

# city of light



Paris and Photography 1850s–1930s

PARIS WAS THE DAGUERREOTYPE'S BIRTHPLACE. HERE ITS FIRST EXPERIMENTS WERE MADE; AND NOW THAT IT IS SPREAD ALL OVER EUROPE AND AMERICA, THIS WONDERFUL INVENTION IS CARRIED ON WITH ALL ITS ORIGINAL VIGOUR AT PARIS, AND SEEMS TO FEEL A SORT OF CITIZENSHIP THERE.

UNKNOWN, 1842–43

It seems fitting that Paris, the so-called City of Light, should play host to a major development in the invention of photography – a medium that has itself traditionally depended on light. It was in Paris on 7 January 1839, at the Académie des Sciences, that François Arago told a capacity crowd of Louis Daguerre's amazing invention in which scenes from life were permanently imprinted on highly polished metal plates. The process, named the daguerreotype, was enthusiastically received: one correspondent remarked that they were 'more like some marvel of a fairy tale or delusion of necromancy than a practical reality'.<sup>1</sup>

From these pioneering beginnings, French photographers (and particularly those based in Paris) have become leaders in photographic practice at various points in history. *City of Light* is drawn from the National Gallery of Victoria's permanent collection and highlights two such major moments: the pioneering days from the 1850s to 1900s, and the development of 'human interest' photography in the 1920s and 1930s. The timing of these two periods of intense creative practice is not coincidental but is tied to a variety of political and cultural reasons that saw Paris become a major centre of aesthetic innovation. For the photographers who lived and worked there at these times, the architecture and people of Paris were often the focus of their endeavours and – as the work in this exhibition clearly shows – they evocatively picture a city in love and, occasionally, at war with itself.

The German writer Walter Benjamin considered two historical figures as emblematic of nineteenth-century Paris: namely, the city planner Baron Georges Eugène Haussmann and the novelist Charles Baudelaire. Haussmann was commissioned by Napoleon III to transform the medieval city of Paris into a modern metropolis and, for Benjamin, represented the processes of efficiency and progress. In contrast, the work of poet Charles Baudelaire celebrated the essentially chaotic crowds of Parisians who swarmed through the newly configured streets to enjoy its cafes, *bal publics* (public dances) and nightlife.

Using a process that was both as ordered and magical as the city itself, photographers recorded the evolution of this extraordinary city of contradictions. For the first time, French artists and amateurs could accurately capture with the camera the world around them and, from the 1830s, they often did so with a pictorial and technical sophistication that is still impressive. One of the favoured subjects of the period was the physical environment of Paris, partially because long exposure times could not capture the energy and movement of street life (making buildings a better option) but equally because of the inherent interest in Haussmann's radical transformation of the city. In some of his most dramatic changes he progressively created boulevards from the narrow laneways that ran through Paris; rebuilt the Île de la Cité into an administrative and religious centre; and annexed the suburbs into twenty districts. The changes brought physical order to the city but also a profound sense of dislocation for many of its inhabitants (fig. 1). As Haussmann reflected some thirty years later:

Fig. 1  
J. M.  
*Pont Neuf, Paris* 1870s  
albumen silver photograph,  
watercolour  
Gift of Mrs K. Cunningham,  
1988



