Photographs** gallery, 3-5 Swallow Street, London W1, from February 9 to March 5. Visit [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com)

For an extended selection of **Spectrum** images, visit [www.thesundaytimes.co.uk/spectrum](http://www.thesundaytimes.co.uk/spectrum)



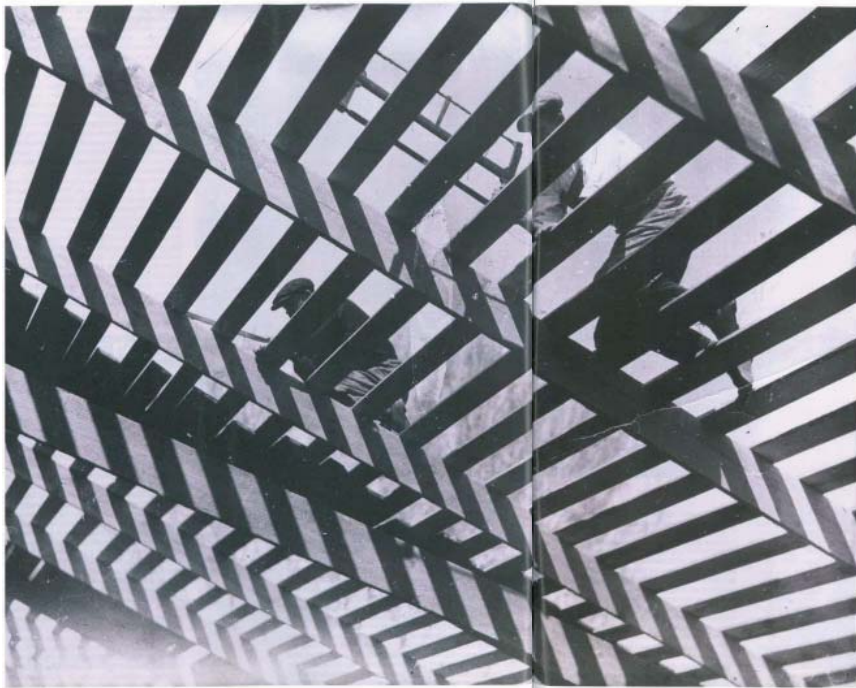
PHOTO TOP: PROPERTY PHOTO BY WWW.CHRISBEETLESFINE.COM; MIDDLE: BOB MANNING PHOTO



# Selected Press

Financial Times, Magazine  
29/30 January 2011

FT.COM/MAGAZINE JANUARY 29/30 2011



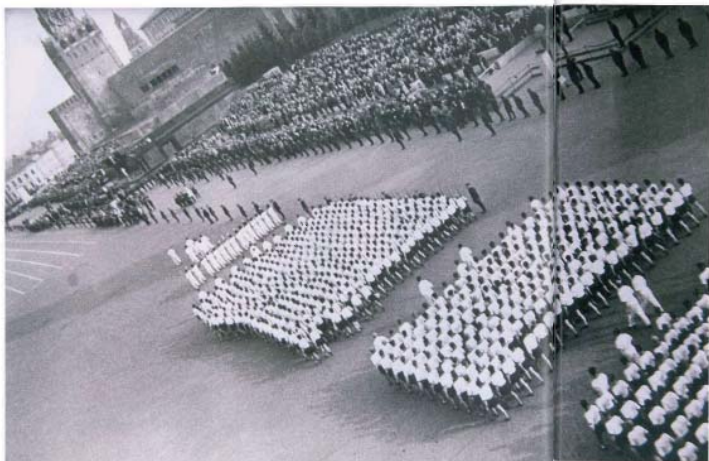
**Pioneering spirit**  
Tashkent in 1932 (left), as photographed by Wolf Steinhilber, and (right) an undated portrait of Rodchenko



## **RODCHENKO VISIONS OF THE FUTURE**

Together with a handful of fellow Russians, avant-garde artist-turned-photographer Alexander Rodchenko helped capture the spirit and forge the myth of a young Soviet Union with his startling, revolutionary photographs.  
Words by *Liz Jobey*

PHOTOGRAPHY BY WOLF STEINHLER



Alexander Rodchenko Sports parade in Red Square, 1935

In 1921, Alexander Rodchenko, the most dedicated exponent of the Russian avant-garde, completed what he declared was his last painting, a triptych of three rectangles called "Pure Red Colour, Pure Yellow Colour, Pure Blue Colour." "I reduced painting to its logical conclusion," he wrote later. "I affirmed it's over." It was over for the time being. Instead, Rodchenko dedicated himself to the Soviet ideal of construction, to collective production and useful design. The same year, 1921, he and his partner, Varvara Stepanova, wrote the *Production Manifesto*, which included slogans such as, "Down with art. Long live technical science." From then on, the artist's task was to "direct materialist, constructivist work towards communist ends".

