

SOTHEBY'S PARIS TO SELL PHOTOGRAPHIC TREASURES FROM THE COLLECTION OF MARIE-THERESE AND ANDRE JAMMES



Neurdein, La Tour Eiffel, 1889, estimated at €3,750-5,250

SALE INCLUDES THE EARLIEST RECORDED IMAGE CREATED BY PHOTOGRAPHIC MEANS AND THE ARCHIVE OF CHARLES NÈGRE

TO TAKE PLACE AT SOTHEBY'S IN PARIS IN MARCH 2002

FINE and important photographs from the Jammes Collection are to be the subject of a historic two-day auction on March 21 and 22, 2002, in Sotheby's magnificent galleries on the rue du Faubourg Saint-Honoré in Paris. The sale will be the largest ever dispersal of photographs from a single collection, with the material presented in two fully illustrated catalogues. The first catalogue will comprise rare and important 19th century and early 20th century photographs. Appropriately, for a sale scheduled by Sotheby's to be held in its new Paris premises, the emphasis will be on the development of the medium in France. The second catalogue will be devoted specifically to the archive of one photographer, Charles Nègre (1820-1880), widely recognised as a pre-eminent early practitioner, one of the most distinguished figures among the ranks of French 'primitive' photographers.

Princess Laure de Beauvau Craon, Deputy Chairman of Sotheby's Europe and Head of Sotheby's France, said: "The first sale of works from the Jammes Collection was planned as the inaugural sale for Sotheby's France in 1999. As a result of delays in the opening of the French auction market the sale took place in London. Three years later, the second part of this wonderful collection is to constitute Sotheby's first sale of photographs in France. At last the long cherished ambition of Marie-Thérèse and André Jammes to open up the international market for photographs in France is to be realised."

Jean-Baptiste de Proyard, Senior Director of Sotheby's Paris, asks: "... whether, now that the second Jammes sale is scheduled to be held in Paris, a French audience will take up the challenge in competing for the treasures of our photographic heritage, or whether the market will be dominated by enthusiastic international buyers, as was the case with the first Jammes sale in London."

Philippe Garner, Sotheby's Specialist in charge of the sale, said: "The works to be sold in this two-day sale provide fascinating insights into the history of photography and into particular areas to which Marie-Thérèse and André Jammes have always endeavoured to draw attention. They have consistently valued photography as a medium of artistic expression capable of generating works of considerable subtlety and sensitivity. And they have placed a particular importance on photography's ability to disseminate images, either in the form of photographic prints or through the medium of the illustrated book or journal.

The sale, in both its parts and in all its variety, bears witness to photography's achievements in all of these areas."

Marie-Thérèse and André Jammes

The names of Marie-Thérèse and André Jammes, and their reputation as enlightened collectors, are today widely known within the international auction world, as a result of the first dispersal of works from their collection by Sotheby's London on October 27, 1999. That auction became a landmark event in the development of the market for fine historic photographs.

André Jammes had the vision of building a study collection of early photographs in 1955, when he was still in his twenties. Continuing a family tradition, he had, from a young age, developed a passion for books and the processes of creating them. He was especially interested in the evolution of typography and calligraphy, and has published important research in these subjects. Such interests became a stepping stone into the then largely neglected field of the history of photography. Jammes was drawn to the medium and soon recognised that the early history of photography deserved to be better effectively researched and better appreciated.

Monsieur and Madame Jammes justly regarded the invention of photography as a development of enormous importance, comparable to that of printing in the 15th century. André and Marie-Thérèse Jammes have always worked closely together, sharing a long-term commitment to the collecting and research of their chosen field. He would track images, albums, photographically illustrated books and related items through contacts with publishers, collectors and the descendants or heirs of photographers. She, meanwhile, would comb contemporary literature and archive material to document and explain the context of the works that they were amassing. The Jammes collection has been enormously influential in re-awakening a whole generation to the significance of photographs as tools for the dissemination of information and also as vehicles for artistic expression. Their published researches provide an essential resource. They have organised several exhibitions drawn from their collection, perhaps the most famous of which, French Primitive Photography, was shown between 1969 and 1971 in six major venues in The United States and Canada.

