

MICHAEL HOPPEN GALLERY

ART GENÈVE 2023

Art Genève 2023 | Stand B43

Palexpo

Route François-Peyrot 30

CH-1218 Le Grand-Saconnex

Thursday January 26th - Sunday January 29th

For all enquiries: gallery@michaelhoppengallery.com

Michael Hoppen Gallery is delighted to return to Art Genève this year where we will showcase works by Sarah Moon, Richard Learoyd, Ori Gersht, Fergus Greer, and Tiina Itkonen amongst others.

In conjunction with the opening of the ground-breaking exhibition *Chrysalis: The Butterfly Dream* at the Centre d'Art Contemporain Genève, we will exhibit a selection of Fergus Greer's portraits of the inimitable Leigh Bowery. Shot between 1988 and 1994, Greer's photographs capture the iconic artist and designer wearing some of his most extraordinary creations, complete with distinctive exaggerated make-up and overdrawn lips. A group of Bowery's costumes as well as Greer's photographs will be on view at the CAC Genève from 25 January.

The gallery will also present exquisite prints by two great masters of fashion photography, Sarah Moon and Deborah Turbeville. One of the highlights of our booth, Sarah Moon's *La Robe Dorée*, is a new release from her latest project, a 3-book box set in collaboration with the House of Dior, documenting the couture house over many years and a wonderful homage to Christian Dior himself. The golden ripples of the dress and the soft curve of the model's back make this an extraordinary example of the artist's ability to imbue her images with sensuality and mystery.

Deborah Turbeville, a contemporary of Guy Bourdin and Helmut Newton, was a pioneer in revolutionising the fashion image, shifting it away from the traditional format towards something much more enigmatic. Working fifty years prior to the #MeToo movement of today, Turbeville was radical in the way she sought to undermine the male gaze and establish a distinctly feminine aesthetic which is evident in the works we will exhibit at the fair.

"I can't deny that I design the background." She told The New York Times in 1977, "A woman in my pictures doesn't just sit there. I go into a woman's private world, where you never go."

We are pleased to unveil new works by Ori Gersht from his most recent series *Fields & Visions* which see the artist return to the botanical themes that have occupied him for so much of the last decade. The inspiration for this new work comes from the Swiss naturalist Maria Sibylla Merian, who travelled to Suriname (Dutch Guiana) in the 17th century and was the first artist to study and record native tropical plants and insects from that region, and the paintings of the American artist Martin Johnson Heade, who travelled to Amazonia in the 19th century in search of hummingbirds and exotic orchids.

The gallery will also exhibit a selection of photographs by Finnish photographer Tiina Itkonen from her ongoing study of Greenland, its inhabitants and ever-changing natural landscape. Photographing this region for nearly twenty years, Itkonen's works act as a powerful and striking reminder for climate protection. For a long time, she has partnered with polar explorer Dr. Kristin Laidre and writer Susan McGrath on the Piniartog (Hunter) series, which explores the relationships and interconnections between polar bears, people, communities, and climate change.

For full details and larger images, please see the end of this document.



Nobuyoshi Araki

Feast of Angels: Sex Scenes, 1992

Signed by the artist verso

Fuji Crystal archive print

Printed 2022

Paper size: 50.8 x 61.2 cm

Image size: 38.7 x 58.2 cm

Frame size: 41 x 61 cm

From an edition of 10

(29790-NAR)

[View detail](#)



Nobuyoshi Araki

Flower Rondeau, 1997/2020

Signed in ink verso

Fuji Crystal Archive print

Printed 2022

Paper size: 38.7 x 58.2 cm

Frame size: 41 x 61 cm

From an edition of 10

(29776-NAR)

[View detail](#)



Nobuyoshi Araki

Flower Rondeau, 1997/2022

Signed by the artist verso

Fuji Crystal archive print

Printed 2022

Paper size: 50.8 x 61.2 cm

Image size: 38.7 x 58.2 cm

Frame size: 41 x 61 cm

From an edition of 10

(29781-NAR)

[View detail](#)



Nobuyoshi Araki

Hanajinsei, 2002

Signed by the artist verso

Fuji Crystal archive print

Printed 2022

Paper size: 50.8 x 61.2 cm

Image size: 38.7 x 58.2 cm

Frame size: 41 x 61 cm

From an edition of 10

(29788-NAR)

[View detail](#)



Albarrán Cabrera

Kairos, #4065, 2019

Titled, signed, and editioned verso

Printed 2021

Pigments, Japanese paper, and gold leaf

Framed in a dark wood frame with low-reflect glass

Paper size: 17.8 x 26.8 cm

Frame size: 30.8 x 39.5 cm

Edition 1/20

(065-ACA)

[View detail](#)



Albarrán Cabrera

The Mouth of Krishna #748, 2018

Titled, signed, and editioned verso

Printed 2022

Pigments, Japanese paper, and gold leaf

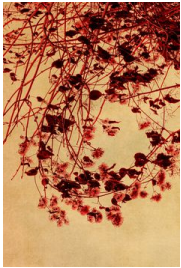
Framed in a dark wood frame with low-reflect glass

Paper size: 17 x 25 cm

Edition 8/20

(188-ACA)

[View detail](#)



