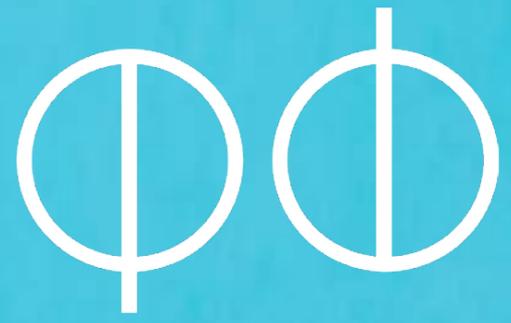


photo
base1



June
13–18
2023

photo basel - 8th edition

If someone would have told us in our founding year of 2015 that, in 2023, we not only survived a pandemic, but were also launching a fair in Miami Beach, we would not have believed them.

Our entire team at photo basel is - once again - super proud to bring you some of the finest artworks from some of the most talented photographers of our current and past generations in this 8th edition of our Basel-based fair. In addition to exhibiting the very best in photography from 37 international galleries and over 170 artists, this year's edition of photo basel also boasts an extensive programme. As a special exhibition we are honored to show «Pure Photography - 20th Century Floral Masterworks» which stages vintages and contemporary works by a dozen American photographers (many of whom were members of the famous West Coast Group f/64). Some of

the photographers included in the show are: Imogen Cunningham, Ansel Adams, Edward Weston, Wynn Bullock, and more. This special exhibition is realized in collaboration with WBB Gallery in Zurich. You will find the show at booth A3. Our second special exhibition is dedicated to the legendary, Basel-born photographer Alex Kayser (1949-2015). His artistic estate, managed by the Alex Kayser Foundation and in collaboration with Galerie Esther Woerdehoff, is presenting a great body of work with large parts still unpublished. This special exhibition can be found at S1. If you are an art collector, perhaps you are also interested in the fine craftsmanship of watchmaking. It is no secret, that some of our very own team members have also caught the "watching-collecting-bug". Thus, we are uber excited to announce the first ever Maurice de Mauriac x photo basel award. Zurich-based Swiss

watchmaker Maurice de Mauriac will award and buy an outstanding photographic position at photo basel to add to their art collection. You may follow their traces by checking out the short-listed works throughout the fair. «Beyond Photography» is a curated selection of photographic positions that - as the name suggests - go beyond photography by using mixed media, special printing techniques, or making a shift from the two-dimensional into the three-dimensional. Throughout the fair you will find the label "beyond photography" which indicate(s) that this particular artwork has something-beyond - it. Make sure to scan the corresponding QR-code to find out more or start a dialogue with the gallerist. We truly hope you'll enjoy the show in Basel, and we already cannot wait to see you in Miami 5-10, December, 2023 too!

Participating Galleries

Alexandra De Viveiros

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Analix Forever

Chêne-Bourg, Switzerland

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Houston, USA

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Paris + Genève

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Zurich + Amsterdam

Buchkunst Berlin

Berlin, Germany

Camara Oscura Galeria De Arte

Madrid, Spain

Fabian & Claude Walter Galerie

Zurich, Switzerland

Fisheye Gallery

Paris + Arles

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Lausanne, Switzerland

Fotonostrum

Barcelona, Spain

Francis Boeske Projects

Lobith + Grenant

Galerie 94

Baden, Switzerland

Galerie Alex Schlesinger

Zurich, Switzerland

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Frankfurt am Main, Germany

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Galerie Springer Berlin

Berlin, Germany

Galerie STP

Greifswald, Germany

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Antwerp, Belgium

Kahmann Gallery

Amsterdam + Rotterdam + Berlin

Laurent Marthaler Contemporary

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Zurich, Switzerland

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The Bridge Gallery

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Versus Art Project

Istanbul, Turkey

WBB Gallery

Zurich, Switzerland

special exhibition- PURE PHOTOGRAPHY: 20th Century Floral Masterworks

Alessa Widmer & Peter Wallimann

Booth #A3

In cooperation with WBB GALLERY, photo basel is delighted to present the special exhibition «Pure Photography» with original black-and-white prints by acclaimed 20th Century and contemporary American photographers, spanning 100 years of history. The works staged are part of an exquisite Swiss private collection currently for sale.

