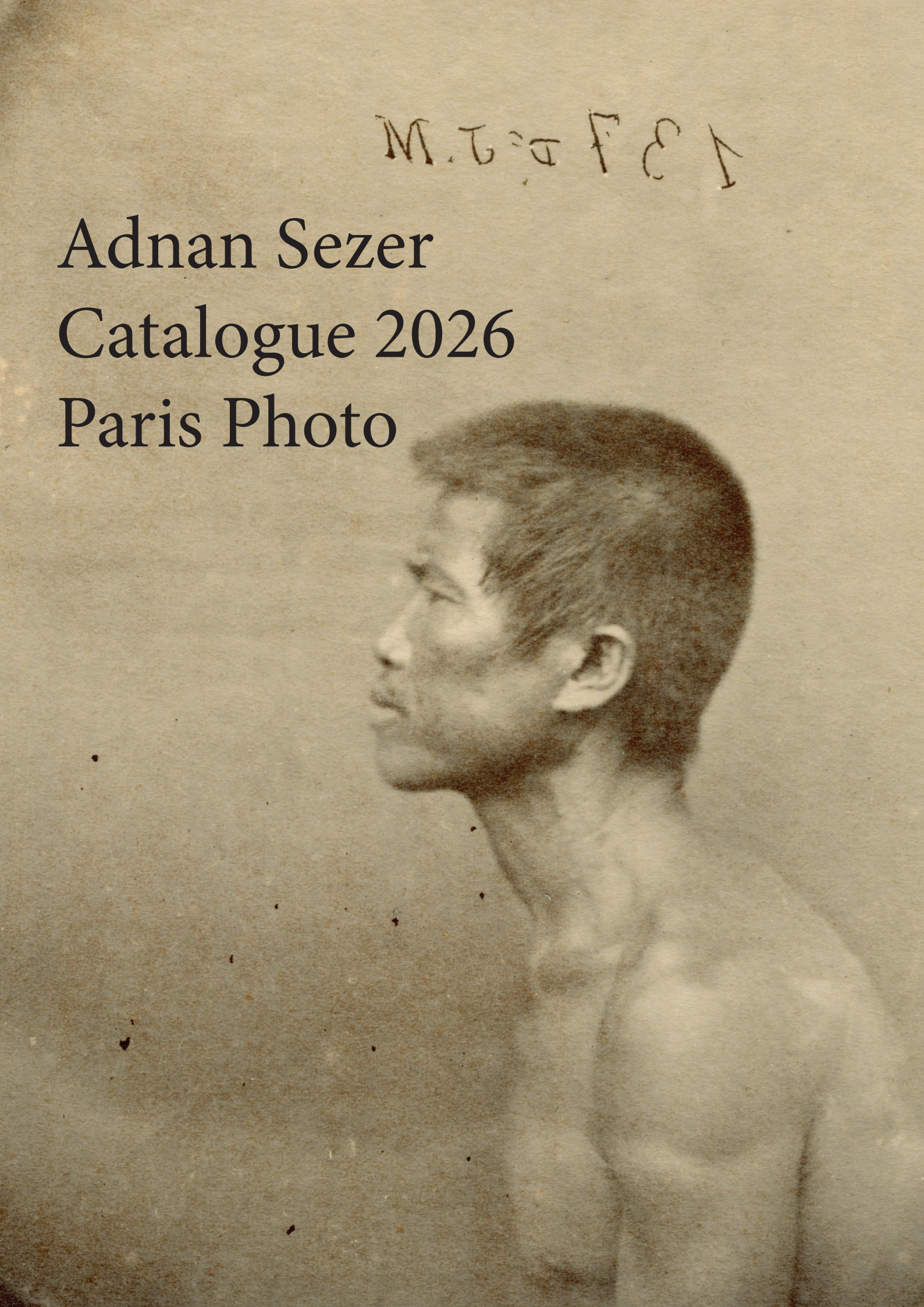
Adnan Sezer
Catalogue 2026
Paris Photo





1. UNKNOWN PHOTOGRAPHER
Portrait of a Man with a Cane and Top Hat. Daguerreotype made in Constantinople, 1846

¼ plate daguerreotype, visible image: 95 x 68 mm, mount: 150 x 126 mm, inscription in ink on verso of the mount reads: “Constantinopel/Samstag den 20 Junig 1846”

This exceptionally rare daguerreotype is a genuine discovery. Its early date attests to the quality of photographic results achieved in Constantinople in the mid-1840s, when the first studios were being established in the city. After years of research, we can confirm that, regrettably, only a handful of examples from this period have survived.

Bahattin Öztuncay, a historian of photography in the Ottoman Empire, records the presence in 1842 of a certain Kompa, an itinerant daguerreotypist. He also mentions a portrait dated 21 March 1843, made by an operator named Abresche, whose activity as a daguerreotypist is thought to have extended over several years. No works by either of these practitioners are currently known. In the early months of 1845, the brothers Carlo and Giovanni Naya also settled in Pera. Öztuncay notes that they had previously worked in Prague from March to September 1844. While this information does not constitute proof in the context of our research, it may be significant in considering the options available to a traveller seeking a portrait in Constantinople in 1846.

This striking, almost stately portrait depicts an elegant, self-assured gentleman posing with an air of nobility. Was he a merchant, a diplomat? Discovered in Vienna, Austria, this daguerreotype, together with its German-language inscription, suggests that the sitter may have been a subject of the Austro-Hungarian Empire, either passing through Constantinople or stationed there. At this stage of our research, we can only put forward hypotheses. The one certainty is the technical quality of the work: its impeccable chemistry attests to the skill of an experienced professional. This daguerreotype remains in perfect condition and has never been opened.



2. UNKNOWN PHOTOGRAPHER

Portrait of a Woman Lying in Bed, ca. 1850

¼ plate daguerreotype

A woman is lying in bed, wearing a white nightdress, her face turned towards the camera. This intimate and particularly rare composition bears witness to the use of the daguerreotype within the private and domestic sphere.



3. UNKNOWN PHOTOGRAPHER

Family Portrait, ca. 1850

¼ plate daguerreotype

A rare and remarkable outdoor daguerreotype that departs from the austere, rigid conventions of traditional studio portraiture. The scene shows two children actively playing in their garden: a little girl stands atop a chair while a young boy plays with a rake, accompanied by an adult standing beside them. This visual record of an unposed moment of play lends the work exceptional charm.



4. EDMOND BECQUEREL (1820-1891)

Solar Spectrum, 1848

Photochromatic image. Annotated “plaque insolée” (exposed plate), with the Fraunhofer scale showing the decomposition of the light spectrum, ⅓ plate

Edmond Becquerel’s principal interest lay in the study of light. This is demonstrated by his 1842 paper, *Mémoire sur le rayonnement chimique qui accompagne la lumière solaire et la lumière électrique* (A Memoir on the Chemical Radiation Accompanying Sunlight and Electric Light). His investigations into light drew upon the spectral sensitivity of the daguerreotype plate, as evidenced by this experimental photograph. Becquerel’s research led to empirical discoveries including, in 1848 the probable date of our image, the recording of the solar spectrum in its natural colours on a silver-plated copper plate sensitised through the action of chlorine. These images are known as photochromatic. They are particularly rare, as the process never found practical application among photographers.

Ref. : Marie-Angélique Languille, Théa de Seauve, Bertrand Lavédrine, « Becquerel et la photographie couleur en 1848 ».



5. UNKNOWN PHOTOGRAPHER

Portrait of a Woman, ca. 1850

Salt paper print from a paper negative, hand-coloured in watercolour, 225 x 180 mm

This portrait depicts a woman wearing a dark dress, a lace-trimmed bonnet and a cape fastened with a large bow.



6. CARLO PONTI (1823-1893)

Water Carrier, 1860s

Salt paper print from a glass negative, 320 x 265 mm

Colour photography did not become practically established until the introduction of Louis Lumière's autochrome process in 1907. Neither Edmond Becquerel's photochromatic image of 1848 nor Gabriel Lippmann's interference-based colour photography process, introduced in 1891, found practical application in photography. Yet the desire to reproduce colour had existed since the earliest days of the medium. This portrait of a water carrier, posing in a studio against an architectural backdrop, was hand-coloured in watercolour at the time. The itinerant vendor wears the costume of a bigolante, named after the bigolo, or carrying yoke, used to balance buckets across the shoulder. This identification is given in a printed note on the back of the mount. She wears a long blue dress beneath a green apron, concealing a pair of trousers. A patterned scarf is folded across her chest, and she wears a top hat. For the occasion of the portrait, the photographer has adorned her with jewellery. Notably, she is barefoot. The watercolour has been applied with great delicacy, in finely nuanced layers.