Albarrán Cabrera

The Mouth of Krishna, #888, 2021

Signed and editioned on the verso

Printed 2021

Pigments, Japanese paper

and gold leaf, framed in a dark wood frame with low-reflect glass

Paper size: 26 x 17 cm

Edition 3/20

(165-ACA)

[View detail](#)



Albarrán Cabrera

The Mouth of Krishna #60755, 2018

Signed, titled and editioned verso

Printed 2022

Pigments, Japanese gampi paper and gold leaf

Paper size: 47 x 31 cm

Frame size: 65 x 49 cm

Edition 3/10

(193-ACA)

[View detail](#)



Albarrán Cabrera

The Mouth of Krishna, #713, 2019

Titled, signed, and editioned verso

Printed 2021

Pigments, Japanese paper, and gold leaf

Framed in a dark wood frame with low-reflect glass

Paper size: 26 x 17 cm

Frame size: 39.5 x 30.8 cm

Edition 6/20

(158-ACA)

[View detail](#)



Albarrán Cabrera

The Mouth of Krishna, #407, 2016

Signed and editioned on the verso

Printed 2021

Pigments, Japanese paper

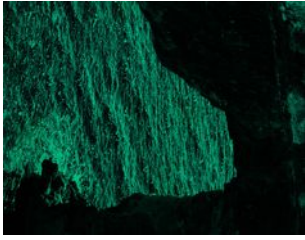
and gold leaf, framed in a dark wood frame with low-reflect glass

Paper size: 17.1 x 25.9 cm

Edition 7/20

(152-ACA)

[View detail](#)



Albarrán Cabrera

The Mouth of Krishna #60440, 2016

Signed, titled and editioned verso

Printed 2022

Pigments, Japanese gampi paper and gold leaf

Paper size: 34 x 44 cm

Frame size: 49 x 65 cm

Edition 2/10

(194-ACA)

[View detail](#)



Albarrán Cabrera

The Mouth of Krishna, #513, 2016

Signed and editioned on the verso

Printed 2022

Pigments, Japanese paper

and gold leaf, framed in a dark wood frame with low-reflect glass

16.8 x 25.2 cm

Edition 6/20

(185-ACA)

[View detail](#)



Ori Gersht

Fields and Vision 1, 2022

Signed verso

Accompanied by a signed certificate from the artist

Archival pigment print

Paper size: 100 x 77 cm

Frame size: 103.5 x 79.5 cm

Edition 4/6 + 2 APs

(2011-OGR)

[View detail](#)



Ori Gersht

Fields and Vision 3, 2022

Signed verso

Accompanied by a signed certificate from the artist

Archival pigment print

Paper size: 100 x 77 cm

Frame size: 103.5 x 79.5 cm

Edition 3/6 + 2 APs

(2012-OGR)

[View detail](#)



Ori Gersht

Fusing Time 04, 2022

Signed verso

Accompanied by a signed artist certificate

Archival pigment print

Image size: 145.5 x 111 cm

Frame size: 150.5 x 113.5 cm

Edition 4/6 + 2 APs

(2015-OGR)

[View detail](#)



Ori Gersht

Evertime 05, 2018
Signed by the artist verso
Archival pigment print
Paper size: 30 x 68 cm
Edition 6/6 + 2 APs
(2008-OGR)

[View detail](#)



Ori Gersht

Evertime 19, 2021
Accompanied by a signed certificate from the artist
Archival pigment print
Paper size: 35 x 43 cm
Frame size: 36.8 x 45 cm
Edition 2/6 + 2APs
(2004-OGR)

[View detail](#)



Fergus Greer

Leigh Bowery, Session IV, Look 17, 1991
Accompanied by a signed and editioned artist label
C-type print
Image size: 61.1 x 60.9 cm
Frame size: 63 x 51.5 cm
Edition 2/10 + 2 APs
(26376-FMG)

[View detail](#)



Fergus Greer

Leigh Bowery, Session II, Look 10, 1989
Accompanied by a signed and editioned artist label
C-type print
Image size: 61.1 x 48.8 cm
Frame size: 64 x 51 cm
Edition 2/10 + 2 APs
(26374-FMG)

[View detail](#)



Fergus Greer

Leigh Bowery, Session I, Look 2, 1988
Accompanied by a signed and editioned artist label
Image size: 61.1 x 60.9 cm
Frame size: 64 x 63.5 cm
C-type print
Edition 7/10 + 2 APs
(26375-FMG)

[View detail](#)



Fergus Greer

Leigh Bowery, Session VII, Look 38, 1994
Accompanied by a signed and editioned artist label
Image size: 61.1 x 48.5 cm
Frame size: 64 x 51 cm
C-type print
Edition 2/10 + 2 APs
(26373-FMG)

[View detail](#)



Fergus Greer

Leigh Bowery, Session VI, Look 23, 1991

Accompanied by a signed and editioned artist label

C-type print

Image size: 61.1 x 48.5 cm

Frame size: 63 x 51.5 cm

Edition 2/10 + 2 APs

(26377-FMG)

[View detail](#)



Tiina Itkonen

Isortoq, 2017

Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 80 x 114 cm

Edition 4/5 + 2 APs

(26746-TITK)

[View detail](#)



Tiina Itkonen

Sunset, 2016

Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 80 x 120 cm

Frame size: 82 x 122 cm

Edition 3/5+ 2 APs

(26745-TITK)