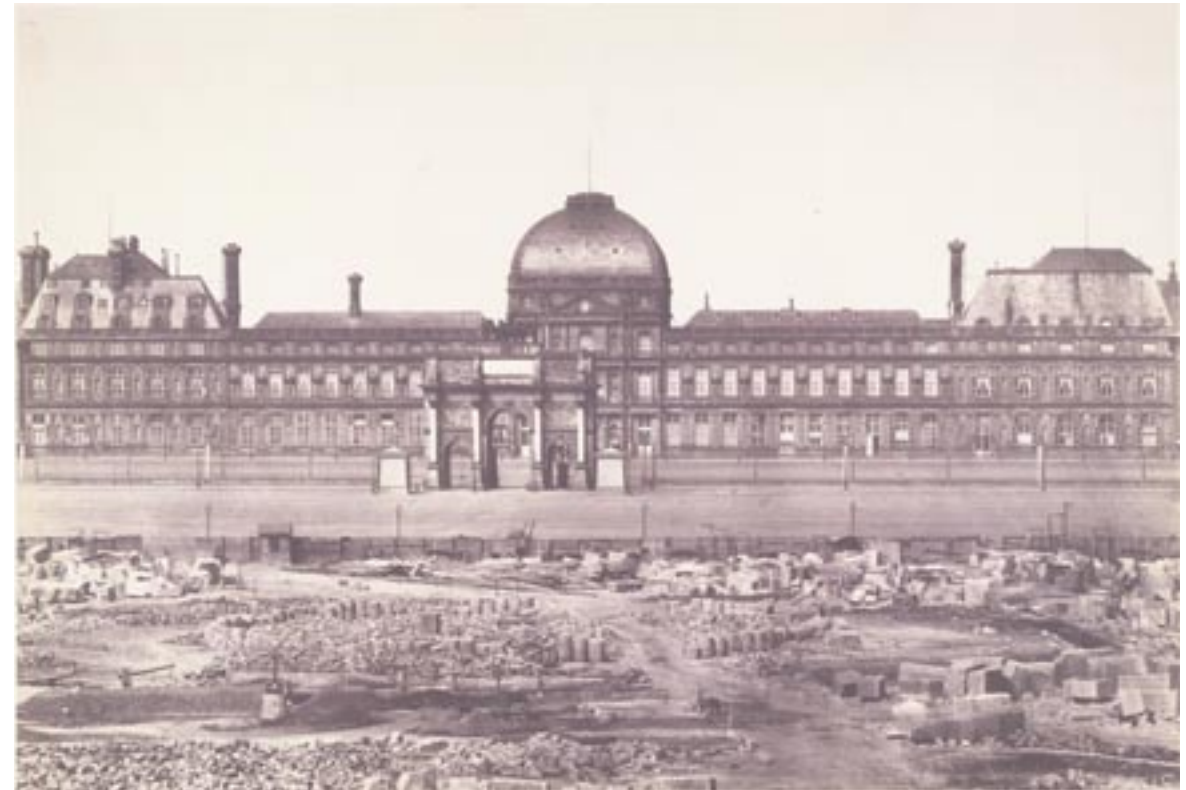
I would add that, although the population of Paris as a whole was sympathetic to the plans for the transformation – or, as it was called then, the ‘embellishment’ of the capital of the Empire, the greater part of the bourgeoisie and almost all the aristocracy were hostile.<sup>3</sup>

There is little of this sense of hostility apparent in most photographers’ work, probably owing to the fact that the government committee of ancient monuments commissioned many of the substantial architectural projects of the 1850s. Included in this exhibition are rare early images by Henri Le Secq, Edouard Baldus, Louis-Emile Durandelle and Clémence Delmaet who showed the modern city that was rising up from old Paris. They photographed many of the prime cultural and religious institutions that we now identify as characteristically Parisian such as the Louvre, the Paris Opéra and the renovations to Notre Dame by Viollet-le-Duc (figs 2–4). The size and clarity of these prints captures the scale of the redevelopment in pristine detail while the lack of people (generally speaking) and the mezzotint-like quality of the processes used, makes the images curiously quiet and contemplative.