The sale includes a wide range of material illustrating all facets of photography's early history, from the scientific to the aesthetic.



Victor Regnault, river scene, Sèvres, circa 1852, estimated at €60,000-75,000

La Photographie II. Collection Marie-Thérèse et André Jammes (March 21)

The first catalogue includes a remarkable group of published and manuscript items charting the earliest announcements of the invention of photography. Of central significance are Jacques Louis Mandé Daguerre's *Historique et description du daguerréotype et du diorama*, 1839, in several editions and early translations, including the first issue of the first edition, and William Henry Fox Talbot's *Some Account of the Art of Photogenic Drawing*, 1839.

Of even greater significance than the various publications that introduced practicable photographic processes in 1839 is a highly important lot that obliges us to re-write the story of the birth of photography.

- **the earliest recorded image created by photographic means -**

Some years ago André Jammes had the opportunity to acquire a seemingly unassuming reproduction of a 17th century Dutch print together with an extensive series of autograph manuscript letters by Joseph Nicéphore Niépce and his son Isidore. Niépce is recognised for his discovery of the first viable photographic process. His earliest surviving images date to 1826-27. Jammes had discovered an image that pre-dated these. The Niépce correspondence that accompanied the print gave a full, detailed account, step-by-step, of the processes by which Niépce eventually achieved his momentous discovery. The print, discussed and enclosed in a letter from Isidore to their correspondent, is the only surviving testament to Niépce's triumph. He had at last, in the summer of 1825, achieved his objective of using the power of light alone to make a plate from which an image could be printed.



Nicéphore Niépce, heliogravure, 1825, estimated at €500,000-750,000

This image and its accompanying correspondence oblige us to re-write those crucial first stages of the history of photography. They represent a historic discovery and moment in the annals of science.

The catalogue is rich in examples of the work of numerous important early French photographers. Items of particular note include:

- a rare series of studies by Victor Regnault in and around the manufactory at Sèvres (estimates between €3,000 and €75,000)
- a fine series of studies in the Forest of Fontainebleau by Gustave Le Gray, and a fine seascape and a rare architectural study from his Mission Héliographique by the same photographer (estimates between €7,500 and €120,000)
- a fine print of Nadar's celebrated portrait of Gustave Doré (estimated at €37,500-52,500)



*attributed to Edouard Baldus, facade of a Paris hôtel particulier, circa 1855,
estimated at €45,000-60,000*

- an important album of 67 photographs by Charles Marville of a central area of old Paris before its destruction as part of the ambitious rebuilding projects of Haussmann (estimated at €375,000-525,000)
- fine architectural studies by Edouard Baldus and Bisson Frères and remarkable alpine views by the latter (estimates between €12,000 and €45,000)
- rare and important early experiments in heliogravure by Hippolyte Fizeau (estimated at €3,750-9,000)
- a remarkable album of artist's studies including large format nudes and close-ups of plants, from the circle of the sculptor Simart (estimated at €300,000-375,000)
- studies of historic ruins in ancient Mexico (estimated at €1,500-90,000) and a remarkable series of topographical and ethnographical studies in Madagascar by Desiré Charnay (estimated at €150,000-225,000)
- works by the Impressionist painter, Edgar Degas, foremost amongst these a remarkable, intimate indoor group study including the artist (estimated at €75,000-100,000)

The transition into a new modernist aesthetic in the early 20th century is well defined by a series of photographs by Germaine Krull, notably her images of the structure of the Eiffel Tower and a sequence of photographs made from a moving car. Eli Lotar's studies of steam railway engines evoke the period's fascination with images of machine power and dynamic movement. Portraits of French artistic and literary figures include André Gide, Paul Valéry,

Colette, Jean Cocteau and Henry de Montherlant by Laure Albin-Guillot. A collection of 77 photographs by Robert Doisneau brings the story of French photography into the post-war era with their poignant observations of Paris night life and related subjects.