[View detail](#)



Tiina Itkonen

On Top of the Iceberg, Savissivik, 2018

Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 60 x 85 cm

Frame size: 62 x 87 cm

Edition 1/7 + 2 APs

(26743-TITK)

[View detail](#)



Tiina Itkonen

On Sea Ice 2, Savissivik, 2016

Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 60 x 85 cm

Frame size: 62 x 87 cm

Edition 1/7 + 2 APs

(26744-TITK)

[View detail](#)



Tiina Itkonen

Qikertarraq, Qeqertarsuaq, 2019

Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 60 x 85 cm

Frame size: 62 x 87 cm

Edition 5/7 + 2 APs

(26742-TITK)

[View detail](#)



Tiina Itkonen

Qimmit, Savissivik, 2018

Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 60 x 85 cm

Frame size: 62 x 87 cm

Edition 1/7 + 2 APs

(26741-TITK)

[View detail](#)



Jacques-Henri Lartigue

Ski-Joering, Saint-Moritz, janvier-février, 1913

JHL Association blind stamp recto, title stamp verso, and JHL

Association print certificate

Archival digital print

Printed 2021

Paper size: 40 x 50 cm

Image size: 37 x 40 cm

[View detail](#)

(29612-JHL)



Jacques-Henri Lartigue

Francis Piqueron Passe Par-Dessus un Virage en Luge, Chamonix, Janvier, 1914

Accompanied by a JHL Association blind stamp, title stamp,

and certificate

Archival digital print

Printed later

Paper size: 30 x 40 cm

Image size: 21 x 36 cm

Frame size: 39.5 x 51.5 cm

Edition 9

(25812-JHL)

[View detail](#)



Jacques-Henri Lartigue

Chou Valton, Garoupe beach, Cape d'Antibes, July, 1932

with JHL blindstamp and accompanied by a signed certificate

Archival digital print, printed later

Paper Size: 40 x 50 cm

[View detail](#)

(28462-JHL)



Jacques-Henri Lartigue

Véra et Arlette, Cannes, May, 1927

JHL Association blind stamp, title stamp and certificate

Archival digital print, printed later

Paper Size: 50 x 60 cm

[View detail](#)

(28464-JHL)



Jacques-Henri Lartigue

On the Set of "Les Aventures de Roi Pausole", Cap d'Antibes, August, 1932

JHL Association blind stamp on recto, title stamp on verso,

with JHL Association print certificate

Archival digital print, printed later

Paper Size: 30 x 40 cm

[View detail](#)

(25813-JHL)



Richard Learoyd

Clock, 2018

Accompanied by a signed certificate from the artist

Unique Ilfochrome photograph

Mounted and framed in the artist's own frame with Optium

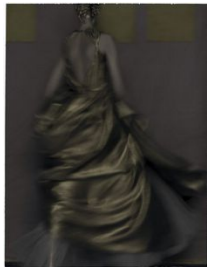
non-reflective acrylic

Image size: 81.28 x 55.88 cm

Frame size: 104 x 84 cm

[View detail](#)

(29423-RLR)



Sarah Moon

La Robe Dorée, 2021

Titled, editioned, and signed verso

Artist's dry stamp recto

Colour pigment print

Printed 2022

Paper size: 74 x 57 cm

Edition 7/15

(29784-SAM)

[View detail](#)



Sarah Moon

Bill Blass, 1993

Titled, editioned, and signed verso

Artist's dry stamp recto

Toned silver gelatin print

Paper size: 40.5 x 30.1 cm

Image size: 33 x 26.5 cm

Edition 4/20

(29782-SAM)

[View detail](#)



Sarah Moon

L'inconnue, 2011

Titled, editioned, and signed verso

Artist's dry stamp recto

Toned silver gelatin print

Paper size: 50.2 x 60.1 cm

Image size: 55.5 x 45 cm

Edition 13/20

(29779-SAM)

[View detail](#)



Sarah Moon

L'avant dernière, 2008

Titled, editioned, and signed verso

Artist's dry stamp recto

Toned silver gelatin print

Paper size: 59.5 x 49.5 cm

Image size: 55.9 x 44.5 cm

Edition 4/15

(29778-SAM)

[View detail](#)



Deborah Turbeville

Untitled, Valentino Fall/Winter, Venice, 1977

Estate stamp verso

Inkjet print

Paper size: 40.6 x 50.8 cm

Frame size: 49 x 65 cm

(004-DT)

[View detail](#)



Deborah Turbeville

Italian Vogue, from series "Women of the Steam Bath," New York, NY, May 1984

Signed and with annotations verso

Silver gelatin print

Paper size: 28 x 35.5 cm

Frame size: 43 x 57 cm

(003-DT)

[View detail](#)



Deborah Turbeville

Five Girls in a Room in Pigalle, Paris, 1982

With inscriptions verso

Inkjet print

Paper size: 50.8 x 61 cm

Frame size: 49 x 65 cm

(005-DT)

[View detail](#)



Tim Walker

Lily Cole on old Vogue cover, London, 2004

Accompanied by a signed, titled and editioned label from the artist

C-type print

Paper size: 152.4 x 125.9 cm

Image size: 127 x 100.5 cm

Frame size: 130 x 104 cm

Edition 1/10 + 2 APs

(30092-TIW)