Not all photographers celebrated the new Paris that was emerging. Eugène Atget, for instance, dedicated twenty years to his extensive documentation of the old streets and civil architecture of the city. Atget’s passionate love for a place that was disappearing before his eyes proved inspirational for succeeding generations of artists and inspired the present-day novelist James Salter to evocatively note of the photographs:

[T]hose great, voiceless images bathed in the brown of gold chloride – I was thinking of them and of their author, out before dawn every morning, slowly stealing a city from those who inhabited it, a tree here, a store front, an immortal fountain.<sup>4</sup>

To consolidate its self-declared position as the cosmopolitan leader of Europe and to show off its new, modern city, Paris held host in the mid 1800s to a series of grand exhibitions that brought together the finest products and artefacts the world had to offer. In the *Exposition Universelle* (Universal Exhibition) of 1867, for example, displays by individual countries radiated out from a huge circular glass and steel building on the Champ de Mars. The visitor, circumnavigating the structure, could symbolically travel the globe and include in their voyage an Egyptian temple and a Chinese teahouse. This was a rare opportunity for photographers to capture the exotic sights of the world while staying at home. *City of Light* includes several stereoscopic images that highlight aspects of the Universal Exhibition and which would have been produced as mementos for visitors to the event. Stereoscopes were the latest innovation of the period and gave a realistic, three-dimensional appearance when placed in a special viewer. One particularly charming example shows a hot-air balloon (a fashionable pastime of the period) floating over the Emperor’s Pavilion at the exhibition grounds (see cover illus.). It is quite possible the balloon is that owned by the famed photographer Félix Nadar who floated over the exhibition grounds with his visitors.



**Fig. 2**  
**Edouard Baldus**  
No title (*Worksite at the new Louvre*) c.1855  
salted paper photograph  
Presented by the National Gallery of Victoria  
Women’s Association, 1995



**left: Fig. 3**  
**Henri Le Secq**  
*Notre Dame, Paris 1849*  
salted paper photograph  
Presented by the National  
Gallery of Victoria's  
Women's Association, 1995

**right: Fig. 4**  
**Louis-Emile Durandelle  
Clémence Delmaet**  
*The new Paris Opéra,  
ornamental sculpture c.1870*  
albumen silver photograph  
Presented by the Lunn  
Gallery, Washington, 1982



The exhibitions also gave photographers the chance to show off their prowess with the medium. Adolphe Braun was best known as a fabric designer but in the 1850s he created a series of floral still lifes as a reference for artists and designers (fig. 6). The photographs were included in the 1855 Universal Exhibition where they were acclaimed for their delicacy of tone and compositional skill. For Braun, and many other French photographers, the exhibition provided a high-profile venue for the promotion of the medium as art, but the critical reception to their creative aspirations was varied. As one sign of photography's mixed fortunes it is interesting to consider the changing physical location that it occupied within the exhibitions. In 1855 photographs were displayed in the Palais de l'Industrie as part of a bazaar featuring the latest technological and scientific innovations. By 1859 pressure on the organisers saw photography upgraded slightly as it was moved to a location physically on the same level as painting but – symbolically – with its own separate entrance.

The nationalistic fervour of the imperial court made Paris a centre for development and progress in all its many forms. But the composed and orderly world that photographers depicted masked a period of considerable social divisions and political unrest. Most notably, in 1870–71, Napoleon III was deposed when France was defeated in the Franco-Prussian War and the Thiers government was installed. In mid 1871 a revolutionary group called the Communards deposed the ruling government and, a short time later, were themselves brutally overthrown, leaving part of the city in ruins and over 20,000 dead. Bruno Braquehais, an artist who appeared sympathetic to the Communard cause, created a remarkable photographic album of the Paris Commune, pages from which are included in this exhibition.

In one of the more dramatic images (fig. 5), Braquehais shows the temporarily victorious Communards – including the famous painter Gustave Courbet (tenth from the right in hat and full beard) – shortly after the destruction of the Vendôme Column. As head of the Arts Commission, and a passionate member of the Communards, Courbet was pivotal in felling this symbol of French imperialism. While Courbet survived the insurrection, photographs such as these were subsequently used as evidence to convict and, in some cases, condemn many rebels to death.



