

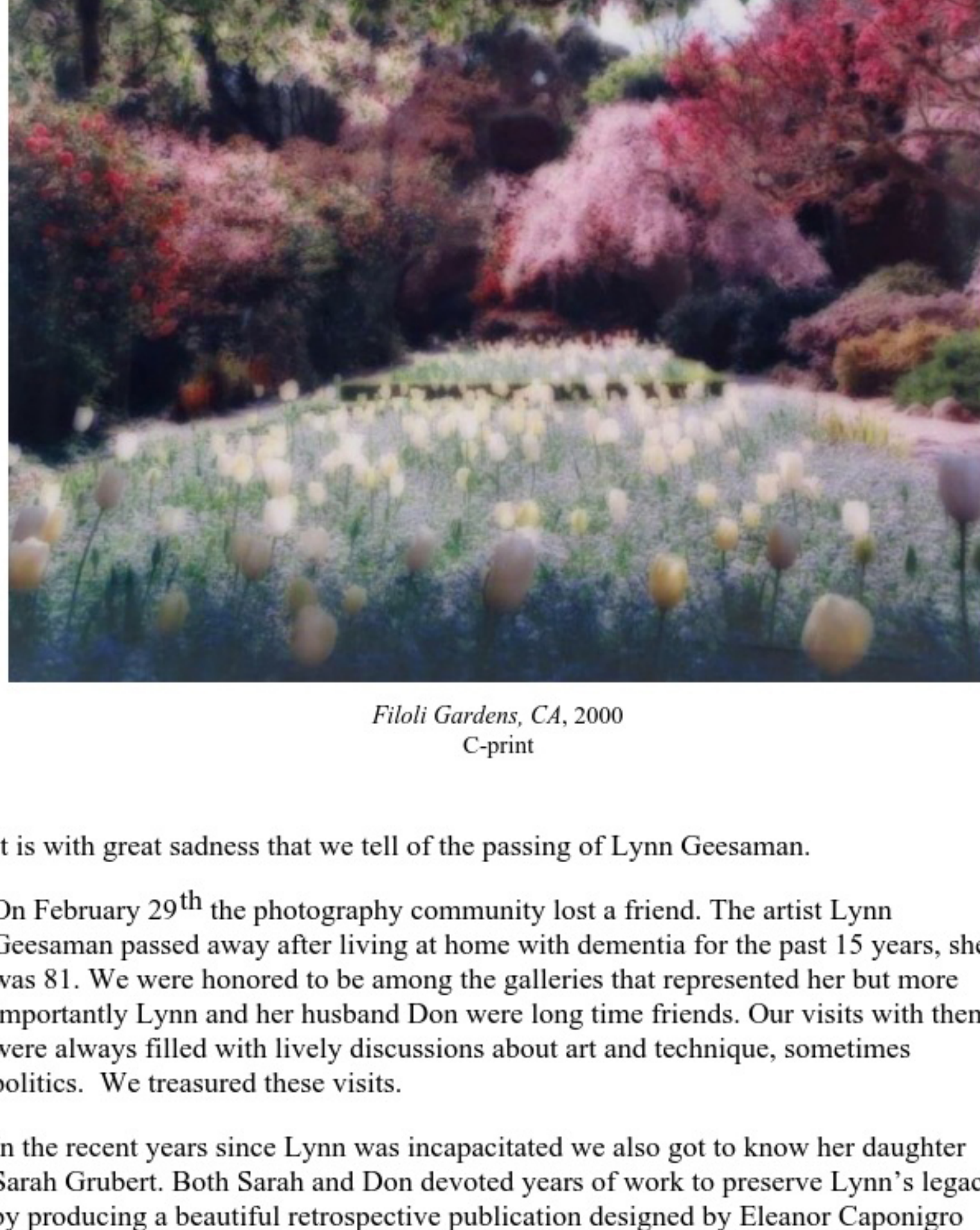
Paris Photo/New York /New Mexico

The inaugural Paris Photo New York art fair was scheduled to take place this week, April 2nd to April 5th, 2020. We miss our yearly visits with you, sharing ideas and thoughts.

We hope you all are well and look forward to seeing you in the future.