7. UNKNOWN PHOTOGRAPHER

Portrait of a Woman, 1860s

Salt paper print from a glass negative, 220 x 170 mm

A finely executed portrait of a young woman wearing an elaborate, heavily starched costume, a black glove and holding a slender wand. She rests her arm against the shaft of a fictitious column, positioned before a painted backdrop depicting a pond bordered by trees. The entire photograph was hand-coloured in watercolour at the time. The artist (possibly Tozzi mentioned in the image), has paid particular attention to the coloured background, enlivened by delicate, vibrant touches of green, blue and red. The painted setting extends behind the sitter's headdress and onto her ribbon-trimmed black hat, which is enhanced with highlights of white gouache.



8. MARIA CHAMBEFORT (1818-1893)

Portrait of a Man, ca. 1865

Albumen print, inscription: “Melle Maria Chambefort Phot.” on the mount. Studio address: Place d’Armes, Roanne (Loire), on verso

A carte-de-visite portrait of a man taken at the second permanent studio operated by the photographer Maria Chambefort in Roanne. Chambefort, who had initially practised as a daguerreotypist, declared her specialisation in portraiture from the outset of her career. This is evident from a commercial label dating to around 1858, which advertises: “Portraits of every kind and in every size.” The text promises that anyone can obtain a faithful and impeccably executed likeness in just one minute of exposure, suitable for medallions, bracelets, purses, cases, cameos and other objects. A small cartouche also advertises post-mortem portraits. The photographer enjoyed considerable demand, both when establishing herself in a town such as Mâcon or Roanne and while travelling to pursue her profession. In November 1864, her studio moved from rue Impériale, where she had been based since late 1858, to Place d’Armes in Roanne. She continued to make portraits there into the 1870s. The carte-de-visite has been hand-coloured in watercolour. The three-quarter-view face stands out against a blue background modelled with fine brushstrokes, while the bust is set against a pale ochre ground. White gouache highlights the hair, beard and clothing.



9. UNKNOWN PHOTOGRAPHER

Orchid, ca. 1910

Autochrome plate, 130 x 180 mm

A beautiful close-up image of an orchid in full display.



10. C. ODDOUX

Mer de Glace, ca. 1910

Autochrome plate, 130 x 180 mm

A beautiful, blue-toned image of the Mer de Glace, on the northern slopes of Mont Blanc. Signed “C. Oddoux” within the plate.



11. UNKNOWN PHOTOGRAPHER

Skutari, 1916

Silver print from a glass negative, hand-coloured in watercolour, 175 x 125 mm

An Albanian woman wearing traditional dress.



12. LOUIS ADOLPHE ANATOLE GROSOURDY DE SAINT-PIERRE (1822-1866)

Travel Album in Constantinople, 1856

These memories of a journey to the Bosphorus in 1856, from Toulon to Constantinople, were collected or created by Louis Adolphe Anatole Grosourdy de Saint-Pierre to form an album of considerable interest. A member of an old French noble family originating in Normandy, and the son of a cavalry captain, Louis Grosourdy de Saint-Pierre embarked at Toulon aboard the frigate “Albatros”, bound for the Ottoman capital.

The album comprises two hand-drawn, coloured maps tracing the vessel’s route: the first from Toulon to Messina, the second depicting the shores of the Bosphorus and the Golden Horn. Two other maps, one printed and fold-out, in English, the other engraved in French, show the positions of the French and British armies around Sevastopol in Crimea in 1855.

Four lithographs depict Toulon, Messina, boats and musicians. Approximately 100 drawings in black pencil or colour, together with 26 watercolours and gouaches by Grosourdy de Saint-Pierre, depict seascapes, harbour scenes, landscapes and picturesque views. Several reproduce sites along the Dardanelles and monuments in Constantinople, including the Galata Tower (Galata Kulesi), the bazaar and mosque interiors, as well as representations of local people and customs: a public scribe, men engaged in conversation, worshippers at prayer and women on their way to the baths. These original works were all executed on site by a perceptive and attentive observer.

This remarkable album also contains 50 original photographs by James Robertson, printed on salt paper, 19 of them signed. A number of them show Constantinople, including views of city districts taken from elevated vantage points, scenes along the Bosphorus, the Blue Mosque (Sultanahmet Camii), various other mosques, the ancient Hippodrome and its sculpted base, kiosks, tombs and fountains. The photographic collection also includes a series by Robertson relating to the Crimean War, which ended on 30 March 1856. The album thus provides fresh evidence of the circulation of photographs of the conflict in France immediately after the war. Robertson was one of the few photographers, alongside Roger Fenton, to travel to Crimea with the aim of documenting a military conflict photographically for the first time. Technical limitations prevented photographers from capturing battles in progress. Robertson therefore concentrated primarily on landscapes and locations bearing the marks of war: French military works, the British camp, huts at headquarters, trenches and redoubts from the Battle of Malakoff, and the celebrated image of the destroyed Russian fortification known as the Great Redan at Sevastopol.

The album also includes a handwritten letter bearing the letterhead of the Ministry of the Navy and the Colonies, confirming Mr de Saint-Pierre's admission aboard the frigate Albatros, which was to depart Toulon for the Bosphorus (letter dated 15 May 1856). A further document is a safe-conduct issued "Au nom de l'Empereur des Français" by the Minister Secretary of State for Foreign Affairs, in favour of Grosourdy de St Pierre, described as a "man of independent means travelling to Constantinople", dated 21 May 1856.













A. 20



Pont de Brakna













A 11



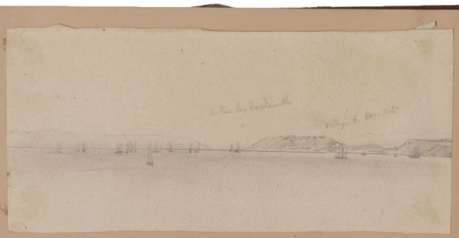
Corps de garde rade de Constantinople















13. MAYER & PIERSON

Oscar II of Sweden, ca. 1858-1859

Albumen print, photographers' signatures appear in ink on the print, with a dry stamp "*Mayer Fres & Pierson, photographes de S.M. l'Empereur et de S.M. le Roi de Wurtenberg*" on the mount, 230 x 146 mm

A full-length portrait of King Oscar II in full ceremonial uniform, made by the Mayer Frères et Pierson studio. Founded in Paris in 1855 by brothers Louis Frédéric and Ernest Léopold Mayer, together with Pierre Louis Pierson, the photographic company initially operated at 3 boulevard des Capucines before moving to 35 rue Louis-le-Grand. The business was transferred to Adolphe Braun in 1873. The photographers specialised in portraits of prominent French and European figures, including Jacques Offenbach, Napoleon III, Empress Eugénie, Rossini, Count Orlov and Count Cavour. They also produced an album of members of the French Legislative Corps.



14. LOUIS-AUGUSTE BISSON (1814-1876) & AUGUST-ROSALIE BISSON (1826-1900)

Lauter-Aar Glacier, Alps, 1861

Albumen print from a glass negative, red stamp on the mount, caption and numbering in pencil,
310 × 444 mm



15. UNKNOWN PHOTOGRAPHER

Still Life with Poultry and Fruit, ca. 1860

Albumen print from a glass negative, 255 x 205 mm

A fine photographic interpretation of a subject favoured by seventeenth-century Dutch painters, including Frans Snyders and Willem van Aelst. The composition is simple and balanced, with game birds hanging upside down against the wall and arranged on a table, flanked by two plates of fruit.



16. ATTR. TO AUGUST KOTZSCH (1836-1910)

Entrance Porch of a Country House, 1860s

Albumen print from a glass negative, 255 x 205 mm

An image of great classicism and exquisite tonal quality, attributed to the German photographer August Kotzsch. A chronicler of his native village of Loschwitz, Kotzsch documented its transformation from an agricultural settlement into a suburb of villas on the outskirts of Dresden. He developed a distinctive visual language, poised between late Romanticism and Modernism, which brought him recognition during the 1870s and 1880s. He participated in the annual exhibition of the Société française de photographie in 1874.

A major exhibition devoted to his work has recently been held at the Leonhardi Museum in Dresden, from March to June 2026, to coincide with the publication of the photographer's *catalogue raisonné*.