[View detail](#)



Bradford Washburn

[View detail](#)

After the Storm, Climbers on the Doldenhorn, Switzerland, 1960

Signed in pencil on verso
Silver Gelatin Fiber Print
Image Size: 58 x 48 cm
Paper Size: 60 x 50 cm

(29624-BW)



Bradford Washburn

[View detail](#)

Mt. St. Elias looking South West over crest of South East ridge of Mt. Logan alt 15,000, Aug 20, 1938

Signed in pencil on recto
Silver Gelatin Fiber Print
50 x 60 cm

(22277-BW)



Bradford Washburn

[View detail](#)

Mount McKinley Looms Over Wonder Lake, Alaska, 1953

signed in pencil by the artist on the verso
Silver gelatin print
Paper Size: 50 x 60 cm

(19971-BW)

NOBUYOSHI ARAKI
Feast of Angels: Sex Scenes, 1992



Signed by the artist verso
Fuji Crystal archive print
Printed 2022
Paper size: 50.8 x 61.2 cm
Image size: 38.7 x 58.2 cm
Frame size: 41 x 61 cm
From an edition of 10
(29790-NAR)

Courtesy of Michael Hoppen Gallery

NOBUYOSHI ARAKI
Flower Rondeau, 1997/2020



Signed in ink verso
Fuji Crystal Archive print
Printed 2022
Paper size: 38.7 x 58 cm
Frame size: 41 x 61 cm
From an edition of 10
(29776-NAR)

Courtesy of Michael Hoppen Gallery

Provenance

Directly from the artist

Publications

Nobuyoshi Araki: *Self. Life. Death.*, 2005, Phaidon Press

NOBUYOSHI ARAKI
Flower Rondeau, 1997/2022



Signed by the artist verso
Fuji Crystal archive print
Printed 2022
Paper size: 50.8 x 61.2 cm
Image size: 38.7 x 58.2 cm
Frame size: 41 x 61 cm
From an edition of 10
(29781-NAR)

Courtesy of Michael Hoppen Gallery

NOBUYOSHI ARAKI
Hanajinsei, 2002



Signed by the artist verso
Fuji Crystal archive print
Printed 2022
Paper size: 50.8 x 61.2 cm
Image size: 38.7 x 58.2 cm
Frame size: 41 x 61 cm
From an edition of 10
(29788-NAR)

Courtesy of Michael Hoppen Gallery

ALBARRÁN CABRERA
Kairos, #4065, 2019



Titled, signed, and editioned verso
Printed 2021
Pigments, Japanese paper, and gold leaf
Framed in a dark wood frame with low-reflect glass
Paper size: 17.8 x 26.8 cm
Frame size: 30.8 x 39.5 cm
Edition 1/20
(065-ACA)

Courtesy of Michael Hoppen Gallery

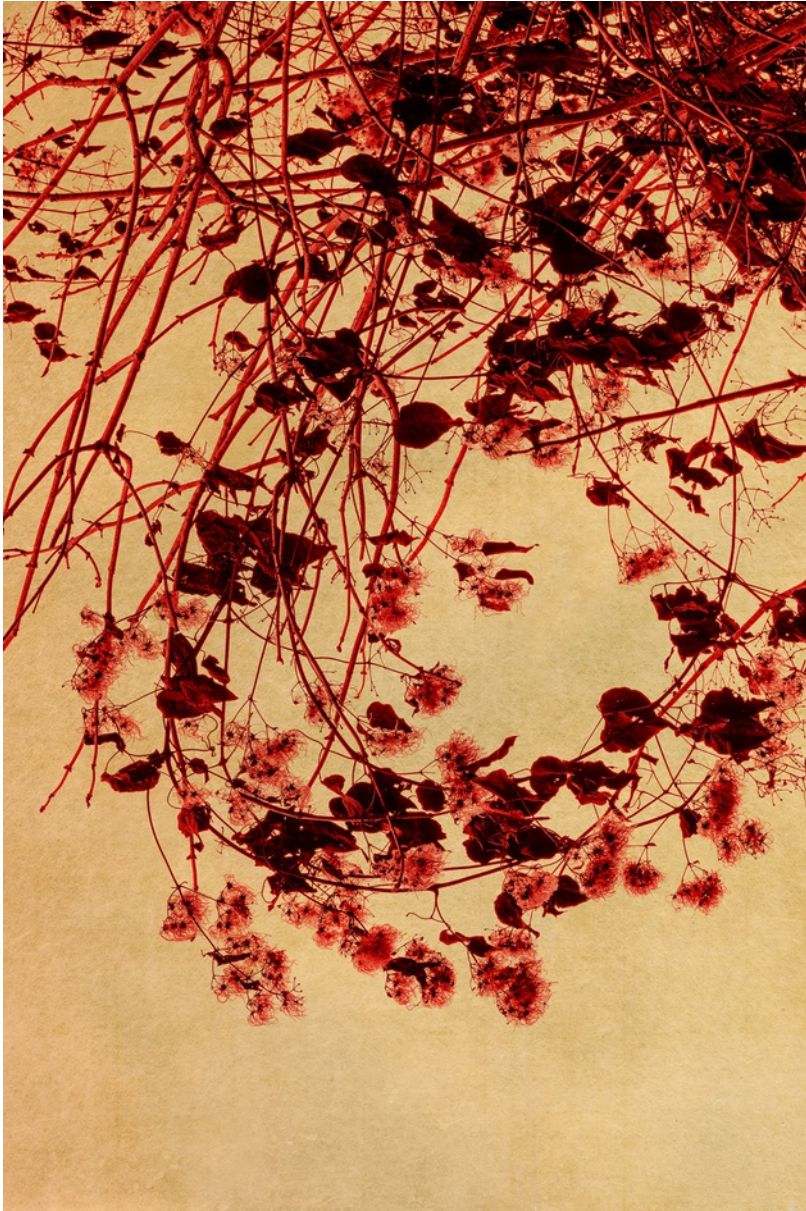
ALBARRÁN CABRERA
The Mouth of Krishna #748, 2018