*Germaine Krull, two images from a sequence made from a moving car, 1930,
estimated at €9,000-15,000*

La Photographie III. Collection Marie-Thérèse et André Jammes. L'oeuvre de Charles Nègre (March 22)



Charles Nègre, 'Le Strÿge', circa 1853, with its negative, estimated at €180,000-240,000

The second catalogue comprises the archive of photographer Charles Nègre. Jean Adhémar, an influential curator at the Bibliothèque Nationale, had recognised, in the 1960s, the possibly unique character of this archive. He explained that “the great majority of photographic archives had been destroyed through the negligence of the children or the heirs of the photographers. Other archives, which were lucky enough to escape the flea markets or the stalls of bric-a-brac dealers, are often known only through a few prints that have been painstakingly gathered by the earliest photo historians. Exceptionally, the archive of Nègre was preserved, thanks to the devotion of his family; it is possible therefore, in his case, to study not just a few remarkable photographs salvaged by chance, but to study a complete body of work.”

This catalogue reveals the full range of subject matter that attracted the photographer and also demonstrates the extent to which he adapted his aesthetic to the technology available to him. He made portraits, genre studies of tradesmen, itinerant musicians and other street characters; he conducted a comprehensive photographic survey of the south of France; he made extensive records of the architecture of Paris, with a particular focus on the banks of the river Seine and including fine studies of Notre-Dame. One of the highlights of the sale is a portrait of fellow photographer Henri le Secq, posed among the gothic sculptures high up on the cathedral. Here, as in many instances throughout the catalogue, the lot comprises a fine print, together with the original paper negative.

These paper negatives, by definition unique artefacts, are greatly valued by collectors. They have different aesthetic characteristics to those of positive prints made from them. When studied with the light shining through them they bring back to life the play of light and shade captured at the moment of exposure. The effect is surprising by its literal brilliance, an effect that cannot be replicated in a paper print in which the highlights can only be created by the

whiteness of the paper. These negative images, reversing the tones visible in nature, have an almost ghostly character that can invite comparison with aspects of contemporary photographic investigation.

Nègre also turned his hand to sensitive and dramatic studies of statuary, to still-life groupings and to such specific projects as the detailed record of the architecture and architectural details of Chartres cathedral and scenes of activity within the Imperial Asylum at Vincennes.

The Nègre archive includes a great many of his original negatives and, in many instances, these can be matched up with original prints. He worked at first with paper negatives and later used the collodion on glass process. Glass negatives allowed greater sharpness and clarity and it is quite evident in studying the collection that Nègre selected his subject matter and his lighting with a full understanding of how best to exploit the particular processes at his disposal. His work with paper negatives is often characterised by broader, painterly effects, his work with glass negatives by the choice of subject matter with fine detail.

Nègre made most impressive contributions to the development of hand photogravure, or heliogravure, that is to say to the development of processes of printing in inks from plates etched by photographic means. He took the earlier experiments of such pioneers as Hippolyte Fizeau and pushed them to levels of quality and to a scale that had never previously been achievable. One of the most interesting lots in this catalogue comprises Nègre's original photograph, the large steel plate made by photo-etching from the original photograph, and a series of trial proofs together with the definitive pull. The subject is the finely detailed architecture of Chartres cathedral and the result is a virtuoso demonstration of the potential of the medium.