**Fig. 5**  
**Bruno Braquehais**  
*Statue of Napoleon after the fall of the Column Vendôme*  
(*Statue de Napoleon après la chute de la Colonne Vendôme*)  
1871  
In the album *Siege of Paris*  
(*Siège de Paris*) 1871  
Purchased 1980

**Fig. 6**  
**Adolphe Braun**  
No title (*Flower study*) 1854  
albumen silver photograph  
Presented by the National  
Gallery of Victoria  
Women's Association, 1995





**Fig. 7**  
**Félix Tournachon Nadar**  
*Alexander Dumas (père)*  
1855  
salted paper photograph  
Presented by the National  
Gallery of Victoria  
Women's Association, 1995

THE PAGEANT OF FASHIONABLE LIFE AND THE THOUSANDS OF FLOATING EXISTENCES ... DRIFT ABOUT IN THE UNDERWORLD OF A GREAT CITY. THE LIFE OF OUR CITY IS RICH IN POETIC AND MARVELLOUS SUBJECTS. WE ARE ENVELOPED AND STEEPED AS THOUGH IN AN ATMOSPHERE OF THE MARVELLOUS; BUT WE DO NOT NOTICE IT.<sup>5</sup>

CHARLES BAUDELAIRE, 1846

As Baudelaire recognised, nineteenth-century Paris was animated by its people and the life of the streets was a rich source of material for the writer as much as the artist. Although Baudelaire was a fiery critic of photography as an art medium, believing it would corrupt 'French artistic genius', it was the camera that would eventually prove to be one key means by which the vividness of the street life he loved was brought to public attention. In the 1850s, however, technical constraints made photography more suited to static depictions of people, such as in a studio, where lighting and movement could be controlled.

Félix Tournachon (known by his nickname, Nadar) was the most sought-after portrait studio photographer of the period. He was a highly talented novelist, caricaturist, balloonist, printmaker and journalist before finding his true calling in photography. Nadar had a remarkable flair for creating an intimate space in his portraits, allowing the sitter to reveal their personality before the camera. His direct and deceptively simple style endeared him to his subjects and the leading artists, writers, performers, intellectuals and politicians of the period sat for him. This exhibition includes two portraits by Nadar, including his famous image of the vital and self-possessed Alexandre Dumas – the author of *The Three Musketeers* (1844) and *The Count of Monte Cristo* (1846) (fig. 7). Nadar had admired the writer since he was a child and in 1855, when this portrait was taken, the pair were working on a theatrical spectacle (which was ultimately not staged).

Of course, photography not only allowed the famous to have their likenesses made. The camera was used to record ordinary men and women, and in these photographs we get a fuller sense of the richness and variety of Parisian life in the mid nineteenth century that Baudelaire alluded to. Of the many thousands of photographs Eugène Atget took of Paris, a small number show the inhabitants of the city. These are not portraits as such, as the people

Fig. 8

Unknown

No title (*Nude woman with long hair*) 1852–54  
stereoscopic daguerreotype,  
watercolour  
Presented by the National  
Gallery of Victoria  
Women's Association, 1995



Fig. 9

Eugène Atget

*Baker's boy (Mitron)*  
1899–1900  
from the series *Picturesque  
Paris*, part 1  
albumen silver photograph  
Presented by the National  
Gallery of Victoria  
Women's Association, 1995

are never identified, but images of local 'types'. One such photograph in the exhibition shows a young boy or *mitron* who carried loaves of bread from the baker's cart to local shops (fig. 9). Atget appears to have posed the boy, as a variant photograph exists showing a *porteuse* (baker's cart) in the same position with the basket resting in the back.

Along with the pleasures of food, another archetypal Parisian interest was with sex. Reflecting the popular excesses of the mid 1800s, novelist Emile Zola told the tragic story of the concubine *Nana* (1880), in which a prostitute conquers and then falls victim to Parisian society. His highly popular novel reflected the lives of many women at this time: the number of prostitutes in Paris in the 1850s was over 34,000 and ranged from the *grandes horizontales* (courtesans) to *filles publiques* ('common prostitute'). The life of a 'working woman', although not necessarily a prostitute, is suggested in one stereoscopic daguerreotype in this exhibition. Posed in a manner reminiscent of classical art, this image was either taken as a life study for an artist or as an excitement to the voyeur. Either way, the daguerreotype shows an unknown woman modelling in a manner that – especially when seen in three dimensions – exaggerates the peachy tones of her liberally sized buttocks for the viewer (fig. 8). While nude photographs such as this were banned from the 1855 Universal Exhibition, they proved immensely popular with Parisians, perhaps reflecting the general (if not socially approved) interest in erotica.