Titled, signed, and editioned verso
Printed 2022
Pigments, Japanese paper, and gold leaf
Framed in a dark wood frame with low-reflect glass
Paper size: 17 x 25 cm
Edition 8/20
(188-ACA)

Courtesy of Michael Hoppen Gallery

ALBARRÁN CABRERA
The Mouth of Krishna, #888, 2021



Signed and editioned on the verso
Printed 2021
Pigments, Japanese paper
and gold leaf, framed in a dark wood frame with low-reflect glass
Paper size: 26 x 17 cm
Edition 3/20
(165-ACA)

Courtesy of Michael Hoppen Gallery

ALBARRÁN CABRERA
The Mouth of Krishna #60755, 2018



Signed, titled and editioned verso
Printed 2022
Pigments, Japanese gampi paper and gold leaf
Paper size: 47 x 31 cm
Frame size: 65 x 49 cm
Edition 3/10
(193-ACA)

Courtesy of Michael Hoppen Gallery

ALBARRÁN CABRERA
The Mouth of Krishna, #713, 2019



Titled, signed, and editioned verso
Printed 2021
Pigments, Japanese paper, and gold leaf
Framed in a dark wood frame with low-reflect glass
Paper size: 26 x 17 cm
Frame size: 39.5 x 30.8 cm
Edition 6/20
(158-ACA)

Courtesy of Michael Hoppen Gallery

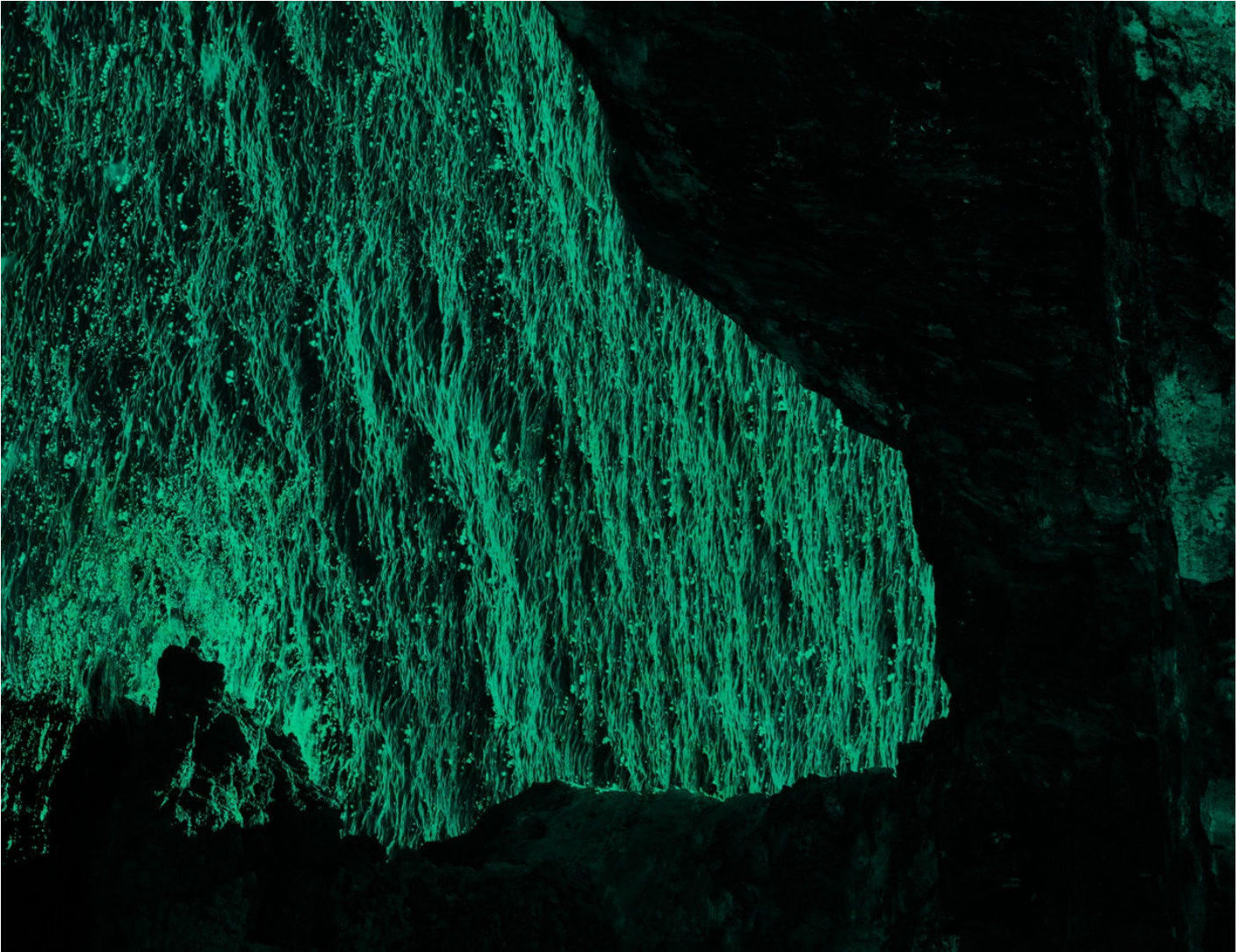
ALBARRÁN CABRERA
The Mouth of Krishna, #407, 2016