Even before 1921, Rodchenko, who had been influenced by Futurism and Suprematism, had

been challenging the idea of artistic self-expression by making paintings, drawings and geometric constructions dictated solely by the rules and the compass. When he took up photography in 1924, the camera must have seemed the perfect instrument to add to his armory. It was mechanistic, democratic, in a country where more than half the population was illiterate, pictures could communicate what words could not; and, crucially for a regime that relied on mass propaganda, photography was believed to record the truth.

Photography could serve communism by serving the people: it could be published in newspapers and magazines; it could, according to John Milner, curator of a new exhibition of works by Rodchenko and his contemporaries, "show the populace to itself, and transform the self-awareness of the masses, the crowd,

small collectives, and the individual, who would now be seen as part of a group". Armed with the newly invented Leica, Rodchenko was one of a group of Soviet photographers who served the state, publishing their work in magazines and books, tackling everything from ordinary street life to mass demonstrations and sporting rallies; agricultural and industrial reforms to new architecture, new technology, even new little Soviet pioneers. They included Max Alpert (1899-1960) who worked for *Rabochaya Gazeta* (The Workers' Gazette) and Pravda, Dmitri Delbov (1900-1949) and Georgii Zelma (1906-1984), born in Tashkent, whose photographs form an important record of life in his native Uzbekistan. The 650 photographs in this exhibition were brought together for the *Tonca* Photography Fund by the former gallery owner Zeida.

Classic, drawing on many Russian sources, including the Rodchenko family, and are now for sale. Unless bought by a single owner or an institution, they may never be seen in one place again.

Rodchenko would eventually be denounced under Stalin as a "bourgeois formalist", restricted to photographing military parades and sporting events, and producing propaganda photographs for magazines such as *USSR Under Construction*. He returned to painting in 1942 and died in 1974. But in the euphoria of post-revolutionary zeal, Rodchenko and his contemporaries believed not only that photography could reveal a society to itself, but that, by tilting the camera, by shooting, as he said, "from the top-down" and the "bottom up", they could force people to look at the world in a new way – literally, from a different angle. ▶



Alexander Rodchenko Emergency services, Russia, 1929



Mikhail Kaufman Cigarette girl, Pushkin Square, 1927



Alexander Rodchenko Air balloons with Politburo portraits, 1934



Alexander Rodchenko Woman with baby carriage, 1928

# Selected Press

Financial Times, Magazine. Article continued  
29/30 January 2011

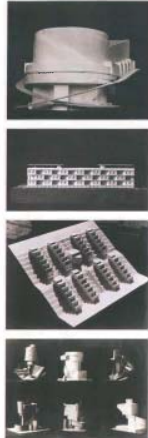
FT.COM/MAGAZINE JANUARY 29/30 2011



**Ilmari Friedland** Shipbuilding plant, Kherson, Ukraine, undated

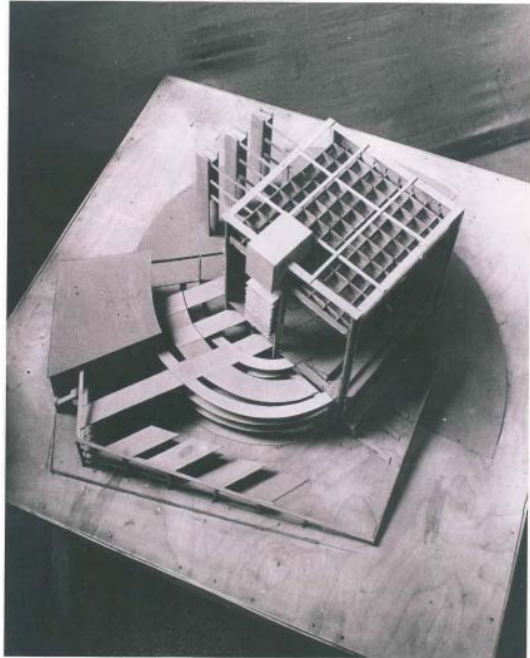


**Alexander Rodchenko** 'The School of Communism', Rusakov Workers' Club, Moscow, 1928



**Architectural designs from Vkhutemas workshop, c. 1930** (above and right). From 1928 to 1930, Rodchenko taught at the Vkhutemas, or Higher State Artistic and Technical Workshops, the Soviet equivalent of the German Bauhaus. Architect Mikhail Ladovsky also taught here, delivering a course on "types", in which these and others were the dominant factors. Ladovsky's students produced proposals to illustrate their complex structural ideas. Photographs of these models show just how inventive the designs were; in some cases the buildings were eventually constructed.

