

FRIEZE NY 2017

TRUE VINTAGE

DANIEL BLAU

WEEGEE • WALLOWITCH • BOURKE-WHITE

In our first exhibition at FRIEZE New York we are delighted to present, True Vintage, a selection of rare and newly discovered treasures.

The highlight of *True Vintage* is *Lunch Atop a Skyscraper*. In 1932, an unidentified photographer, climbed 70 stories to the top of the RCA building in the final months of its construction, and captured one of the most recognizable and important photographs in American history. Eleven intrepid steel workers are seen enjoying lunch as they sit on a steel beam 800ft above the city streets. It's a dazzling spectacle to see. Taken September 20, 1932 and printed within two weeks, we were thrilled at the discovery since the original glass negative is broken and we could not locate a single vintage print. This is the earliest known print from the original, unaltered negative. Every detail is vividly present and preserved in stunning clarity. This is one of the most important discoveries in recent American photographic history.

Further discoveries in *True Vintage*, explore vintage works by three photographers: Weegee, Edward Wallowitch and Margaret Bourke-White. Each of these photographers challenged their social context and surroundings through the lens of the camera. In their own way, all three were outsiders. Weegee was an immigrant who grew up in the Lower East Side of New York. Edward Wallowitch was a young, gay photographer from Pennsylvania. Margaret Bourke-White preserved as a female news photographer in the 1930s and 1940s during a time when men dominated the landscape. All three broke the societal barriers of exclusion. Now we celebrate them for their groundbreaking work.

Weegee fathered a new style of news photography and developed the foundation for photojournalists who followed. At a time when press photographers focused on observation and detail, Weegee focused his lens to capture an emotional perception that was often absent. It changed the medium of news photography. His photographs acted as an instrument for feeling and embodied a voice that had not been heard.

FRIEZE New York
Stand C49

Randall's Island Park
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Hours:
11am - 7pm

For further information
or sales inquiries please
email:
contact@danielblau.com

Daniel Blau
Maximilianstr. 26
80539 München
Germany
tel +49 (0)89 29 73 42

www.danielblau.com

Edward Wallowitch, born in Philadelphia in 1932, took up photography at the age of 11. At the age of 18, he was the youngest photographer to be included in "The Family of Man", Edward Steichen's legendary exhibition held in 1955 at The Museum of Modern Art, and to see his work join the museum's collection. Wallowitch produced poetic street photography with a strong sensibility, both compositionally and thematically. He spent a lot of his time photographing children and adolescents of his own age.

Margaret Bourke-White was a pioneering figure in 20th century art & documentary photography and is famous for her scenes of modern industry, the Great Depression and of political and social movements in the 1920s through 1950s. Aggressive and relentless in pursuit of pictures, she had the talent of being at the right place at the right time. She was the first Western photographer to document Soviet industry after the revolution. She is credited for starting the first photo lab at LIFE.

Viewed against the backdrop of their time, *True Vintage* explores the relationship of the outsider and immigrant through their lens. They are enduring testaments to the American landscape and the ideals of inclusion rather than exclusion. They form a discussion that is still relevant today. Their photographs present a dialogue, both with photographer and subject, but also with the viewer and our current context. *True Vintage* highlights the importance of the outsider and their outstanding contributions to photography and culture in general.



Unidentified Photographer

"Lunchtime Atop A Skyscraper",
1932

silver gelatin prints on glossy
fibre paper; printed in 1932
16,9 (17,9) x 21,1 (22,8) cm

©The Photographer and Daniel
Blau; Courtesy: Daniel Blau, Munich



Weegee (1899 - 1968)

"Sleeps Through it all", 1945
silver gelatin print on glossy fibre
paper; printed in 1945
16,7 (18,0) × 21,7 (22,8) cm

© Weegee / International Center of
Photography; Courtesy: Daniel Blau,
Munich



Weegee (1899 - 1968)

"Victory Pup", 1945
silver gelatin print on glossy fibre
paper; printed in 1945
16,7 (18,0) × 19,4 (22,7) cm

© Weegee / International Center of
Photography; Courtesy: Daniel Blau,
Munich



**Edward Wallowitch
(1932 - 1981)**

n.t., 1970
silver gelatin print on glossy fibre
paper; printed in 1970
24,6 (25,4) × 17,0 (20,5) cm

©The Estate of Edward
Wallowitch; Courtesy: Daniel Blau,
Munich



**Edward Wallowitch
(1932 - 1981)**

n.t., 1971
silver gelatin print on glossy fibre
paper; printed in 1971
24,5 (25,4) × 16,8 (20,5) cm

©The Estate of Edward
Wallowitch; Courtesy: Daniel Blau,
Munich



**Margaret Bourke-White
(1904 - 1971)**

"Press Secretary Stephen T. Early's Desk", 1934
warm-toned silver gelatin
contact print on semi-matte,
double weight fibre paper;
printed in 1934
12,1 (12,8) × 17,0 (17,8) cm

© Margaret Bourke-White;
Courtesy: Daniel Blau, Munich



**Margaret Bourke-White
(1904 - 1971)**

"Home Speaker Joseph W. Byrns", 1935
warm-toned silver gelatin
contact print on semi-matte,
double-weight fibre paper;
printed in 1935
17,1 (17,8) × 12,1 (12,7) cm

© Margaret Bourke-White;
Courtesy: Daniel Blau, Munich



NASA
Apollo XI

“U.S. Flag Before Take-off
Deployed on the Surface of the
Moon”, 1969
c-print on semi-glossy fibre
paper; printed in 1969
18,4 (20,3) × 17,7 (25,2) cm

© NASA; Courtesy: Daniel Blau,
Munich



NASA

Apollo XII · Charles Conrad

“Alan Bean Besides the US Flag”,
1969

c-print on semi-matte PE paper,
printed in 1969

24,6 (25,7) × 19,5 (20,5) cm

© NASA; Courtesy: Daniel Blau,
Munich