Signed and editioned on the verso
Printed 2021
Pigments, Japanese paper
and gold leaf, framed in a dark wood frame with low-reflect glass
Paper size: 17.1 x 25.9 cm
Edition 7/20
(152-ACA)

Courtesy of Michael Hoppen Gallery

ALBARRÁN CABRERA
The Mouth of Krishna #60440, 2016



Signed, titled and editioned verso
Printed 2022
Pigments, Japanese gampi paper and gold leaf
Paper size: 34 x 44 cm
Frame size: 49 x 65 cm
Edition 2/10
(194-ACA)

Courtesy of Michael Hoppen Gallery

ALBARRÁN CABRERA
The Mouth of Krishna, #513, 2016



Signed and editioned on the verso
Printed 2022
Pigments, Japanese paper
and gold leaf, framed in a dark wood frame with low-reflect glass
16.8 x 25.2 cm
Edition 6/20
(185-ACA)

Courtesy of Michael Hoppen Gallery

ORI GERSHT
Fields and Vision 1, 2022



Signed verso
Accompanied by a signed certificate from the artist
Archival pigment print
Paper size: 100 x 77 cm
Frame size: 103.5 x 79.5 cm
Edition 4/6 + 2 APs
(2011-OGR)

Courtesy of Michael Hoppen Gallery

ORI GERSHT
Fields and Vision 3, 2022



Signed verso
Accompanied by a signed certificate from the artist
Archival pigment print
Paper size: 100 x 77 cm
Frame size: 103.5 x 79.5 cm
Edition 3/6 + 2 APs
(2012-OGR)

Courtesy of Michael Hoppen Gallery

ORI GERSHT
Fusing Time 04, 2022



Signed verso
Accompanied by a signed artist certificate
Archival pigment print
Image size: 145.5 x 111 cm
Frame size: 150.5 x 113.5 cm
Edition 4/6 + 2 APs
(2015-OGR)

Courtesy of Michael Hoppen Gallery

Literature

The photographs in Gersht's most recent series, *Fusing Time* (2022), depict elaborate floral arrangements based upon 17th century Dutch still life paintings. Captured in the process of exploding, Gersht's arrangements are literally frozen in motion, a process dependent upon the advanced technology of photography to freeze-frame action, inconceivable to the old masters. This visual occurrence that is too fast for the human eye to process and can only be perceived with the aid of technological devices, is what Walter Benjamin called the 'optical unconsciousness' in his seminal essay 'A Short History of Photography'.

Gersht's photographs allude to the inherent shadow of death and decay hanging over Old Master Still Life and vanitas paintings, complete with moths hovering above the explosions. Technology has aided Gersht in creating contemporary versions of frozen life, bringing the concerns of still life masters into a contemporary context.

By basing his photographs upon paintings within the long-established art historical tradition of Still Life painting, Gersht draws attention to the painterly nature of his photographs which closely resemble these works. Yet they are distanced due to the instantaneous digital process which captures sequences of images at a rate of 2000 per second and stores the information immaterially as data on a hard drive, until the selected images are processed, combined together, and scaled up with an AI software, which, analyses the captured images and recognises details and structures and "completes" the image with its acquired knowledge that it had obtained in the lab.

This AI software was trained with thousands of images with different resolutions to learn how to distinguish poorly up-sampled images from high-quality up-sampled images. During this training period the software learn to recognise certain structures within the image. This information is used later as a reference to complete and achieve high-quality upscale images.

Gersht is using this software to upscale very small original files into very large photographic prints. In doing so he pushes the software to its upscaling limits, resulting in images that are fusing the original optical captures with the digital interpretations of the AI machine. This process allows Gersht to produce hybrid realities where the boundaries between the material and the virtual worlds are a melting down.

Flowers, which often symbolise peace, become victims of brutal terror, revealing an uneasy beauty in destruction. This tension that exists between violence and beauty, destruction and creation, is enhanced by the collision of the age-old need to capture "reality" and the potential of photography to question what that actually means. The authority of photography in relation to objective truth has been shattered, but new possibilities to experience reality in a more complex and challenging manner have arisen.