17. JULES DELBET (1836-1910)

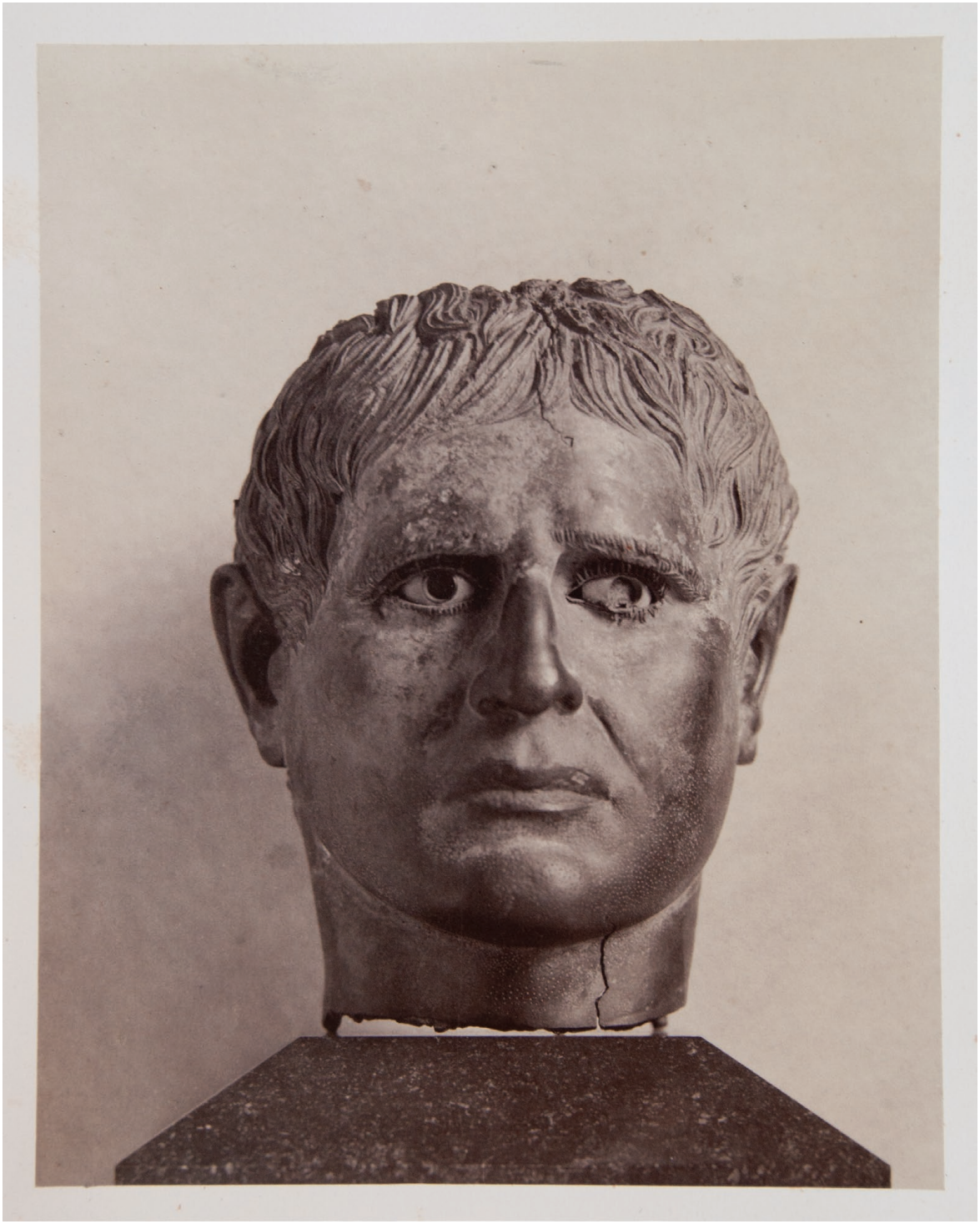
The Fortress of Corycus (Kızkalesi), Turkey, 1861

Albumen print from a paper negative, 185 x 225 mm

Produced during a six-month archaeological expedition to Asia Minor in 1861, this photograph bears witness to the nineteenth-century undertaking to document the historical and monumental remains of the eastern Mediterranean. Jules Delbet took part in this mission, whose purpose was to explore and record the archaeological richness of Asia Minor. The photograph is of the medieval fortress of Corycus, now known as Kızkalesi, on the coast of present-day Turkey. In a composition of great restraint, the fortified ruins stand out against the horizon, while a substantial rocky outcrop dominates the foreground.

Beyond its aesthetic qualities, this print constitutes a valuable example of photography in the service of archaeological exploration. Produced at a time when photographic processes remained technically demanding in the field, it contributed to the emerging visual documentation of the historical sites of the eastern Mediterranean.

A rare period albumen print of significant historical and documentary interest, associated with the earliest major photographic expeditions devoted to archaeological exploration in Asia Minor.



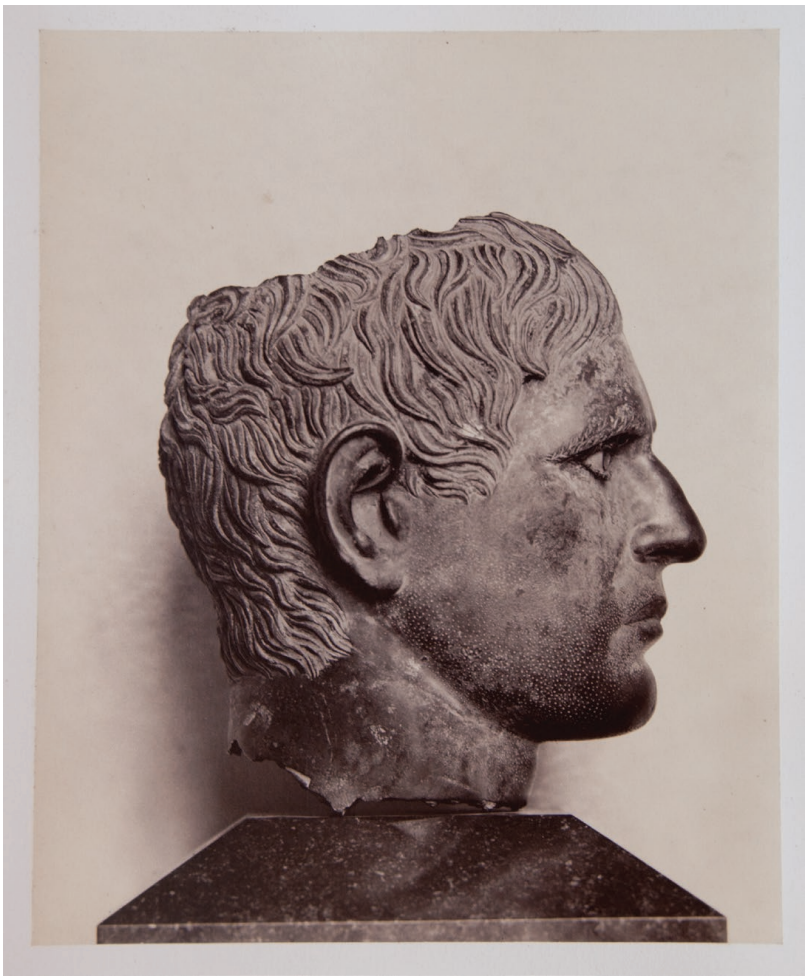
18. BISSON FRÈRES

Antique Busts from the Collection of the Duke of Luynes, 1861

3 mounted albumen prints from a glass negative, 310 x 200 mm and 320 x 215 mm

Three photographs showing the sculpted bust of Nero Claudius Drusus (38 BC-9 AD), viewed frontally, in three-quarter profile and in profile. Drusus was the younger son of Tiberius Claudius Nero and Livia; his elder brother was the future Emperor Tiberius. One of Augustus's principal military commanders, Drusus governed the Three Gauls: Gallia Belgica, Gallia Lugdunensis and Gallia Aquitania (Belgium, Lyon and Aquitaine). Photographed in Paris in 1861, the busts belonged to the prestigious collection of Honoré d'Albert, Duke of Luynes, one of the greatest patrons of archaeology and the arts in nineteenth-century France. In 1862, the Duke donated his collection to the Cabinet des Médailles at the Bibliothèque nationale, at a time when public interest in the development of archaeological science had reached its height.







19. BISSON FRÈRES

Antique Busts from the Collection of the Duke of Luynes, 1861

3 mounted albumen prints from a glass negative, 310 x 200 mm and 320 x 215 mm

Three photographs of the sculpted bust of Nero Claudius Drusus (38 BC - AD 9), taken from the front, three-quarter view and profile. The younger son of Tiberius Claudius Nero and Livia, Drusus was the brother of Tiberius, the future emperor. He was one of Augustus's principal lieutenants, governing the Three Gauls (Gallia Belgica, Gallia Lugdunensis and Gallia Aquitania) on his behalf.