A more restrained view of the female body is apparent in the charming work of Jacques-Henri Lartigue, a child protégé who took a celebrated series of photographs of elegant Parisienne women of the belle époque around 1911 (fig. 10). The period from the 1890s to 1914 was a generally settled and prosperous one in Paris, and Lartigue's work perfectly captures the mood of the times as reflected in the idyllic and inventive escapades of his own bourgeois family. Lartigue was given a camera by his father in 1901, when he was only seven years old and, with a child's curiosity for life, he used it to record the joyful activities of his family and friends (fig. 11). He placed the hundreds of tiny photographs he took in 125 private albums but it was not until the 1960s that Lartigue's work became publicly known when he reprinted his work and began to exhibit.



**left: Fig. 10**  
**Jacques-Henri Lartigue**  
*Auteuil* 1912, printed 1973  
 gelatin silver photograph  
 Purchased, 1974

**above: Fig. 11**  
*My cousin Bichonnade, Paris* 1905,  
 printed c.1973  
 gelatin silver photograph  
 23.8 x 30.4 cm (image)  
 Purchased, 1974



THE TIME HAS COME WHEN ALL POETS HAVE THE RIGHT AND DUTY TO MAINTAIN THAT THEY ARE DEEPLY INVOLVED IN THE LIVES OF OTHER MEN, IN THE COMMON LIFE.<sup>6</sup>

PAUL ELUARD, 1927

At the end of World War I, Paris was a mecca for avant-garde artists and intellectuals. With improved transport the city attracted many thousands of expatriates who were drawn by the vibrant cultural and social scene revolving around cafes, jazz and art galleries. The puritan tendencies of the United States, which had just entered the Prohibition era, encouraged a wave of American travellers to visit Paris. From June to September 1926, for instance, 109 passenger ships left New York for Paris with over 260,000 berths.

This was a period of considerable innovation in the arts and Paris was a major centre for the experimental movements of Modernism, Dadaism and Surrealism. Photography came to play a pivotal role in these movements and the camera was felt by many to be the quintessential tool of the modern era. Two notable émigré photographers from this period were Brassai and André Kertész, both of whom, in their own distinctive ways, used the camera to celebrate aspects of the ordinary life of Parisians. Their humanistic approach to their subjects and interest in the celebration of the everyday helped forge a distinctive genre of 'human interest' photography.

The Hungarian-born photographer Brassai (Guyla Halász) moved to Paris in 1924 as a journalist but soon became fascinated by the 'secret' nightlife of Paris that had previously entranced artists including Henri de Toulouse-Lautrec and Edgar Degas (fig. 12). Night photography was a novelty at this time and perhaps because of this, Brassai and his bulky camera and tripod were rarely refused access to the many brothels, opium dens, cafes and nightclubs he visited. As he later wrote of his experiences:

During my first years in Paris ... I lived at night, going to bed at sunrise, getting up at sunset, wandering about the city from Montparnasse to Montmartre ... I was inspired to become a photographer by my desire to translate all the things that enchanted me in the nocturnal Paris I was experiencing.<sup>7</sup>



Fig. 12  
Brassai  
*Members of Big Albert's  
Gang, Place d'Italie* c.1932,  
printed c.1979  
gelatin silver photograph  
Purchased, 1980



**Fig. 13**  
**André Kertész**  
*Satiric dancer, Paris* 1926,  
printed c.1972  
gelatin silver photograph  
Purchased, 1973

His night-time forays were inspired documentary projects, but they also aligned with the Surrealist interest in walking as a means to access the unconscious, especially at night, a time when the familiar became unfamiliar. Brassai operated as a true *flâneur*, or stroller through the city, recording the human activities of this hidden side of Paris with affection and respect (fig. 14).