ORI GERSHT
Evertime 05, 2018



Signed by the artist verso
Archival pigment print
Paper size: 30 x 68 cm
Edition 6/6 + 2 APs
(2008-OGR)

Courtesy of Michael Hoppen Gallery

Provenance

Directly from the artist

Literature

In the project gallery, the first chapter in a new series titled *New Orders*, references the fragility and fragmentation of the European Union by recreating, in three dimensions, an individual painting by historical and prominent still-life painters from various countries, beginning with Chardin, Zurbarán and Morandi. For *Evertime*, Gersht commissioned masterfully crafted replicas of the vessels and bottles found in Morandi's paintings. After carefully arranging and lighting them in a resolved composition, he shot the delicate ceramics with an air rifle, while simultaneously recording the destruction and fragmentation of the objects with a high-resolution camera. Sequences of images and panoramas relay a cinematic unfolding of destruction and collapse, not otherwise visible in our normal experience of events. By selecting a single image from each event, which contains, within itself, an infinite number of possibilities, Gersht is attempting to mimic the nature of historical memory, where single moments are isolated and awarded with iconic status, whilst the rest go unnoticed and are consequently forgotten in the ocean of the passing time.

ORI GERSHT
Evertime 19, 2021



Accompanied by a signed certificate from the artist
Archival pigment print
Paper size: 35 x 43 cm
Frame size: 36.8 x 45 cm
Edition 2/6 + 2APs
(2004-OGR)

Courtesy of Michael Hoppen Gallery

FERGUS GREER

Leigh Bowery, Session IV, Look 17, 1991



Accompanied by a signed and editioned artist label

C-type print

Image size: 61.1 x 60.9 cm

Frame size: 63 x 51.5 cm

Edition 2/10 + 2 APs

(26376-FMG)

Courtesy of Michael Hoppen Gallery

FERGUS GREER

Leigh Bowery, Session II, Look 10, 1989



Accompanied by a signed and editioned artist label

C-type print

Image size: 61.1 x 48.8 cm

Frame size: 64 x 51 cm

Edition 2/10 + 2 APs

(26374-FMG)

Courtesy of Michael Hoppen Gallery

FERGUS GREER

Leigh Bowery, Session I, Look 2, 1988



Accompanied by a signed and editioned artist label

Image size: 61.1 x 60.9 cm

Frame size: 64 x 63.5 cm

C-type print

Edition 7/10 + 2 APs

(26375-FMG)

Courtesy of Michael Hoppen Gallery

FERGUS GREER

Leigh Bowery, Session VII, Look 38, 1994



Accompanied by a signed and editioned artist label

Image size: 61.1 x 48.5 cm

Frame size: 64 x 51 cm

C-type print

Edition 2/10 + 2 APs

(26373-FMG)

Courtesy of Michael Hoppen Gallery

FERGUS GREER

Leigh Bowery, Session VI, Look 23, 1991



Accompanied by a signed and editioned artist label

C-type print

Image size: 61.1 x 48.5 cm

Frame size: 63 x 51.5 cm

Edition 2/10 + 2 APs

(26377-FMG)

Courtesy of Michael Hoppen Gallery

TIINA ITKONEN
Isortoq, 2017



Accompanied by a signed artist label
Pigment print on Hahnemühle Photo Rag Ultra Smooth
Framed with museum glass
Paper size: 80 x 114 cm
Edition 4/5 + 2 APs
(26746-TITK)

Courtesy of Michael Hoppen Gallery

TIINA ITKONEN

Sunset, 2016



Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 80 x 120 cm

Frame size: 82 x 122 cm

Edition 3/5+ 2 APs

(26745-TITK)

Courtesy of Michael Hoppen Gallery

TIINA ITKONEN

On Top of the Iceberg, Savissivik, 2018



Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 60 x 85 cm

Frame size: 62 x 87 cm

Edition 1/7 + 2 APs

(26743-TITK)

Courtesy of Michael Hoppen Gallery

TIINA ITKONEN
On Sea Ice 2, Savissivik, 2016



Accompanied by a signed artist label
Pigment print on Hahnemühle Photo Rag Ultra Smooth
Framed with museum glass
Paper size: 60 x 85 cm
Frame size: 62 x 87 cm
Edition 1/7 + 2 APs
(26744-TITK)

Courtesy of Michael Hoppen Gallery

TIINA ITKONEN

Qikertarraq, Qeqertarsuaq, 2019



Accompanied by a signed artist label

Pigment print on Hahnemühle Photo Rag Ultra Smooth

Framed with museum glass

Paper size: 60 x 85 cm

Frame size: 62 x 87 cm

Edition 5/7 + 2 APs

(26742-TITK)

Courtesy of Michael Hoppen Gallery

TIINA ITKONEN
Qimmit, Savissivik, 2018



Accompanied by a signed artist label
Pigment print on Hahnemühle Photo Rag Ultra Smooth
Framed with museum glass
Paper size: 60 x 85 cm
Frame size: 62 x 87 cm
Edition 1/7 + 2 APs
(26741-TITK)

Courtesy of Michael Hoppen Gallery

JACQUES-HENRI LARTIGUE

Ski-Joering, Saint-Moritz, janvier-février, 1913



JHL Association blind stamp recto, title stamp verso, and JHL Association print certificate

Archival digital print

Printed 2021

Paper size: 40 x 50 cm

Image size: 37 x 40 cm

(29612-JHL)