The term «pure photography» was coined by Ansel Adams (1902 - 1984), co-founder of the legendary Group f/64, a loose association of Californian photographers active in the San Francisco area. The term f/64 refers to lenses with apertures f set as high as 64 to achieve maximum depth of field, one of the cornerstones of the group's manifesto. Founded in 1932, Imogen Cunningham, Edward Weston, Ansel Adams, Willard Van Dyke, and other group representatives started to oppose Pictorialism, a photographic tradition prevailing since the later 19th Century. Pictorialists such as Alfred Stieglitz used elaborate printing and retouching techniques, trying to bring the "artist's hand" into their photographs. Their aim was to establish photography as a fully-fledged artistic means of expression, and to distinguish it from documentation and mass reproduction. In contrast, the f/64 pioneers understood photography as a form of art per se, solely depending on the photographer's eye and technical skills.



Ansel Adams, Leaves, Mount Rainier National Park, 1942
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Wynn Bullock, Child in the Forest, Northern California, 1951
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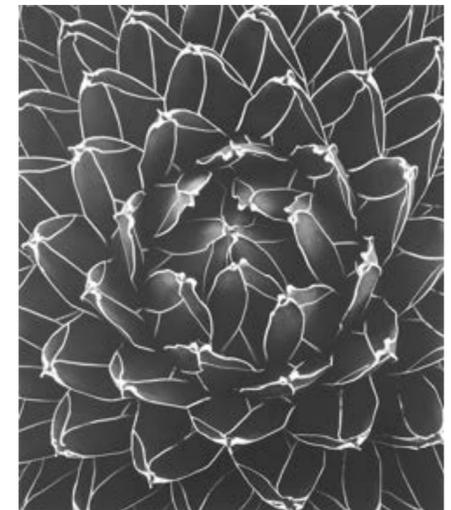
The art critic Sadakichi Hartmann had already condemned manual processing of negatives and prints in 1904, urging Pictorialists to work "straight": «Rely on your camera, on your eye, on your good taste and your knowledge of composition, patiently wait until the scene or object of your pictured vision reveals itself in its supremest moment of beauty, in short, compose the picture [...] so well that the negative will be absolutely perfect and in need of no or but slight manipulation.»

Group f/64 embraced this kind of „straight“ or “pure“ photography, striving for clarity, authenticity, and perfection in the darkroom. High resolution, finest grayscales, and deep blacks on glossy photo paper led to a new visual language that often took on abstract traits, not only revealing the smallest details which had never been seen before, but also represented the essence of beauty itself. Typical subjects of this new photographic realism were the landscapes and flora of the American West, however, social, architectural, and nude studies also gained (in) importance. Even though Group f/64, as an organization, only lasted for four years, its members and followers fundamentally changed the meaning and perception of photography, setting the stage for modern fine-art photography and inspiring generations of artists and environmentalists to this day.

Photographers represented:

Imogen Cunningham (1883 - 1976) • Edward Weston (1886 - 1958) • Ansel Adams (1902 - 1984) • Wynn Bullock (1902 - 1975) • Willard Van Dyke (1906 - 1986) • Brett Weston (1911 - 1993) • Morley Baer (1916 - 1995) • Don Worth (1924 - 2009) • Paul Caponigro (*1932) • Bob Kolbrener (*1942) • Robert Mapplethorpe (1946 - 1989) • Michael Miner (*1949) • John Sexton (*1953)

The special exhibition «Pure Photography» stages floral masterworks by a dozen American photographers rarely seen before in this combination, including, e.g., the iconic 1951 photograph «Child in the Forest» by Wynn Bullock (1902 - 1975), a photograph originally presented to nine million visitors during the legendary «Family of Man» traveling exhibition organized by the MoMA during the 1950s and 1960s.



