

Galerie Miranda & baudoïn lebon:

extended partnership and spring 2025 programme

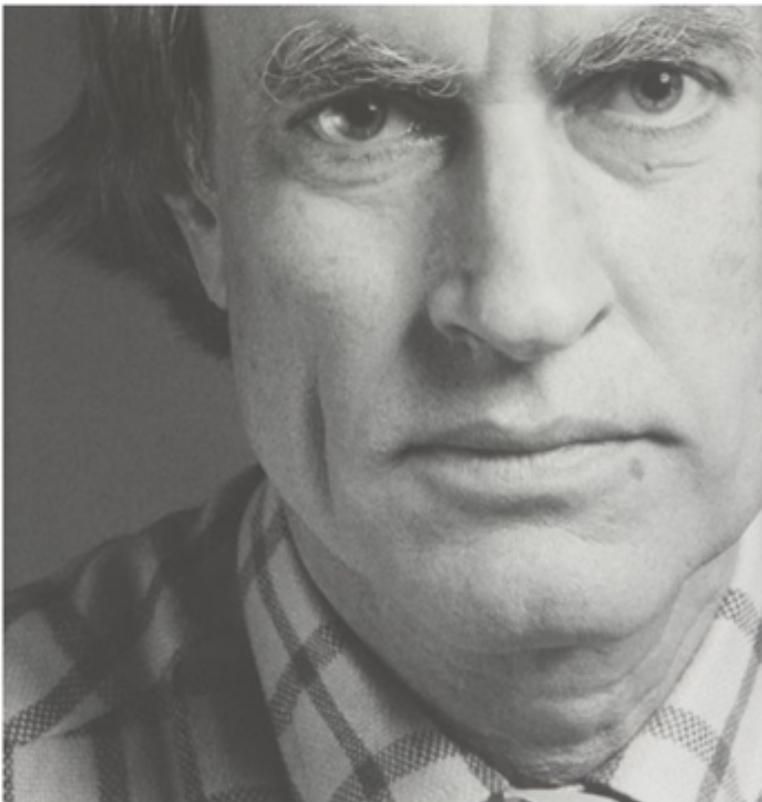
From February to July 2025, Galerie Miranda and baudoïn lebon will pursue their collaboration in Galerie Miranda's space located at 21 rue du Château d'Eau in the 10th arrondissement of Paris. The two entities will continue to share the walls with a spring programme that provokes fresh encounters between their respective rosters and catalogue. The first exhibition will present original lithographies by Jean Dubuffet from the 1940s and 50s, in dialogue with contemporary experimental photographs by Chuck Kelton. The second collaborative exhibition is a 'treasure hunt' of rare photographs from the baudoïn lebon archives, curated by Miranda Salt. The exhibition takes as its starting point a vintage print of the iconic portrait by Robert Mapplethorpe of Sam Wagstaff, museum curator and impassioned photography collector, then invites us to rediscover selected 'treasures' from the baudoïn lebon collection: vintage works by both renowned artists - Eugene Atget, Charles Aubry, Comtesse de Castiglione, Luigi Ghirri, Charles Jones, Lisette Model - as well as fascinating curios such as Pierre Juster's large format photographs of insects, taken in 1954 with Agfa Scientia color film that was created especially for scientists.

7 May – 26 July 2025

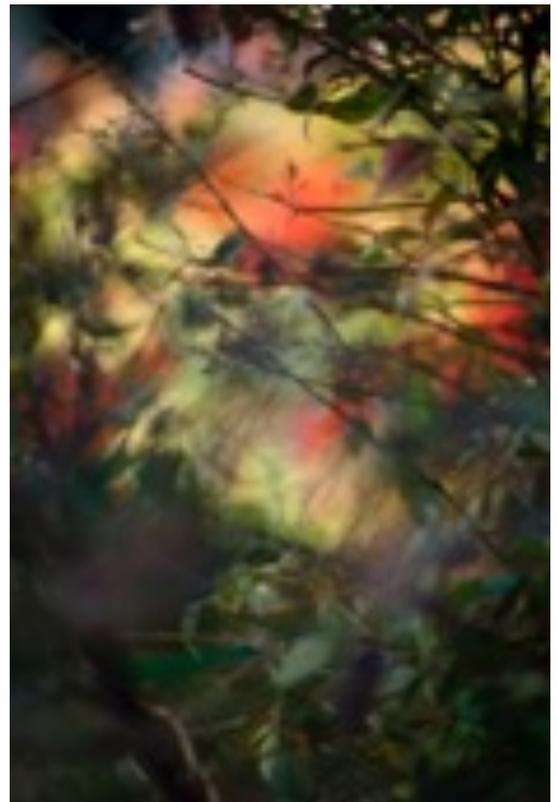
Treasure hunt: a tribute to Sam Wagstaff

Vernissage Tuesday 6 May 6-8pm

With vintage works by Eugene Atget, Charles Aubry, Patrick Bailly-Maitre-Grand, la Comtesse de Castiglione, Luigi Ghirri, Charles Jones, Pierre Juster, Robert Mapplethorpe, Lisette Model, installed around the contemporary immersive photographs of nature by Terri Weifenbach. The exhibition will be dynamic, with new works being added in and others taken out throughout the exhibition duration.