Fellow expatriate and friend André Kertész also moved from Hungary to Paris in 1925. Kertész had an eloquent eye for the medium and frequently produced images that have a gently Surrealist touch, achieved through either chance or planned juxtapositions. The simple and generally unobserved aspects of everyday life appealed to Kertész and he used the new handheld cameras and faster lenses to help him capture spontaneous street scenes in Paris. In one characteristically quiet, luminous image he shows his painter friend Piet Mondrian's austere studio, with the surprising addition of a single, artificial tulip in a vase. Kertész maintained friendships with many artists of the period, including those who, like him, had left their homelands for Paris. In one of his best-known images, *Satiric dancer*, Kertész photographed Hungarian cabaret performer Magda Förstner who playfully imitates a sculpture by István Beöthy, which is seen on a pedestal nearby (fig.13).

The inspired photographs of both Brassai and Kertész have helped shape how people today regard Paris in the 1920s and 1930s – a period of great energy, creativity and freedom. Like all the photographers in this exhibition, their works have taken the people and scenes of the City of Light as a starting point and, in this regard, reflect the opinion that 'a great city [like Paris] is ... a work of art. It is a collective and complex art, it is true, but this makes it an even higher form of art'.<sup>8</sup>

Isobel Crombie  
Senior Curator, Photography

#### NOTES

- 1 'Self-operating processes of fine art' (1839), reprinted in <[www.daguerre.org/resource/texts/sketches.html](http://www.daguerre.org/resource/texts/sketches.html)>, viewed 26 February 2004.
- 2 *The Arcades Project*, Cambridge Mass., 1999, p. 3.
- 3 Baron Haussmann (1890), quoted in Benjamin (1999).
- 4 J. Salter, *A Sport and a Pastime*, New York, 1995, pp. 12–13.
- 5 Charles Baudelaire, quoted in A. Jammes and E. Parry Janis, *The Art of the French Calotype*, New Jersey, 1983, p. 119.
- 6 Paul Eluard, quoted in P. Higonnet, *Paris, Capital of the World*, Cambridge Mass., 2002, pp. 384–5.
- 7 Brassai, *The Secret Paris of the '30s*, London, 1976, p. 1.
- 8 Guillaume Chastenet (1909), quoted in A. Horne, *Seven Ages of Paris*, Great Britain, 2002, p. 279.



## EXHIBITION CHECKLIST

All photographs are from the permanent collection of the National Gallery of Victoria. Measurements are listed height before width.

### Eugène Atget

French 1857–1927

*Baker's boy (Mitron)* 1899–1900

from the series *Picturesque Paris*, part 1

albumen silver photograph

22.2 x 17.5 cm (image and sheet)

Presented by the National Gallery of Victoria Women's Association, 1995 (1995.568)

*Park of Saint-Cloud (Parc de Saint-Cloud)* c.1910

albumen silver photograph

17.8 x 21.8 cm (image and sheet)

Purchased, 1973 (PH139-1973)

*By the quai, Montebello (Un coin du quai, Montebello)* 1911

albumen silver photograph

22.5 x 17.7 cm (image)

Purchased, 1973 (PH138-1973)

### Edouard Baldus

French 1813–1882

No title (*Notre Dame, Paris*) c.1852–3

Salted paper photograph

32.6 x 44.4 cm (image and sheet)

Presented by the National Gallery of Victoria Women's Association, 1995 (1995.569)

No title (*Worksite at the new Louvre*) c.1855

Salted paper photograph

32.6 x 44.4 cm (image and sheet)

Presented by the National Gallery of Victoria Women's Association, 1995 (1995.570)

### Bruno Braquehais

French 1823–1875

*Siege of Paris (Siège de Paris)* 1871

album comprising 50 albumen silver photographs

Purchased, 1980 (PH59.1980)