Don Worth, Succulent: Agave victoriae-reginae, Mexico, 1975
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For more information, please visit WBB GALLERY at Booth #A9.

WBB GALLERY • Trittligasse • 8001 Zurich • www.wbb.gallery

special exhibition - Alex Kayser

-Alessa Widmer

In collaboration with Galerie Esther Woerdehoff and the Alex Kayser Foundation, photo basel is presenting the special exhibition «Alex Kayser.» The exhibition aims to provide an insight into Alex Kayser's complex oeuvre and to make it publicly accessible. All exhibited works are for sale.

Swiss photographer Alex Kayser (1949-2015) grew up in Basel. He completed a photography apprenticeship with Hugo Jaeggi while attending the Basel School of Applied Arts. From 1971 to 1974 he studied with Otto Steinert at the Folkwangschule für Gestaltung in Essen, followed by studies with Alfonso Hüppi at the Kunstakademie Düsseldorf. After many project-related travels in Europe, North Africa and the USA, he moved to New York in 1978 and lived there until his death in 2015.

Alex Kayser's work contemplates documentation and narration. His multi-layered creations move between photography, performance, video and experiential art - collectively they pay testament to his far-reaching exploratory artistic tour de force. During his studies, Kayser increasingly occupied himself with experimental photography and the related field of photographic sequences. In his stagings, Kayser experimented with different forms of pictorial narration and left it up to the viewer to between the gaps of the individual photos.

At the same time, Kayser began to work with photography in a cross-media and performative way. Using the name «zak & kingbee», Kayser launched a series of performance concepts and public actions. «zak & kingbee» becomes the pseudonym that serves as the epitome for a changing collective of people whom he includes as participants in his work processes.

A group of protagonists from the avant garde movement appear in the series «Artists' Portraits». The portraits depart from the strict forms of the classical artist portrait and show the artists in staged situations. As Kayser tried out different color films over the years, but was not consistently convinced of their color quality, he began to hand-color his first prints. Although Alex Kayser used an ancient technique of hand coloring, his intent was novel.



Alex Kayser, Salvador Dali with students, 1974

By coloring rather sparingly, often only a few image elements - using a distinct limited palette of colors he developed - Kayser adds a peculiar layer of interpretation with regard to the sujet of the image or portrait.

The medium of instamatic photography temporarily takes a prominent role in Alex Kayser's approach and was a constant companion on his excursions exploring the New York 'underground'. Intrigued by both, the promise and limitations of the Polaroid medium, series like «SX-cult» and «211 people» spawned his increasingly serial, concept-driven approach. Subjects of his portraits and documentations frequently feature wildly disparate casts of characters from trailblazing artists and musicians to soldiers and political leaders, as can be seen in the series «Swiss Federal Councilors». At the beginning of the 1980s, Kayser's approach to portrait photography changed markedly to a reductive, purist visual language in pure black and white. His interest focuses on the face and the head - the central 'switching point' in which individual characteristics are concentrated in a form that is unique. His iconic «Heads» series is on view in a multi-screen electronic installation.

In 2015 Alex Kayser passed away unexpectedly in his studio in New York. His artistic estate includes a great body of work with large parts still unpublished. The Alex Kayser Foundation was founded with the aim of establishing the legacy of Alex Kayser and making his work accessible to a broader public.

Booth #S1 + #A5

Galerie Esther Woerdehoff Alex Kayser Foundation
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Alex Kayser, Meret Oppenheim, 1977

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Maurice de Mauriac Award

photo basel is thrilled to present the first Maurice de Mauriac award at this year's edition. Maurice de Mauriac is going to grant the award to a photographer that is represented at photo basel. As part of the award, Maurice de Mauriac acquires a work by the photographer for the Maurice de Mauriac collection.