**"Rodchenko and his Circle: Constructing the Future through Photography"** runs until March 19 at Art Space, 7, Hancok Place, London SW1, [www.artspace.com](http://www.artspace.com)



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FT.COM/MAGAZINE JANUARY 29/30 2011

FT.COM/MAGAZINE JANUARY 29/30 2011

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Berenice Abbott, Princess Eugène Murat. From the 10 Photographs Portfolio, 1976  
Tosca Photography Fund

# Cheryl Finley, curriculum vitae

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## Occupation

1993-Present     **ARTS RESOURCE CONSORTIUM**, New York, NY  
**Photography Appraiser and Consultant**

**Founding Director** of photography consulting firm that provides appraisal, curatorial and registrar services for private collectors, corporations, museums, galleries and artists in the United States, Europe and West Africa. Appraisal services encompass charitable donation, insurance, marketing and estate valuations of 19th/20th century and contemporary photographs.

**Selected appraisal clients** include the Tosca Photography Fund, London; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Vancouver Art Gallery; Library of Congress, Washington, DC; Gilman Paper Corporation, New York; National Portrait Gallery, Washington, DC; Cincinnati Art Museum; Yale Art Gallery; Swann Galleries Auction House, New York; estates and archives including Berenice Abbott, Walker Evans, Josef Sudek and Gordon Parks.

2003-Present     **CORNELL UNIVERSITY**, Ithaca, NY  
Assistant Professor of Art History and Visual Culture,  
History of Art Department

## EDUCATION

May 2002     **YALE UNIVERSITY**, New Haven, CT  
**Ph.D.**, African American Studies and History of Art

June 1986     **WELLESLEY COLLEGE**, Wellesley, MA  
**B.A.**, Spanish, Sigma Pi (Spanish Honors Society), Freshman Distinction

## RELATED PROFESSIONAL EXPERIENCE

1988-1992     **PENELOPE A. DIXON AND ASSOCIATES**, New York, NY  
**Associate Appraiser**

Prepared appraisals of 19th and 20th century photographs for donation, insurance and estate purposes. Conducted price analysis in auction and retail markets. Researched copyright laws relating to photographs.

1989-1990     **BRENT SIKKEMA FINE ART**, New York, NY  
Assistant Director

Managed daily operations of art gallery specializing in photography. Assisted the director with development of monthly gallery exhibitions, including press release preparation and artist development.

---

1986-1989      **COMMERCE GRAPHICS LTD., INC.**, East Rutherford, NJ  
                    **Curator, Berenice Abbott Archive**

Curator of Berenice Abbott photography collection numbering over 10,000 prints and negatives. Organized over 25 exhibitions of Abbott's work. Catalogued and appraised prints, negatives, letters and artifacts. Prepared donations of photographs from the archive to museums and universities.

1986              **POLAROID CORPORATE ARCHIVES**, Cambridge, MA  
                    Assistant to the Archivist

Catalogued and researched photographs, letters and photographic memorabilia in the corporate collection.





Alexandr Rodchenko, Varvara Stepanova, 1924  
Tosca Photography Fund





Alexandr Rodchenko, Installation at the 1925 Decorative Arts exhibition, 1925  
Tosca Photography Fund

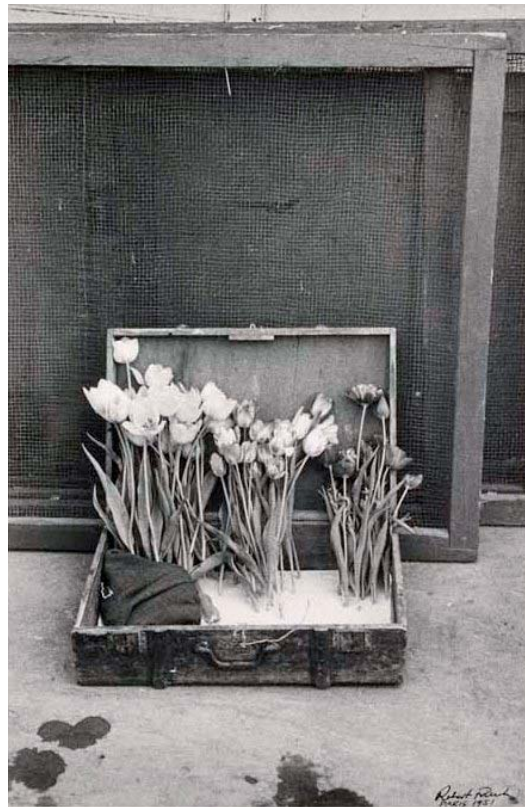
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Robert Frank, Paris, 1951  
Tosca Photography Fund

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