Photographed in Paris in 1861, these busts came from the prestigious collection of Honoré d'Albert, Duke of Luynes, a leading patron of archaeology and the arts in 19th-century France. In 1862, the Duke donated his collection to the Cabinet des Médailles of the Bibliothèque nationale, at a time when public interest in the advances of archaeological science was at its height.


NERONIS CLAVDII DRVSI
GERMANICI
CAPVT AD AGNONEM EFFOSSVM
ANNO MDCCCXLVIII


NERONIS CLAVDII DRVSI
GERMANICI
CAPVT AD AGNONEM EFFOSSVM
ANNO MDCCCXLVIII



20. EDMOND BACOT (1814-1875)

Portrait of Victor Hugo, 1862

Albumen print from a glass negative, title and signature within the print, dry stamp “E. Bacot” on the mount, 255 x 210 mm

A fine portrait of the celebrated writer, seated in profile, taken by Edmond Bacot in 1862. Another portrait from the same sitting shows Hugo facing the camera. Edmond Bacot was one of the pioneers of photography. Initially apprenticed as a painter in the studio of Paul Delaroche, he subsequently studied photographic technique under Louis Daguerre.



21. CARLO BALDASSARE SIMELLI (1811-1877)

Cactus, 1864

Albumen print from a glass negative, 212 x 276 mm

A beautiful image of an Opuntia, or prickly pear cactus, belonging to the Cactaceae family, by the Italian photographer Carlo Baldassare Simelli, who worked in Rome and had been active since the early 1860s.



22. WILLIAM PETRE (1817-1884)

Tree on the Bank of a Pond, 1860s

Albumen print from a glass negative, 244 x 295 mm
A print is also in the collection of the Museum of Modern Art in San Francisco.

A superb composition of magnificent tonal quality, depicting a majestic tree rising beside a pond set within a wooded landscape, probably at Thorndon Hall in Essex. The photograph is attributed to William Petre, 12th Baron Petre. A member of an aristocratic family originating in Essex, he practised photography during the 1860s and was also known as a prominent philanthropist devoted to the Catholic Church.



23. ÉTIENNE CARJAT (1828-1906)

Portrait of Camille Corot, early 1870s

Albumen print from a glass negative, 190 x 140 mm

Caricaturist, lithographer and photographer Étienne Carjat worked from several Parisian addresses throughout his career. From 1860, he was based at 56 rue Lafitte, initially in partnership with Danguy and Gatineau, then with Danguy and Legé. Around 1867, he moved to 62 rue Pigalle, before establishing himself on rue Notre-Dame-de-Lorette, where he worked from the 1870s into the 1890s. This fine medallion-style portrait of the painter Camille Corot (1796-1875), made towards the end of the artist's life, dates from the early years of Carjat's activity at his final address. It is not represented in the Musée d'Orsay's collection of photographic portraits by Carjat. The print alsp has a signed autograph dedication by the painter: "*à mon bon ami Mention*" ("to my good friend Mention").





24. UNKNOWN PHOTOGRAPHER

Model Studies, ca. 1870

3 albumen prints from a glass negative, 174 x 117 mm and 170 x 123 mm

Three studies of poses featuring a young woman by an unidentified artist. The model first sits on a wooden platform, her gaze averted, and then stands with her hands clasped, adopting a timid, self-conscious pose.



25. UNKNOWN PHOTOGRAPHER

Two Studies of Flowers, ca. 1870

2 albumen prints from a glass negative, 108 x 177 mm and 157 x 116 mm

These photographic studies, probably made by a painter, belong to the long tradition of genre painting that was widely practised throughout the nineteenth century. In these compositions, the artist explores the interplay of light and shadow, as well as the apparent disorder of nature set against the carefully arranged secondary plane.



26. HIPPOLYTE ARNOUX

The Wailing Wall, ca. 1875

Albumen print from a glass negative, 216 x 278 mm

Based in Egypt from the 1860s, like many photographers of his generation, Hippolyte Arnoux distinguished himself from his contemporaries by documenting the construction of the Suez Canal. This finely toned photograph shows a group of devout Jewish men praying against the Wall, while others rest seated on the ground. The Wailing Wall (Kotel), the last surviving remnant of the Second Temple in Jerusalem, and one of the essential stops for any photographer visiting the Holy City. Arnoux is also known to have photographed in Yemen, including Aden, as well as in Sudan, Somalia and Ethiopia.

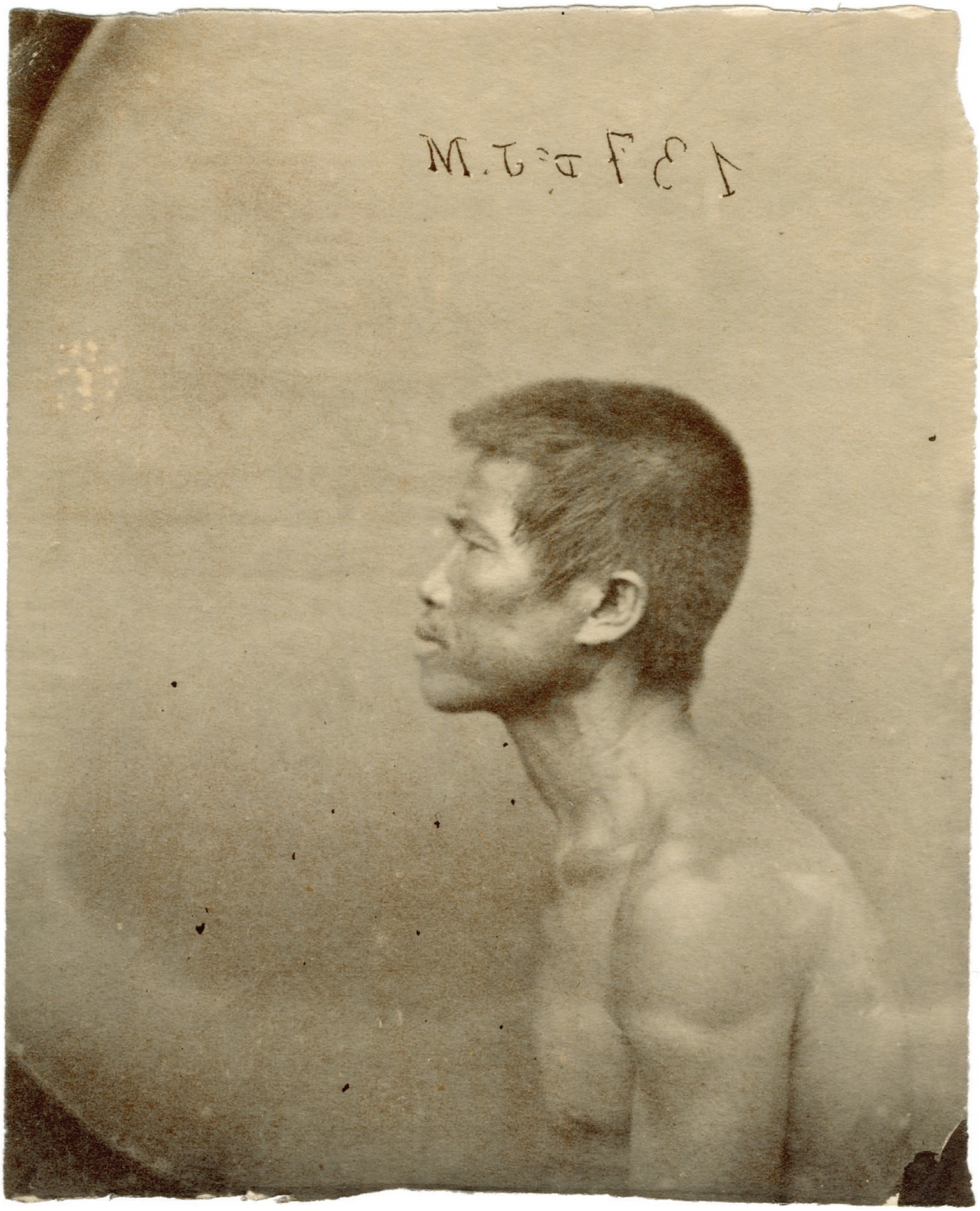


27. WILLIAM NOTMAN (1826-1891)

Kahnawake Lacrosse Team, 1876

Albumen print from a glass negative, 176 x 240 mm

A fine and rare portrait of an Indigenous lacrosse team, taken in 1876 by the distinguished Canadian photographer William Notman. Lacrosse is a team sport of Indigenous North American origin. During the final third of the nineteenth century, the Kahnawake team was among its leading representatives. Most of the players pictured took part in a tour of England. The team captain, Sawatis Aiontonnis, wears a traditional headdress.