«Maurice de Mauriac is like a big photo album where you can flip through pictures of your family, clocks and experiences. Many cameras and eyes have been focused on MDM over the years. Together, they form not only a big picture of an exciting time, but also a sense of the values and aesthetics from which our watchmaking art has evolved. Watchmaking art has developed. Photography is therefore very important to us and we encourage it.»
- Maurice de Mauriac

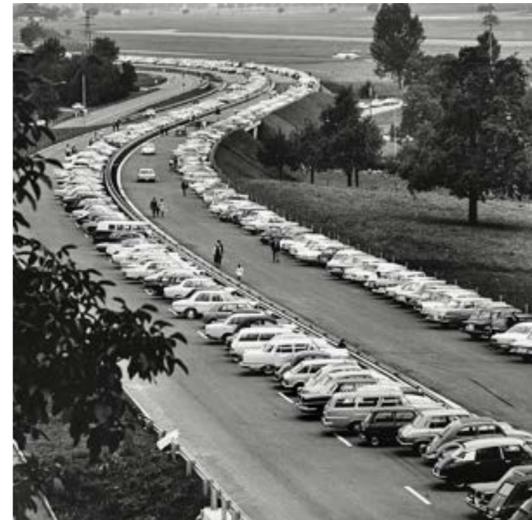
www.mdm-uhren.ch

The recipient of the Maurice de Mauriac Award is going to be announced on Thursday, June 15.

Shortlist Maurice de Mauriac x photo basel Award



Galerie Alex Schlesinger: Michal Chelbin, Nikita and Sveta, 2019.



Galerie Springer: Arnold Odermatt, Buochs, 1970, ©Urs Odermatt, Windisch.



The Bridge Gallery: Sarfo Emmanuel Annor, Vision Ahead, 2022.



Fisheye Gallery: Gabriel Dia, Métamorphoses, 2021.

In Memoriam Roger Humbert (1929-2022)

«I photograph the light»

With this short yet complex sentence, Roger Humbert described his photography. Roger Humbert was a pioneer of Concrete Photography that focused only on itself and was detached from iconography and symbolism. Based on the theories of the English photographer Alvin Langdon Coburn around 1916, concrete photography concentrated on the mysterious quality of light. Roger Humbert, who was born in Basel in 1929 and worked as a trained photographer and graphic designer, began creating photograms in the darkroom in the mid-1950s. Humbert and his photographic contemporaries were looking for a new modern, experimental visual language. He denied the image, detached himself from the object and understood light as a decisive, image-generating element. The art and literature historian Dr. Bernd Stiegler compared Humbert's work in the darkroom with that of a natural scientist. In the laboratory, Humbert carried out scientific experiments with photography and tried to find out what it meant to capture light photographically by using form elements such as stencils, grids and punch cards.

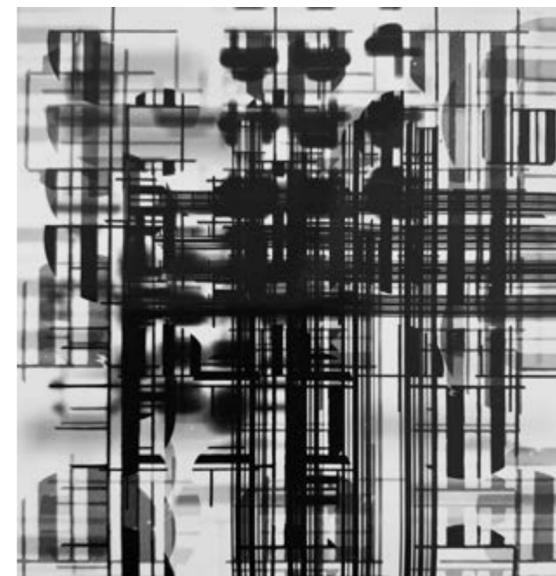
Humbert continued his photographic experiments for many years. Theoretically and practically, he engaged with photography and the approach to light, transferred the analog to the digital photographic space and presented a concrete photography that was consistently very contemporary. Each time Roger Humbert was encountered, he reported a new approach and new photographic insights. We fondly remember last year's photo basel where, at 92 years of age, he shared his latest Spectral Photographs with us.