*Barricades on the Quai Pelletione and the Pont d'Arcole, (town hall)*

(*Barricades du Quai Pelletione et du Pont d'Arcole (hôtel de ville)*) 1871

*The commander of the Place Vendôme*

(*Le commandeur de la place Vendôme*) 1871

*Place Vendôme, right-hand side of the rue de la Paine barricade*

(*Place Vendôme, partie droite de la barricade de la rue de la Paine*) 1871

*Palais du Tuileries – interior, (Palais du Tuileries – interieur)* 1871

*Rue Rivoli, corner of the rue Ste-Martine*

(*Rue Rivoli, angle de la rue Ste-Martine*) 1871

*Statue of Napoleon after the fall of the Vendôme Column*

(*Statue de Napoleon après la chute de la Colonne Vendôme*) 1871

*VeUILly* 1871

*The Law Courts, Court of Appeal*

(*Palais de Justice, Cour de cassation*) 1871

*Vendôme Column and the felling machine*

(*Colonne Vendôme et appareils d'abattagne*) 1871

### Brassäi

Hungarian/French 1899–1984

*A happy group at the Quatre Saisons* c.1932, printed c.1979

29.0 x 23.3 cm (image)

gelatin silver photograph

Purchased, 1980 (PH177-1980)

*A prostitute playing Russian billiards, boulevard Rochechouart,*

*Montmartre* c.1932, printed c.1979

39.1 x 27.9 cm (image)

gelatin silver photograph

Purchased, 1980 (PH190-1980)

*At 'Suzy's', introductions* c.1932, printed c.1979

29.4 x 22.8 cm (image)

gelatin silver photograph

Purchased, 1980 (PH182-1980)

*Le Monocle, the bar (On the left is Lulu de Montparnasse)* c.1932,

printed c.1979

27.7 x 22.7 cm (image)

gelatin silver photograph

Purchased, 1980 (PH183-1980)

*Madame Bijou in the Bar de la Lune, Montmartre, Paris* c.1932,

printed c.1979

30.0 x 22.4 cm (image)

gelatin silver photograph

Purchased, 1980 (PH206-1980)

*Members of Big Albert's Gang, Place d'Italie* c.1932, printed c.1979

29.9 x 22.9 cm (image)

gelatin silver photograph

Purchased, 1980 (PH176-1980)

*Mirrored wardrobe in a brothel, rue Quincampoix* c.1932,

printed c.1979

27.7 x 22.4 cm (image)

gelatin silver photograph

Purchased, 1980 (PH180-1980)

*Streetwalker near the Place d'Italie* c.1933, printed c.1979

30.5 x 21.4 cm (image)

gelatin silver photograph

Purchased, 1980 (PH175-1980)

### Adolphe Braun

French 1811–1877

No title (*Flower study*) 1854

albumen silver photograph

37.5 x 44.4 cm (image and sheet)

Presented by the National Gallery of Victoria Women's Association, 1995 (1995.573)

### Louis-Emile Durandelle

French 1838–1917

### Clémence Delmaet

French, active 1860s–1890

*The new Paris Opéra, ornamental sculpture* c.1870

albumen silver photograph

38.1 x 28.3 cm (image and sheet)

Presented by the Lunn Gallery, Washington, 1982 (PH30/1982)

### J. M.

French, active 1860s–90s

*Buttes, Montmartre* 1870s

6.5 x 13.9 cm (image)

albumen silver photograph

Gift of Mrs K. Cunningham, 1988 (PH12-1988)

*Pont Neuf, Paris* 1870s

6.5 x 13.9 cm (image)

albumen silver photograph, watercolour

Gift of Mrs K. Cunningham, 1988 (PH10-1988)

### André Kertész

Hungarian/American 1894–1985, worked in France 1925–36

*Chez Mondrian, Paris* 1926, printed c.1972

gelatin silver photograph

24.7 x 18.5 cm (image)