28. JOSEPH MONTANO (1844-1915)

Portrait of a Filipino Man, 1879-1881

Albumen print from a glass negative, 135 x 105 mm

This remarkably executed portrait of a Filipino man was made by Joseph Montano, a physician dispatched by the French Ministry of Public Instruction on a scientific mission to Malaysia and the southern Philippines. A printed map of Dr Montano's routes through Mindanao was published in the *Bulletin de la Société de géographie*, seventh series, vol. 3 (1882). The man, photographed in profile, is identified in the original French text as a Tagalog-speaking "*disciplinaire*", a person assigned to a disciplinary unit as punishment for an offence.



29. LOUIS-ÉMILE DURANDELLE (1844-1915)

Bibliothèque nationale de France, ca. 1880

Albumen print from a glass negative, 322 x 352 mm

The photograph depicts the façade of the Bibliothèque nationale de France on rue de Richelieu in Paris. Printed in a semi-medallion format, the image offers an intriguing perspective on the building. The distant viewpoint lends scale and grandeur to the prestigious edifice. The composition is enhanced by the angled view across the square and the almost spectral presence of the bare trees. Louis-Émile Durandelle is best known for his architectural photography. Many of his works can be dated by reference to the period during which his studio operated on rue du Faubourg-Montmartre, from 1873 to 1890.

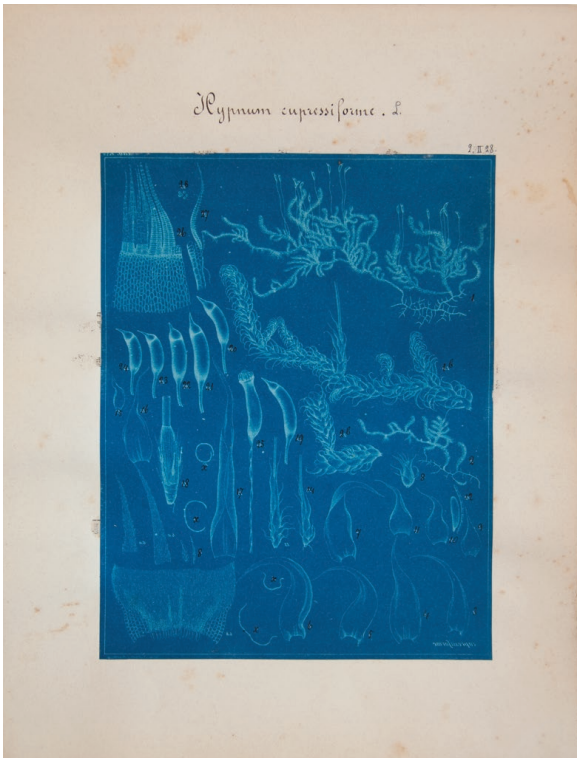


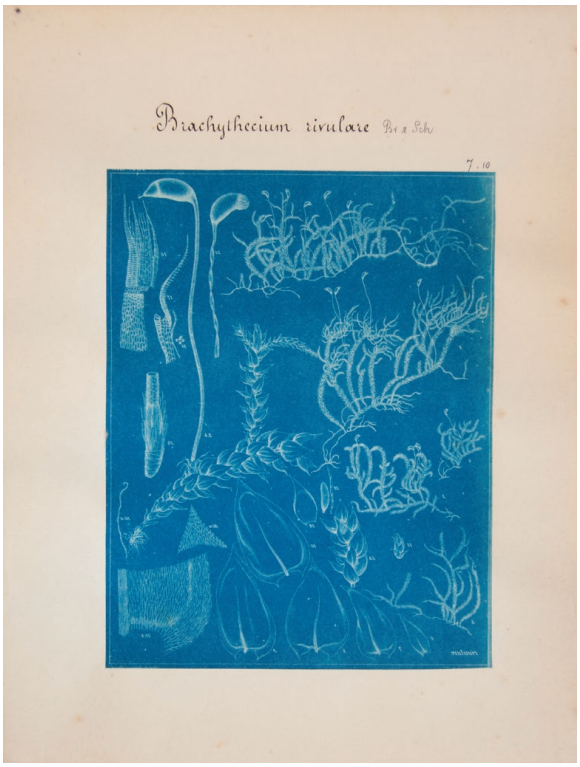
30. UNKNOWN PHOTOGRAPHER

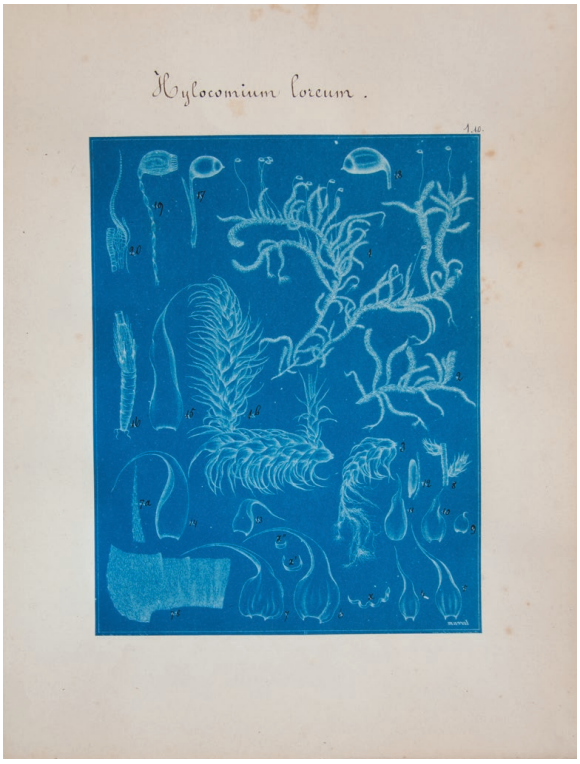
Portrait of a Young Boy, ca. 1880

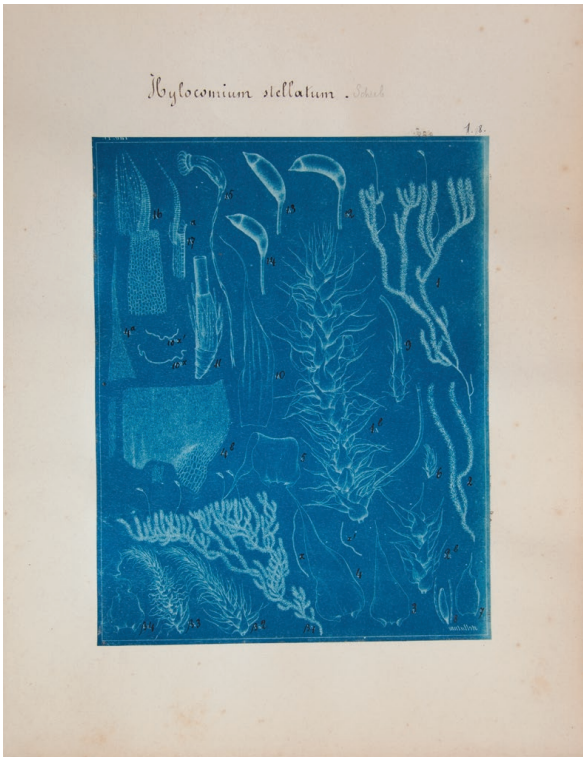
Albumen print from a glass negative, 198 x 156 mm

A magnificent and rare medallion-style portrait of a carefully dressed young boy, seated and wearing a Greek-inspired costume.









31. FRÉDÉRIC-ÉMILE SIMON (1805-1886)

Scientific Studies, ca. 1880-1885

4 vintage cyanotypes, 205 x 168 mm

Cyanotypes depicting various mosses, made by the Strasbourg engraver and printer Frédéric-Émile Simon. The plates appear to have originated in an album, three have handwritten numbers.