It means a lot to us that with Roger Humbert, we not only had a master of photography at photo basel, who always spoke with full enthusiasm about photography and imparted his enormous knowledge to us, but also had a friend in him. We miss you dearly, Roger.

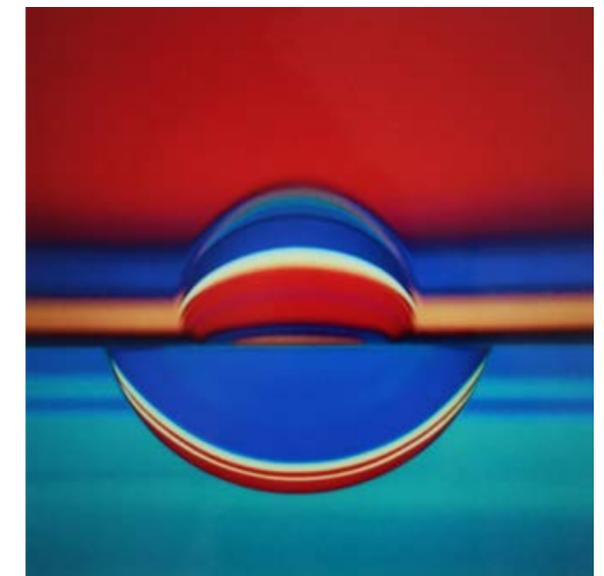


Roger Humbert signing books at photo basel 2021 at the Fabian & Claude Walter Galerie.

An «Homage to Roger Humbert» with a selection of his photographic oeuvre is on view at Fabian & Claude Walter Galerie's booth #A4.



Roger Humbert, Untitled (Photogram), 1962.



Roger Humbert, Untitled, 1972.

BEYOND PHOTOGRAPHY

«Beyond Photography» is a curated selection of photographic positions that – as the name suggests – go beyond photography with the use of mixed media, special printing techniques, or a shift from the two-dimensional to the three-dimensional – various approaches contribute to a broadening of the medium of photography.

The works listed below are a selection of the wide-ranging «Beyond Photography» positions presented. Please scan the QR code to access a PDF that shows all «Beyond Photography» positions at photo basel.

Keep an eye out for the «Beyond Photography» stickers as you visit the fair.



Jannemarein Renout
Galerie Bart, Amsterdam
Booth #6

Jannemarein Renout (NDL, 1969) invented a technique for generating photographic images with altered flat-bed scanners, whose light source is switched off and therefore reacts to daylight. This technique has been named ‚renograph‘ in FOAM Magazine #49, following Man Ray’s photogrammic rayograph. The work of Jannemarein Renout offers a dialogue between coincidence and influence, revolving around the critical moment in the process of creation, in which the scan is made. While her early practice was characterized by an interest in the weather’s play with light, she has now added three more methods to her research: consistently scanning at specific moments of the day, the use of multiple scanners at the same time, and the use of different types or brands of scanners. Whereas Renout started in 2014 with one scanner, she now has an astonishing collection of 38.



Jannemarein Renout,
SCAN_02297 (10:26:27-
10:45:06), 2019/2022

Thomas Jorion
Esther Woerdehoff, Paris + Geneva
Booth #A5

With «No Man’s Time», Thomas Jorion (FRA, 1976) has taken up the theme of ruins, which runs like a common thread throughout his work, but this time through the prism of places that have gone from construction sites to ruins. This research on lonely places was completed by a work of photography on concrete sculpture in the form of unique pieces. Thomas Jorion then uses the materiality of concrete to pursue his reflection on architecture. The views of the Curial-Cambrai housing estate in the north of Paris that are shown in these works create a tension between the verticality of the towers and the shape of the monoliths themselves. The asperities of the material that makes up these sculptures reiterate the degradation of this architectural heritage, now rehabilitated.