Robert Mapplethorpe
Sam Wagstaff (1979)
Vintage silver gelation print 50 x 40 cm. N° 4/10



Terri Weifenbach
Air and Dreams, 2022
Archival pigment print 76x50cm

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Treasure hunt: a tribute to Sam Wagstaff

The starting point for this exhibition is a magnificent vintage print from baudoïn's archives of the iconic portrait by Robert Mapplethorpe of Sam Wagstaff (1921-1987), his lover and celebrated art curator and collector of photography. Wagstaff's "eye" was unique and brought to the new photography market works from wide-ranging periods and styles, from erotica to landscape to portraits: "Wagstaff's curatorial genius and mania was juxtaposition. He paired discontinuous photographs to create a strange beauty, adding to the odd resonance of the photographs themselves." In 2016, the Getty Center's exhibition of Wagstaff's photography collection was entitled the 'The thrill of the chase: the Wagstaff Collection of Photographs' and presented with the following text:

"Samuel J. Wagstaff Jr. was an influential art curator, patron and collector. In 1973, with the assistance of his lover Robert Mapplethorpe, Wagstaff came to believe that art photography was significantly undervalued. Over the next decade, he assembled one of the most important private collections of photographs in the world, which helped raise the profile of the medium and the price of photographic works. When he sold his collection to the J. Paul Getty Museum in 1984, it became the cornerstone of the Museum's newly formed Department of Photographs."¹

Art critic Bruce Hainley writes that, "Although Wagstaff's experience as a curator, at both the Wadsworth Athenaeum and Detroit's Institute of Fine Arts, and his collecting and early love of Minimalist and Pop art contributed to the training of his famous eye, pleasure remained the most important principle behind Wagstaff's turn to photography. It is the best explanation for how and why Wagstaff put together not only one of the most wide-ranging but also one of the most original photography collections in the world, which encompassed... early-nineteenth-century French photography, early-twentieth-century British, some late-twentieth-century American, Xeroxes of 'found' images, images to be viewed through a stereoscope, and postcards and photo-graphs of a personal obsession—cats." Attracted to anonymous or provocative images, Wagstaff also championed the artistic genius of early documentarians of the American landscape, such as Timothy H. O'Sullivan, and prompted critical reevaluations of forgotten masters, such as Nadar, Carleton Watkins, and Gustave Le Gray."²

Inspired by Sam Wagstaff's 'thrill of the chase', and by the same pleasure principle driving his choices, gallerist Miranda Salt plunged this winter into the vast archives of baudoïn lebon gallery, amassed over more than 40 years of activity and stored in the gallery's new location in Clairefontaine just outside of Paris, in a converted 12th century monastery. For this exhibition, Miranda has curated a deliberately eclectic proposal of rare works, both classics and curios from the history of photography, treasures to be discovered amongst the lush vegetation of Terri Weifenbach's contemporary images from her recent *Des Oiseaux* and *Cloud Physics* series.

Sam Wagstaff, à propos³

Curator, collector and patron of the arts, mentor and lover of Robert Mapplethorpe, Sam Wagstaff had an incalculable influence on the world of contemporary art and photography, and on the evolution of gay identity in the latter part of the twentieth century. Born in New York City in 1921 into an upper-class family, Wagstaff's early years followed the expected schema of his peers: after attending Hotchkiss and Yale, he served in the Navy and then became an ad executive on Madison Avenue. With his patrician good looks, Wagstaff was considered one of the most eligible bachelors of the late 1940s. However, forced to hide his homosexuality, Wagstaff became increasingly uncomfortable with his career and his double life. Abandoning advertising, he turned to art history and embarked on a personal transformation that echoed the social, cultural, and sexual upheavals of the 1960s. In 1961 Wagstaff became curator of the Wadsworth Athenaeum Museum in Hartford, Connecticut, where he orchestrated "Black, White, and Gray" - the first museum show of minimal art - while lending his early support to artists Andy Warhol, Ray Johnson, and Richard Tuttle, among many others.

¹ Getty Center, Los Angeles, March-July 2016 : <https://www.getty.edu/art/exhibitions/wagstaff/>

² HAINLEY, Bruce, The Eye of Sam Wagstaff, Artforum magazine, April 1997. <https://www.artforum.com/events/the-eye-of-sam-wagstaff-193991/>

³ Biography taken from GEFTER, Philip. *Wagstaff: Before and after Mapplethorpe* (WW Norton, 2016)

Returning to New York City in 1972, fifty-year-old Wagstaff met twenty-five-year-old Robert Mapplethorpe, who was then living with Patti Smith. Throughout their lifelong relationship, as lovers and friends, Mapplethorpe would nourish Wagstaff's interest in contemporary photography and Wagstaff helped build Mapplethorpe's reputation in the art world. Along with a small group of passionate collectors and dealers - Harry Lunn, Rudi Kicken, Gérard Levy, Daniel Wolf, Philippe Garner, Stephen White, George Rinhart - Wagstaff is today considered responsible for creating the photography marketplace as it exists today. Sam Wagstaff died in New York in 1987, of pneumonia arising from AIDS. Mapplethorpe died from AIDS two years later, in 1989, aged 42.

Terri Weifenbach, à propos

Born in New York in 1957, Terri Weifenbach lived in New Mexico and California before settling in Washington DC. She now lives in Burgundy, France. Her immersive approach characterizes a work that is mainly interested in nature and our perception of it. The creation and design of books holds a major place in her photographic practice. Since the publication in 1997 of her first book *In Your Dreams*, she has designed twenty others including *Gift*, co-signed with the Japanese photographer Rinko Kawauchi. In 2019, she published in the *Des Oiseaux* collection, followed by *Cloud Physics* (2021) and the commissioned *Giverny, une année au jardin* (2022) all published by Atelier EXB. Her work is regularly presented in museums and international institutions in the United States, Europe and Japan as well as in various collections such as the Center for Creative Photography (Arizona), the Sprengel Museum (Hanover, Germany) and the Hermès Collection in Paris. Terri Weifenbach received the Guggenheim Prize in 2015.

Terri Weifenbach is represented by Galerie Miranda

For more information:

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Address and hours

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Tuesday-Friday: 2-7pm
Saturdays: noon-7pm