32. UNKNOWN PHOTOGRAPHER

Water Carrier and Milk Seller, 1880s

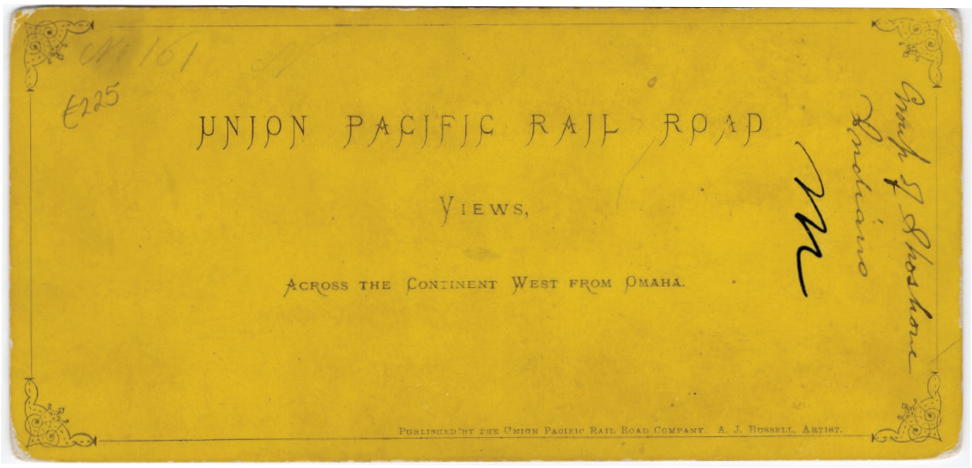
2 albumen prints from glass negatives, 230 × 135 mm and 250 × 190 mm

A water carrier and a milk seller pose in a photographic studio in the large Andean city of Cajamarca, Peru. Much as Atget would later do in Paris, the photographer uses these portraits to evoke the social role of street vendors in the city, with one notable difference: here, the photographs were not taken in the street. As the 19th century drew to a close, traditional trades still displayed considerable diversity, each occupying the streets with its own distinctive characteristics, from clothing to working tools.

Unlike in Paris, the continued presence of street vendors in the history of commercial exchange was not yet being called into question in Peru during the 1880s. There, traditional trades did not yet face the threat of extinction posed by the combined effects of increasing industrialisation and regulation.







33. ANDREW JOSEPH RUSSELL (1830-1902)

Shoshone Indians, 1890s

Stereoscopic image of a Shoshone family at a campsite, photographed by Andrew Joseph Russell, a photographer working for the Union Pacific Railroad. Founded in 1862, the railway company had been authorised to cross Shoshone lands by Washakie, one of the tribe's most influential leaders. Photographers commissioned by the Union Pacific subsequently produced the first stereoscopic and landscape views documenting the construction of the transcontinental railroad. They also made images of the Indigenous populations whose territories the railway crossed, as in the present example. The Shoshone people traditionally inhabited the Great Basin and the Great Plains.



34. FRIEDRICH ALBERT SCHWARTZ (1836-1906)

Animal Carcass, 1897

Albumen print from a glass negative, 250 x 190 mm

Friedrich Albert Schwartz is best known for his street photography in Berlin. His images preserve the urban landscape of a city undergoing rapid expansion at the end of the nineteenth century, offering an insight into Berlin's social and architectural development during a period of profound transformation. His style is characterised by crisp detail and realistic compositions. This exceptional and unsettling image, poised between compositional beauty and the rawness of its subject, is unique within the Berlin photographer's known work. It predates by nearly thirty years the photographs commissioned from Éli Lotar by Georges Bataille to illustrate his article "Abattoir" for the "Dictionnaire critique" published in *Documents*. Here, however, the ox is not flayed, as in Soutine's Expressionist paintings of animal carcasses, nor is the image associated with the macabre iconography sought by Bataille. The carcass stands entirely on its own terms, asserting a striking physical presence before the viewer.



35. VINCENZO GALDI (1871-1961)

Female Nude, ca. 1900

Albumen print from a glass negative, numbered 3058 in pencil, with the photographer's stamp on verso, 225 x 165 mm



36. VINCENZO GALDI (1871-1961)

Female Nude, ca. 19000

Albumen print from a glass negative, numbered 2992 in pencil, with the photographer's stamp on verso, 222 x 165 mm



37. UNKNOWN PHOTOGRAPHER

Photographic Collage of Napoleon Bonaparte, 1910

Photomontage composed of 12 original photographic postcards (90 x 140 mm), hand-coloured, total dimension 550 x 280 mm

A collage depicting Napoleon Bonaparte in his characteristic standing pose, assembled from twelve original photographic postcards. The pictorial composition of each print places the figures within one section of the image, while another incorporates a mounted photographic reproduction of a historical engraving. Together, the individual images form a puzzle-like composition depicting Napoleon in a complete, full-length standing pose. The images present Napoleon both as a devoted husband and father, alongside Joséphine and his daughter, and as a passionate military strategist, gallantly riding a white horse and ready for battle.



38. UNKNOWN PHOTOGRAPHERS

The Mexican Revolution and the Conflict with the United States, 1913-1914

35 silver print press photographs, stamps on verso from Agence Syral (Paris), Archives du Miroir (Paris) and M. Rol (Paris), typescript or handwritten captions, 128 x 180 mm

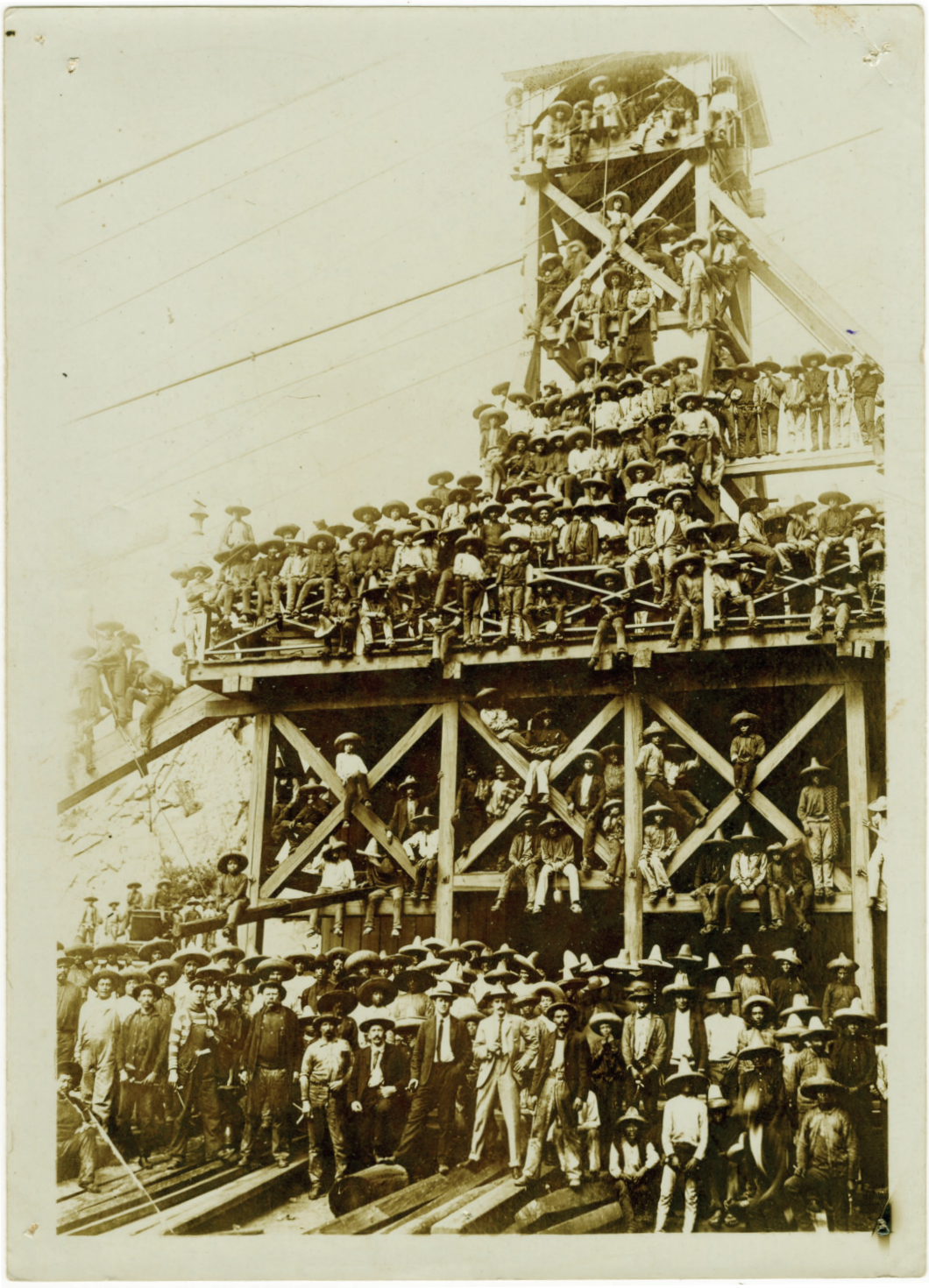
This substantial collection of period press photographs documents two interconnected historical events: the Mexican Revolution and the brief conflict between Mexico and the United States. The photographs date from 18 February 1913 to 20 May 1914.