Thomas Jorion, Monolithe
#15, 2022

Werner Bommer
Galerie Alex Schlesinger, Zürich
Booth #27

«My works are located in the field between painting and photography. Photographic motifs – real everyday situations, architectural fragments or fragments of my own paintings – are digitally processed and printed in the transfer process on glass. In a second step, the print is supplemented with painting. The goal is a harmonious complementation of the two media. The processing behind glass results in a shiny show side, which ‚neutralizes‘ the work processes and puts them on an equal footing.» – Werner Bommer (CH, 1948)



Werner Bommer, Urbane
Fragmente, 2023

Margaret Lansink
Galerie XII, Paris + Los Angeles + Shanghai
Booth #4

«In Friction I juxtapose our human time by photographing professional ballet dancers (who had to retire at the age of 35) with images of the harsh nature of Death Valley and other places, where time seems to play no apparent role. Together they present the friction we as humans need to overcome to be able to continue to live on our planet.» – Margaret Lansink To achieve that juxtaposition, Margaret Lansink (NDL, 1961) uses various techniques: silver gelatin prints, prints on washi paper, collages, gold leaf overlays. Thus, each work is composed of different elements.



Margaret Lansink,
Silhouette, 2022

Mika Horie
Ibasho, Antwerp
Both #33

Mika Horie (JPN, 1984) focuses on creating cyanotypes on paper made by herself. It is made from gampi tree fiber that she harvests in the mountains near her hometown in Japan. Horie’s photographic process is nearly as natural and time-consuming as her paper making. After having photographed her natural surroundings, Horie treats her paper with ferric ammonium citrate and potassium ferricyanide, places the negatives directly on top of the paper and allows the sun to expose them to shades of cyan and deep indigo. She then washes the paper with spring water to fixate the image and lets the artwork air-dry.



Mika Horie, Kiku II, 2023

Léa Habourdin
Fisheye Gallery, Paris + Arles
Booth #23

Initiated in 2019, Léa Habourdin’s (FRA, 1985) series «Images-forêts: des mondes en extension» was born from the observation that there were no longer any forests left unexploited by man in France. However, some spaces tend to return to their primary state. Exploiting both the subject and the medium, the artist invokes a sustainable approach by reducing the ecological footprint of photographic production as much as possible. For her silkscreen printing, she uses natural pigments such as indigo, gaude, or co-reopsis pigments. «I use pigments in the same way that a painter prepares his colours,» Léa Habourdin says. She works with a craftsman called Michel Garcia; he creates pigments with plants in his garden. Therefore, her prints have a seasonality since their colour depend on when she orders the pigments, and when the plants are available in the craftsman’s garden.



Léa Habourdin, Images-forêts: des mondes en extension Q4032, 2020-2022

Metehan Özcan
Versus Art Project, Istanbul
Booth #16

Metehan Özcan (TUR, 1975) employs various techniques and approaches to create layered and nuanced compositions, using archival material and AI-generated images with AI-supported software to push the boundaries of traditional photography and explore new possibilities for image-making. By drawing on his own photographic archive, Özcan creates works that are deeply personal and yet resonate with broader themes related to social memory and urban design. The result is a body of work that challenges traditional artistic boundaries and invites viewers to engage with the complexities of public and private space.



Metehan Özcan, Dekor Series D08, 2022



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Featured image: "Untitled - OL317" by Jean Feinberg, available through IdeelArt on Widewalls Marketplace