Charles Nègre, chimney sweeps walking, circa 1851, estimated at €120,000-180,000

Charles Nègre, chimney sweeps walking, circa 1851, estimated at €120,000-180,000

PRE-SALE EXHIBITIONS

NEW YORK

Sotheby's, 1334 York Avenue,
New York, New York, 10021

FROM FEBRUARY 14-18, 2002

PARIS

Sotheby's, Galerie Charpentier
76 rue du Faubourg Saint-Honoré, 75008 Paris

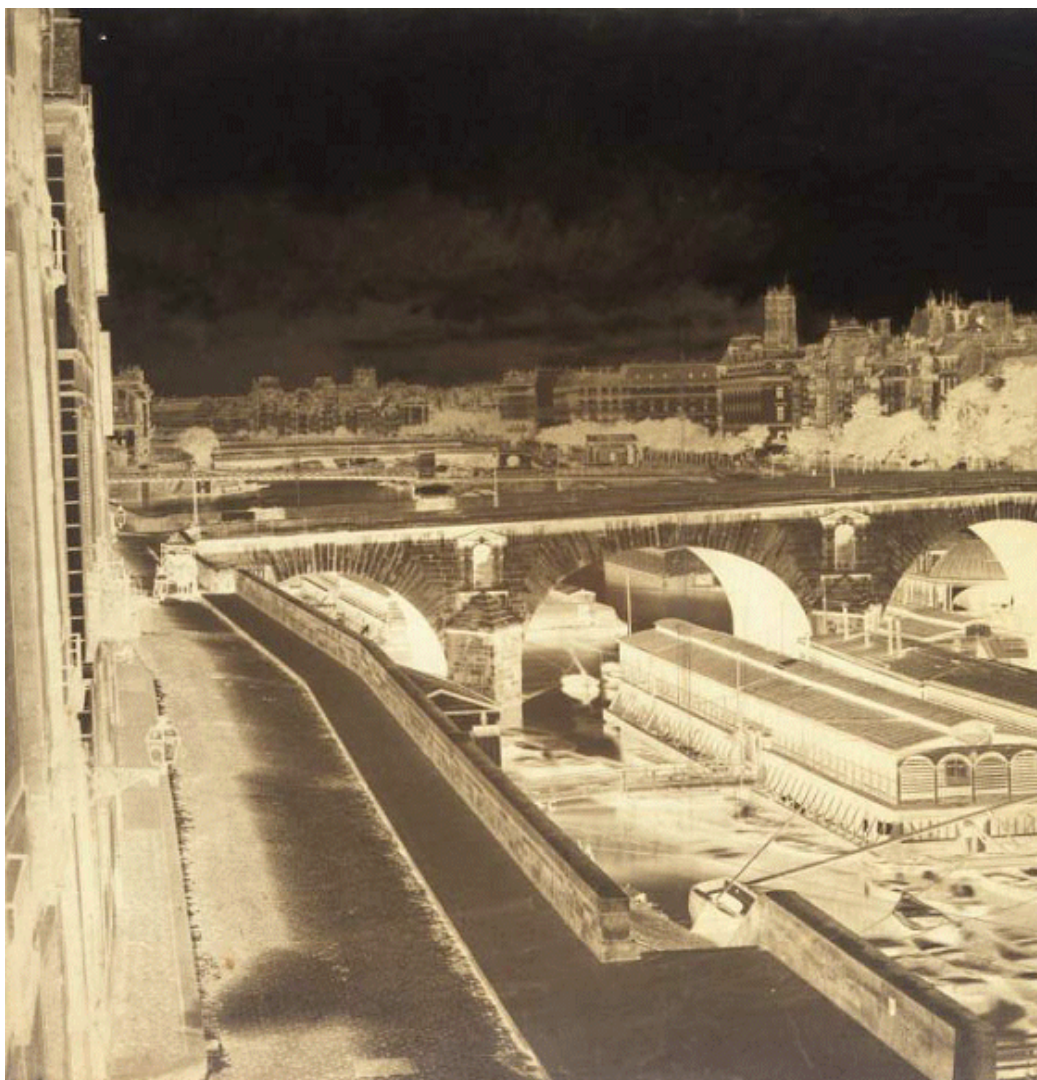
FROM MARCH 15-20, 2002

For further information and images, and estimates in US\$ and GB£ please contact:

In London: Helen Griffith
tel. 44 20 7293 6000 – fax 44 20 7293 5947
helen.griffith@sothebys.com

In Paris: Marie-Odile Deutsch and Sophie Dufresne
tel. 33 (0)1 53 05 53 66 - fax 33 (0)1 53 05 52 08
marieodile.deutsch@sothebys.com
sophie.dufresne@sothebys.com

In New York: Matthew Weigman and Lauren Gioia
tel. 1 212 606 7176 – fax 1 212 606 7027
matthew.weigman@sothebys.com
lauren.gioia@sothebys.com



*Charles Nègre, view across the Seine, Paris, circa 1855, waxed paper negative
estimated at €22,000-30,000*