The Mexican Revolution, which began in 1910-1911 and continued until 1920, was the first major revolution of the twentieth century and the first great social upheaval in modern Latin America. A movement rooted in mining and agrarian grievances, it challenged the regime established by Porfirio Díaz in 1876. Its origins lay in widespread social and political oppression, which prompted Francisco Madero to call for an uprising on 20 November 1910. The Maderista insurrections began in the mining regions of the north in late November and spread southwards in 1911, reaching the great agricultural estates. The revolt developed into a series of full-scale uprisings, ranging from small bands of insurgents to attacks involving hundreds of assailants. Several revolutionary leaders emerged in early 1911: Gabriel Tepepa in the south, and Jesús Agustín Castro and Luis Moya in Durango and Zacatecas. Emiliano Zapata joined the uprising on 10 March in Morelos. The revolution initially triumphed in May 1911, when Pascual Orozco and Francisco “Pancho” Villa captured Ciudad Juárez, the major city in northern Mexico, acting against Madero’s instructions. This military success led to the signing of an armistice on 18 May 1911. Peace agreements followed on 21 May, providing for the establishment of a provisional government. The military phase of the Maderista Revolution came to an end in early June 1911. However, successive coups, military conflicts between rival factions, including Carrancistas, Villistas and Zapatistas, and a series of assassinations and battles prolonged the upheaval. Madero was assassinated on 22 February 1913, Zapata in April 1919, and Villa later, on 20 July 1923. The revolution is generally considered to have ended on 21 May 1920.

The photographs include a bombardment in the streets of Mexico City, the Chihuahua palace occupied by revolutionary troops in February 1913, a portrait of General Orozco senior, killed by Zapatistas, and a patrol of revolutionaries stopping a train carrying ammunition intended for federal troops. Another particularly striking image depicts the sixteen-year-old heroine Petrocena Vasquez, photographed with her father and a trumpet. Renowned for her courage, she took part in armed engagements and tended to the wounded. Other photographs show rebels patrolling the streets of Mexico City.

The conflict between the United States and Mexico lasted from 21 April to 23 November 1914 and resulted in the strategic and punitive occupation of the port of Veracruz by American forces. The confrontation followed the arrest by Mexican federal soldiers of sailors from an American warship in the port of Tampico. President Woodrow Wilson, opposed to the controversial regime of General Victoriano Huerta, used the incident surrounding an arms shipment purchased through the Russian vice-consul as a pretext to dispatch a fleet to blockade the Gulf of Mexico port.

The collection includes a photograph of American sailors practising weapons handling on an embarkation quay on 5 May 1914, another taken aboard the Michigan, showing artillery and marines off Veracruz on 10 May, and an image dated 20 May 1914 of two American sailors standing guard outside the Ministry of the Navy, “from which the Mexicans were driven out”, according to the original caption.




CAPR 27216
PESO 15540
PULL. 10.13
N-O
40001












38666



39. UNKNOWN PHOTOGRAPHERS

The Balkan Wars, 1912-1913

16 vintage silver prints, stamps on verso from Agence Syral (Paris), Archives du Miroir (Paris) and M. Rol (Paris), typescript or handwritten captions, 180 x 130 mm

The Balkan states (Bulgaria, Serbia and Greece) went to war against their principal adversary, the Ottoman Empire, on 18 October 1912. The First Balkan War was not primarily the result of rivalries or competing interests among the great European powers, but rather the culmination of nationalist movements among the Balkan peoples. Their uprising was directed against the foreign dominations to which they were subjected, principally Ottoman rule, but also Austrian influence and control.
The conflict was brutal and extensive. It also preceded the coming “European war”, whose potential horrors Jean Jaurès had warned of in his final speech in France.

The sixteen photographs in this rare collection document various aspects of the conflicts, particularly their human dimension, from October 1912 to February 1913. They include mounted Ottoman troops attending the Selamlık ceremony in December 1912, the same troops defending Constantinople, and soldiers leaving Çatalca, a district of Constantinople, on foot with their flag at the head of the column following the signing of the armistice ending the First Balkan War. This last photograph is dated 12 December 1912. Two men described in the original captions as “bandits”, identified as bashi-bazouks, irregular mercenaries serving in the Ottoman army, are shown being presented before the photographer shortly before their execution by hanging. One photograph captures one of the men saying his final prayer. Two particularly rare images portray a fourteen-year-old soldier with a rifle over his shoulder, “joining the ranks”, and an Albanian woman with a headscarf and rifle in hand, “heading to the front”, during the Second Balkan War in February 1913. Photographic documentation of these harrowing conflicts, which preceded the First World War, remains uncommon.









40. UNKNOWN PHOTOGRAPHERS

Jewish Immigration, 1920s

3 photographic postcards with handwritten texts in Yiddish.

These three photographic postcards constitute a modest but evocative record of Jewish immigration. One depicts a woman and her four children gathered in contemplation next to the tombstone of a rabbi, probably the woman's deceased husband. Another shows two young women in traditional dress, seated in a stable, one holding a rake and the other a jug. The photograph is stamped "Studio Photo J. Rosner, Tel Aviv". The third is a family postcard, hand-coloured at the time, commemorating a young man pictured with a pistol in one hand and a cigarette in his mouth. It bears the stamp of "Artystyczna Foto, Warsaw".




פ"נ
איש רך בשנים מו
ר' אברהם הכהן נ"ו נפ
ג' סיון-ת"רפ"ו
ת"נ-צ"ב



41. UNKNOWN PHOTOGRAPHER

Lynching of a Man, 1936

Vintage silver print, press photograph with stamp “International News Photos” on the verso,
245 x 200 mm

A Black man in his fifties, Luit Shaw, is lynched in Royston, Georgia, accused of attacking two young girls and injuring two police officers who came to arrest him. His execution represents an act of collective vengeance and the administration of summary punishment, a practice widespread in the Deep South of the United States, particularly Georgia and Mississippi, since the 1880s. This form of extrajudicial violence experienced a resurgence during the 1930s, amid the Great Depression.



42. DORA MAAR (1907-1997)

Palais Idéal du Facteur Cheval, 1937

Five vintage silver prints, 4 measuring 90 x 60 mm and 1 measuring 60 x 65 mm

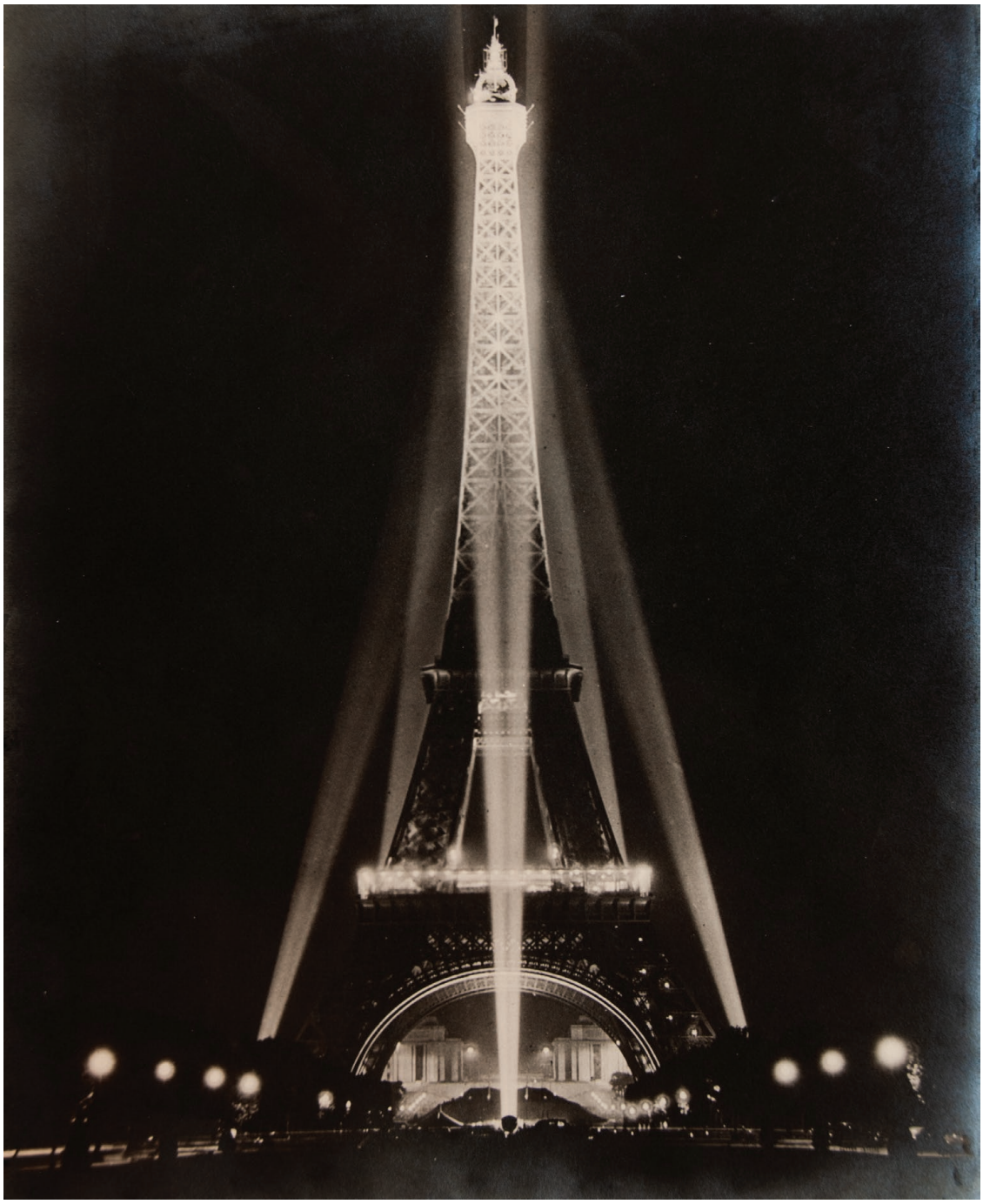
By the late 1930s, the Palais Idéal du Facteur Cheval had become a destination for artists and intellectuals, including André Breton and his circle of Surrealists. In July 1937, Pablo Picasso took his companion Dora Maar and their friends Paul Éluard, his daughter Cécile and his wife Nusch on a journey towards Mougins, a village on the Mediterranean coast where he planned to spend the summer. During the drive, they stopped at Hauterives to visit the Palais Idéal. Dora Maar explored the extraordinary monument with her Rolleiflex, photographing the group on its terrace and capturing views of the building from unusual angles. The five photographs presented here depict Picasso with the Éluard couple, Éluard and Dora Maar, the Éluard couple alone, Cécile and her husband, and a view of the Palais itself.