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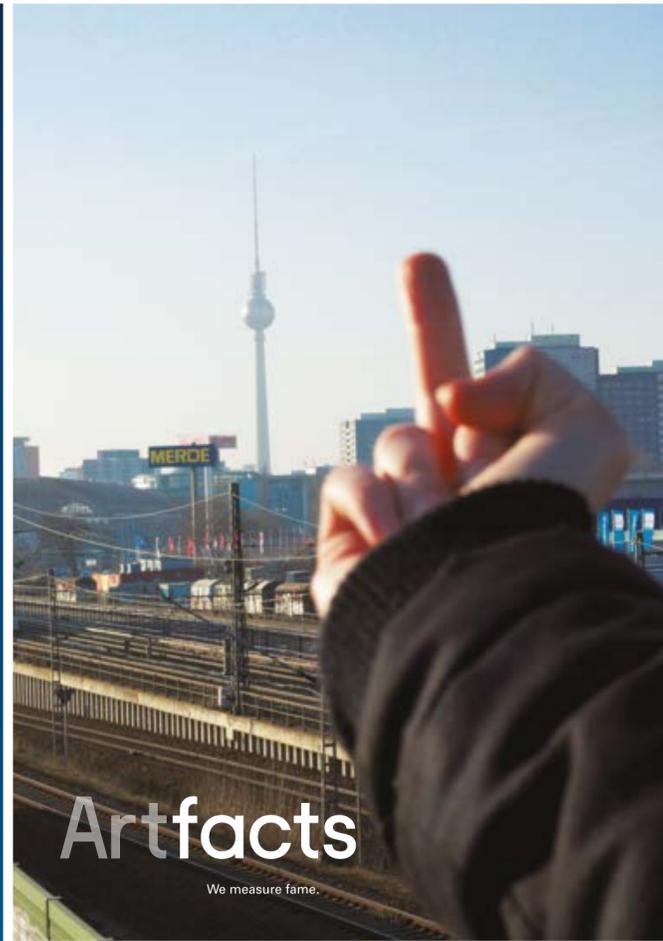


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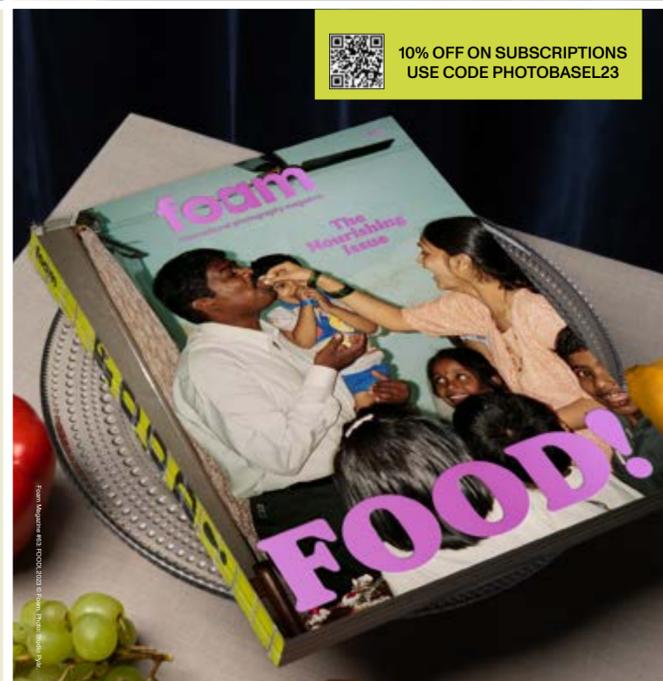


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Featuring artists Ana Roldán Rodríguez, Hank Williams, Hsin-Hsiang, Marco Casanovi, Sagarika Ghosh, Roshni Feroz, Paula Herrera and more.

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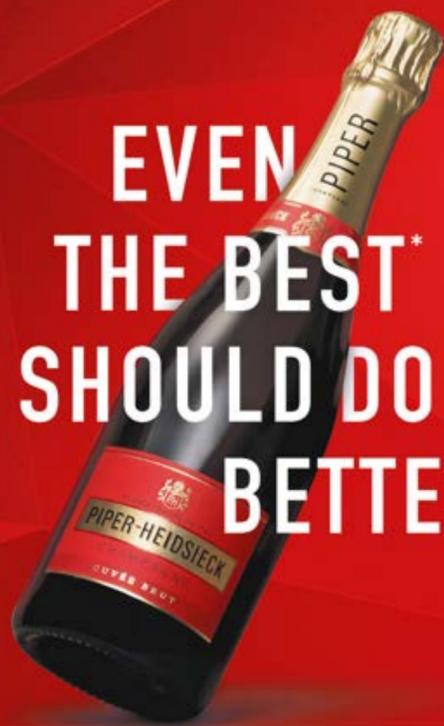
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focus artists

Interview with our focus artists Chantal Convertini and Kostas Maros

How did each of you get into photography?