Purchased, 1973 (PH146-1973)

*Satiric dancer, Paris* 1926, printed c.1972

gelatin silver photograph

22.5 x 17.3 cm (image)

Purchased, 1973 (PH152-1973)

*Meudon* 1928, printed c.1975

gelatin silver photograph

24.7 x 19.8 cm (image)

Purchased, 1976 (PH83-1976)

*Broken plate, Paris* 1929, printed c.1975

gelatin silver photograph

19.9 x 24.7 cm (image)

Purchased, 1976 (PH87-1976)

*Colette, Paris* 1930, printed c.1975

gelatin silver photograph

19.7 x 24.6 cm (image)

Purchased, 1976 (PH86-1976)

*Marc Chagall, Paris* 1933, printed 1967

gelatin silver photograph

24.7 x 19.8 cm (image)

Purchased, 1973 (PH153-1973)

*Grande boulevard, Paris* 1934, printed c.1975

gelatin silver photograph

24.7 x 17.9 cm (image)

Purchased, 1976 (PH93-1976)

### Jacques-Henri Lartigue

French 1894–1986

*My nanny Dudu, Paris* 1904, printed c.1972

gelatin silver photograph

23.8 x 17.7 cm (image)

Purchased, 1973 (PH129-1973)

*My cousin Bichonnade, Paris* 1905, printed c.1973

gelatin silver photograph

23.8 x 30.4 cm (image)

Purchased, 1974 (PH237-1974)

*Could Marcel Proust's Gilberte be this little equestrienne on the*

*rue des Acacias?* c.1911, printed 1970s

gelatin silver photograph

23.8 x 30.0 cm (image)

Purchased, 1974 (PH239-1974)

*Monsieur Folletête and Tupy, Paris, March* 1912, printed 1970s

gelatin silver photograph

23.8 x 30.0 cm (image)

Purchased, 1974 (PH242-1974)

*Auteuil* 1912, printed 1973

gelatin silver photograph

23.5 x 29.9 cm

Purchased, 1974 (PH239-1974)

**Henri Le Secq**

French 1818–1882

*Notre Dame, Paris* 1849

Salted paper photograph

50.2 x 35.3 cm (image and sheet)

Presented by the National Gallery of Victoria Women's

Association, 1995 (1995.575)

**M. Leon & J. Levy**

French, active 1860s

*Emperor's Pavilion, Exposition Universelle, Paris* 1867

albumen silver photograph, watercolour

6.6 x 14.0 cm (image)

Gift of Mrs K. Cunningham, 1988 (PH13-1988)

**Félix Tournachon Nadar**

French 1820–1910

*Alexander Dumas (père)* 1855

salted paper photograph

24.4 x 18.6 cm (image and sheet)

Presented by the National Gallery of Victoria Women's

Association, 1995 (1995.574)

*Baron Taylor* c.1865

albumen silver photograph

22.7 x 17.9 cm (image and sheet)

Presented by Agfa-Gevaert Ltd, 1973 (PH133-1973)

**Carlo Ponti**

Italian 1820–1893

*Notre Dame* c.1860

albumen silver photograph

34.5 x 26.2 cm (image)

Presented through the NGV Foundation by Janice Hinderaker,

Member, 2003 (2003.421)

**Unknown**

French

No title (*Nude woman with long hair*) 1852–54

stereoscopic daguerreotype, watercolour

9.4 x 14.8 cm (plate)

Presented by the National Gallery of Victoria Women's

Association, 1995 (PH1995.566)

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**right: Fig. 14**

**Brassaï**

*A prostitute playing Russian billiards,*

*boulevard Rochechouart, Montmartre*

c.1932, printed c.1979

gelatin silver photograph

Purchased, 1980

**front and back cover:**

**M. Leon & J. Levy**

*Emperor's Pavilion, Exposition Universelle, Paris* 1867 (with detail)

albumen silver photograph, watercolour

Gift of Mrs K. Cunningham, 1988