43. ANDRÉ GRANET (1881-1974)

Illuminations of the Eiffel Tower, 1937

Vintage silver print, 292 x 237 mm

An architect responsible for numerous private mansions, apartment buildings, factories, workers' housing estates and temporary architectural installations for trade fairs and exhibitions, André Granet took part, alongside Auguste Perret, in the creation of the Théâtre des Arts Décoratifs for the 1925 International Exhibition. His major works include the Hôtel Splendid in Dax (1927) and its casino (1928), two masterpieces of Art Deco architecture. He also designed temporary installations for the 1931 Colonial Exhibition. Granet's name is most closely associated with the design of exhibition spaces for the Paris Salons de l'Aviation, de l'Auto et de l'Enfance, held between 1909 and 1968. Through his marriage into the Eiffel family, he was also entrusted with successive improvements to the Eiffel Tower and the design of its illuminations. These included the lighting for the 1937 Exposition Universelle, the subject of the particularly fine photograph presented here.









44. UNKNOWN PHOTOGRAPHER

Posthumous Portraits of Fallen French Resistance Fighters, ca. 1943

10 vintage silver prints, 65 x 87 mm

These photographs of resistance fighters killed in combat were probably taken by the occupying forces. Each man is documented lying in a makeshift coffin constructed from plywood, the body visible from the waist up. A slate bearing an identification number has been placed on the clothed body. The faces, some still bearing visible traces of suffering, are turned either towards the camera or displayed in profile. Images of this type are uncommon.















45. UNKNOWN PHOTOGRAPHER

A smiling man facing the firing squad, 1944

Vintage silver print, 240 x 297 mm

A large print of the celebrated photograph depicting the mock execution of Georges Blind, who smiles defiantly at the firing squad aiming their weapons at him. The image has become a symbol of the French Resistance. A firefighter and resistance fighter, Blind was arrested in October 1944 and interrogated under torture. The mock execution was intended to force him to reveal information about his resistance network. Published in *La Jeune Alsace* in May 1945, accompanied by a poem by Louis Aragon, the photograph of the smiling man, whose identity was not known at the time, came to symbolise courage in the face of Nazi oppression. The scene took place in the fourth moat of the Citadel at Belfort. Georges Blind's son subsequently identified his father in the photograph. Blind's fate was tragic: deported, he disappeared at Auschwitz in November 1944.



46. UNKNOWN PHOTOGRAPHER

Studies of Movement, 1950s

Vintage silver print, 273 x 371 mm

In this photograph of female bodies in motion, possibly two dancers, the photographer experiments with superimposing images to evoke a sense of liveliness and lightness. The resulting blur lends the compositions an atmosphere of unreality.



47. UNKNOWN PHOTOGRAPHER

Studies of Movement, 1950s

Vintage silver print, 287 x 294 mm

This photograph of female figures in motion - perhaps two dancers - the photographer uses superimposition to evoke the vitality and lightness of movement. The soft blur that envelops the compositions lends them an almost dreamlike, otherworldly quality.

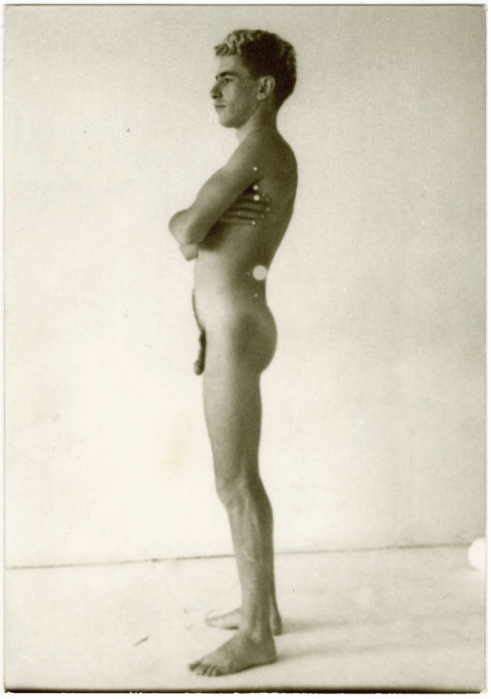


48. UNKNOWN PHOTOGRAPHER

Erotic Collages, 1960s

6 vintage silver prints, 178 x 140 mm et 210 x 170 mm

These photographic collages, with their erotic subject matter, appear to draw freely on the Cubist “papier collé” technique associated with Georges Braque and Pablo Picasso. They seem to have been assembled in Germany, judging by the numerous newspaper clippings, ragments of sentences, isolated words and advertisements, taken from German-language publications. The artist appears to establish a connection between the naked female body and commercial advertising, and perhaps also the consumption of alcohol. Amid the densely layered compositions, references can be found to bikinis, horse racing, cognac and whisky, as well as Hamburg’s St. Pauli district.











49. UNKNOWN PHOTOGRAPHER

Studies of Male Nudes, 1960s

38 vintage silver prints, 90 x 125 mm

A series of black and white nude studies of a young man, documenting the body from head to toe, from the front and back, standing and seated. Balancing a realistic approach with natural eroticism, the series belongs to the tradition of photographic studies made *d'après nature*.











50. UNKNOWN PHOTOGRAPHER

Riots on Boulevard Saint-Michel, May 1968

11 vintage silver prints, 82 x 86 mm

A series of eleven snapshots, ten of which depict the remains of barricades on Boulevard Saint-Michel in Paris, probably taken on 11 May, the day after the Night of the Barricades in the Latin Quarter. The most violent clashes between students and police took place during the nights of 6 and 10 May, a period of confrontation reflected in this small series. Mountains of paving stones and overturned cars, some of them repurposed to reinforce the barricades, bear witness to the intensity of the clashes between students and the forces of law and order. The photographs capture a moment of uneasy calm, when urban life resumes its course while the city awaits the following night's confrontations. The eleventh image shows the façade of the Odéon Theatre, its wall covered by a large banner proclaiming: "Odéon est ouvert" ("The Odéon Is Open"). The photographer remains unidentified, although the compositions of these images bear similarities to those made by Günter Zint, then a young press photographer working for the German magazine *Der Spiegel.*








ENCYCLOPEDIE
MEDICO
CHIRURGICALE
ODEON


LUXEMBOURG



Adnan Sezer
adnan@adnpatrimoine.fr
226 rue Saint-Denis, 75002 Paris
+33 6 27 52 78 26