Chantal Convertini: I've always worked from an inside urge to create and was lucky enough to first have pens and papers and later in life discover photography. My work revolves intimately around myself and what is close to me, so I always quote my personal experience with expressing anything in a photograph.

Kostas Maros: I got into photography by accident. After graduating from law school my roommate introduced me to taking pictures. At some point, the idea of pursuing photography full-time came up. A stroke of fate in the family accelerated my decision-making. I realized that life can change completely from one day to the next and that it is not wrong to follow your dreams. To this day I have not regretted this step.

What is your relation to people in your work?

CC: The human form, figure and face has always been the only thing that really captivated me in creating images. Even with painting and drawing I could never feel excited about landscapes or architecture, animals or still life in the way I would feel about a human face. It's what creates the relation to life and what I feel for me.

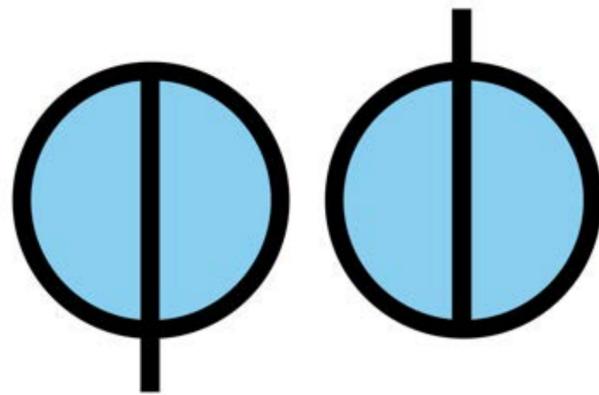
KM: All my works are about people and their interaction with nature, space or their environment. In the work «Cicatrice», for example, I show an excessive intervention of man in nature. Marble in Tuscany has been exploited for centuries. The presence of man can be seen all too well, even if visually there are no people in the pictures.

What inspired you lately?

CC: In my life, inspiration comes and goes like waves. As I'm working so closely with and around myself, I'm rarely inspired by bigger things in society or politics that many other artists reference, but really stay close to what happens in my life. Right now, I'm almost feeling a rejuvenating intense inspirational wave, I am deeply in love again with the playfulness creating has and the vast limitless possibilities, always on the search of expanding my own tiny horizon and creation to not get bored of it.

KM: In the past, well-known reportage photographers were a source of inspiration. I have a relatively wide collection of photo books, which are wonderful to browse through on cold days. But my inspiration comes from all sides: Current events, a visit to a museum, a book, or even a trip can trigger something or spark an interest in a subject.

Both focus artists are represented at photo basel: Make sure to take a look at the exhibition of Chantal Convertini's work at Booth #S3 and visit Galerie 94 at Booth #8 to see Kostas Maros' new series «Human Nature». In addition, both artists are on view at our «photo basel show room» at Space 25 across the street (Rebgasse 25) - make sure to stop by.



#comingsoon



Impressum

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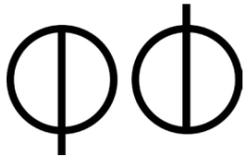


photo basel

June 13-18, 2023

Opening Days

TUE June 13, 12pm-8pm
 WED June 14, 12pm-8pm
 THU June 15, 12pm-8pm
 FRI June 16, 12pm-8pm
 SAT June 17, 12pm-8pm
 SUN June 18, 12pm-6pm

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