Courtesy of Michael Hoppen Gallery

JACQUES-HENRI LARTIGUE

Francis Pigueron Passe Par-Dessus un Virage en Luge, Chamonix, Janvier, 1914



Accompanied by a JHL Association blind stamp, title stamp, and certificate

Archival digital print

Printed later

Paper size: 30 x 40 cm

Image size: 21 x 36 cm

Frame size: 39.5 x 51.5 cm

Edition 9

(25812-JHL)

Courtesy of Michael Hoppen Gallery

JACQUES-HENRI LARTIGUE

Chou Valton, Garoupe beach, Cape d'Antibes, July, 1932



with JHL blindstamp and accompanied by a signed certificate

Archival digital print, printed later

Paper Size: 40 x 50 cm

(28462-JHL)

Courtesy of Michael Hoppen Gallery

JACQUES-HENRI LARTIGUE
Véra et Arlette, Cannes, May, 1927



JHL Association blind stamp, title stamp and certificate
Archival digital print, printed later
Paper Size: 50 x 60 cm

(28464-JHL)

Courtesy of Michael Hoppen Gallery

JACQUES-HENRI LARTIGUE

On the Set of "Les Aventures de Roi Pausole", Cap d'Antibes, August, 1932



JHL Association blind stamp on recto, title stamp on verso, with JHL Association print certificate

Archival digital print, printed later

Paper Size: 30 x 40 cm

(25813-JHL)

Courtesy of Michael Hoppen Gallery

RICHARD LEAROYD
Clock, 2018



Accompanied by a signed certificate from the artist
Unique Ilfochrome photograph
Mounted and framed in the artist's own frame with Optium non-reflective acrylic
Image size: 81.28 x 55.88 cm
Frame size: 104 x 84 cm

(29423-RLR)

Courtesy of Michael Hoppen Gallery

SARAH MOON
La Robe Dorée, 2021



Titled, editioned, and signed verso
Artist's dry stamp recto
Colour pigment print
Printed 2022
Paper size: 74 x 57 cm
Edition 7/15
(29784-SAM)

Courtesy of Michael Hoppen Gallery

SARAH MOON
Bill Blass, 1993



Titled, editioned, and signed verso
Artist's dry stamp recto
Toned silver gelatin print
Paper size: 40.5 x 30.1 cm
Image size: 33 x 26.5 cm
Edition 4/20
(29782-SAM)

Courtesy of Michael Hoppen Gallery

SARAH MOON
L'inconnue, 2011



Titled, editioned, and signed verso
Artist's dry stamp recto
Toned silver gelatin print
Paper size: 50.2 x 60.1 cm
Image size: 55.5 x 45 cm
Edition 13/20
(29779-SAM)

Courtesy of Michael Hoppen Gallery

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SARAH MOON
L'avant dernière, 2008



Titled, editioned, and signed verso
Artist's dry stamp recto
Toned silver gelatin print
Paper size: 59.5 x 49.5 cm
Image size: 55.9 x 44.5 cm
Edition 4/15
(29778-SAM)

Courtesy of Michael Hoppen Gallery

DEBORAH TURBEVILLE

Untitled, Valentino Fall/Winter, Venice, 1977



Estate stamp verso

Inkjet print

Paper size: 40.6 x 50.8 cm

Frame size: 49 x 65 cm

(004-DT)

Courtesy of MUUS Collection © Deborah Turbeville/MUUS Collection

DEBORAH TURBEVILLE

Italian Vogue, from series "Women of the Steam Bath," New York, NY, May 1984



Signed and with annotations verso

Silver gelatin print

Paper size: 28 x 35.5 cm

Frame size: 43 x 57 cm

(003-DT)

Courtesy of MUUS Collection © Deborah Turbeville/MUUS Collection

DEBORAH TURBEVILLE

Five Girls in a Room in Pigalle, Paris, 1982



With inscriptions verso

Inkjet print

Paper size: 50.8 x 61 cm

Frame size: 49 x 65 cm

(005-DT)

Courtesy of MUUS Collection © Deborah Turbeville/MUUS Collection

TIM WALKER

Lily Cole on old Vogue cover, London, 2004



Accompanied by a signed, titled and editioned label from the artist

C-type print

Paper size: 152.4 x 125.9 cm

Image size: 127 x 100.5 cm

Frame size: 130 x 104 cm

Edition 1/10 + 2 APs

(30092-TIW)

Courtesy of Michael Hoppen Gallery

BRADFORD WASHBURN

After the Storm, Climbers on the Doldenhorn, Switzerland, 1960



Signed in pencil on verso

Silver Gelatin Fiber Print

Image Size: 58 x 48 cm

Paper Size: 60 x 50 cm

(29624-BW)

Courtesy of Michael Hoppen Gallery

BRADFORD WASHBURN

Mt. St. Elias looking South West over crest of South East ridge of Mt. Logan alt 15,000, Aug 20, 1938



Signed in pencil on recto
Silver Gelatin Fiber Print
50 x 60 cm

(22277-BW)

Courtesy of Michael Hoppen Gallery

BRADFORD WASHBURN

Mount McKinley Looms Over Wonder Lake, Alaska, 1953



signed in pencil by the artist on the verso

Silver gelatin print

Paper Size: 50 x 60 cm

(19971-BW)

Courtesy of Michael Hoppen Gallery