LYNN GEESAMAN

1938 - 2020



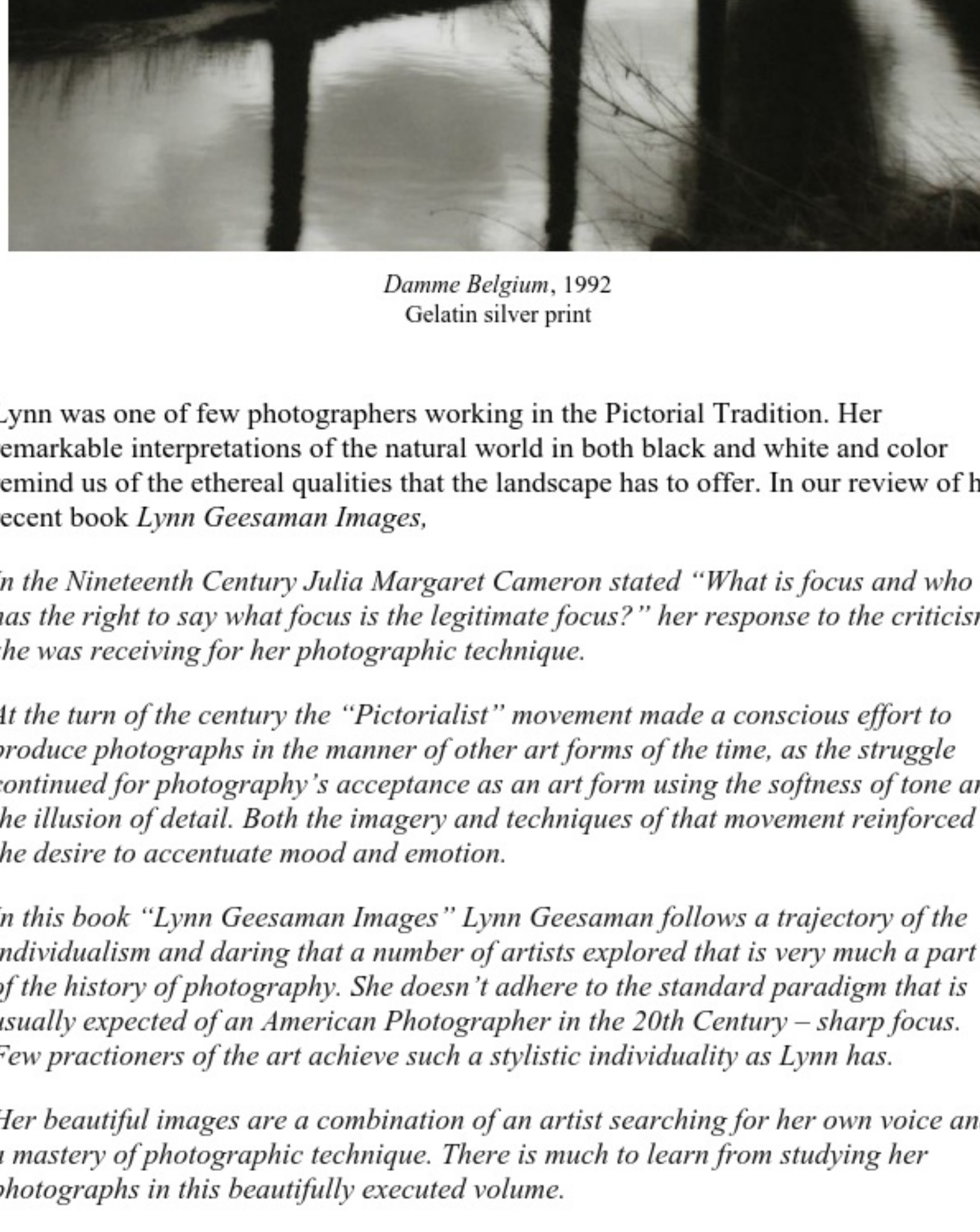
Filoli Gardens, CA, 2000
C-print

It is with great sadness that we tell of the passing of Lynn Geesaman.

On February 29th the photography community lost a friend. The artist Lynn Geesaman passed away after living at home with dementia for the past 15 years, she was 81. We were honored to be among the galleries that represented her but more importantly Lynn and her husband Don were long time friends. Our visits with them were always filled with lively discussions about art and technique, sometimes politics. We treasured these visits.

In the recent years since Lynn was incapacitated we also got to know her daughter Sarah Grubert. Both Sarah and Don devoted years of work to preserve Lynn's legacy by producing a beautiful retrospective publication designed by Eleanor Caponigro and worked tirelessly with Laurel Rueter at the North Dakota Museum of Art with an accompanying exhibition. In Rueter's words,

"Lynn Geesaman spent two decades creating some of the most timeless and beautiful images ever made of the natural world as it brushes against and mingles with human creations. Formal gardens of the Western tradition became her ostensible subject matter, but she ultimately zeroed in on the margin between artifice and nature. Not interested in documenting reality, she mastered a diffusion technique to suppress detail in her black and white photographs. Her goal was to make photographs that stepped further and further away from the literal, resulting in rich fields of black that call to mind the opulent darkness of drypoint, a method invented for tonal printmaking. ..."



Damme Belgium, 1992
Gelatin silver print

Lynn was one of few photographers working in the Pictorial Tradition. Her remarkable interpretations of the natural world in both black and white and color remind us of the ethereal qualities that the landscape has to offer. In our review of her recent book *Lynn Geesaman Images*,

In the Nineteenth Century Julia Margaret Cameron stated "What is focus and who has the right to say what focus is the legitimate focus?" her response to the criticism she was receiving for her photographic technique.

At the turn of the century the "Pictorialist" movement made a conscious effort to produce photographs in the manner of other art forms of the time, as the struggle continued for photography's acceptance as an art form using the softness of tone and the illusion of detail. Both the imagery and techniques of that movement reinforced the desire to accentuate mood and emotion.

In this book "Lynn Geesaman Images" Lynn Geesaman follows a trajectory of the individualism and daring that a number of artists explored that is very much a part of the history of photography. She doesn't adhere to the standard paradigm that is usually expected of an American Photographer in the 20th Century – sharp focus. Few practitioners of the art achieve such a stylistic individuality as Lynn has.

Her beautiful images are a combination of an artist searching for her own voice and a mastery of photographic technique. There is much to learn from studying her photographs in this beautifully executed volume.

Lynn has left our world a better place, teaching us through her photographs, that beauty continues to surround us. We are grateful for her passion and vision.

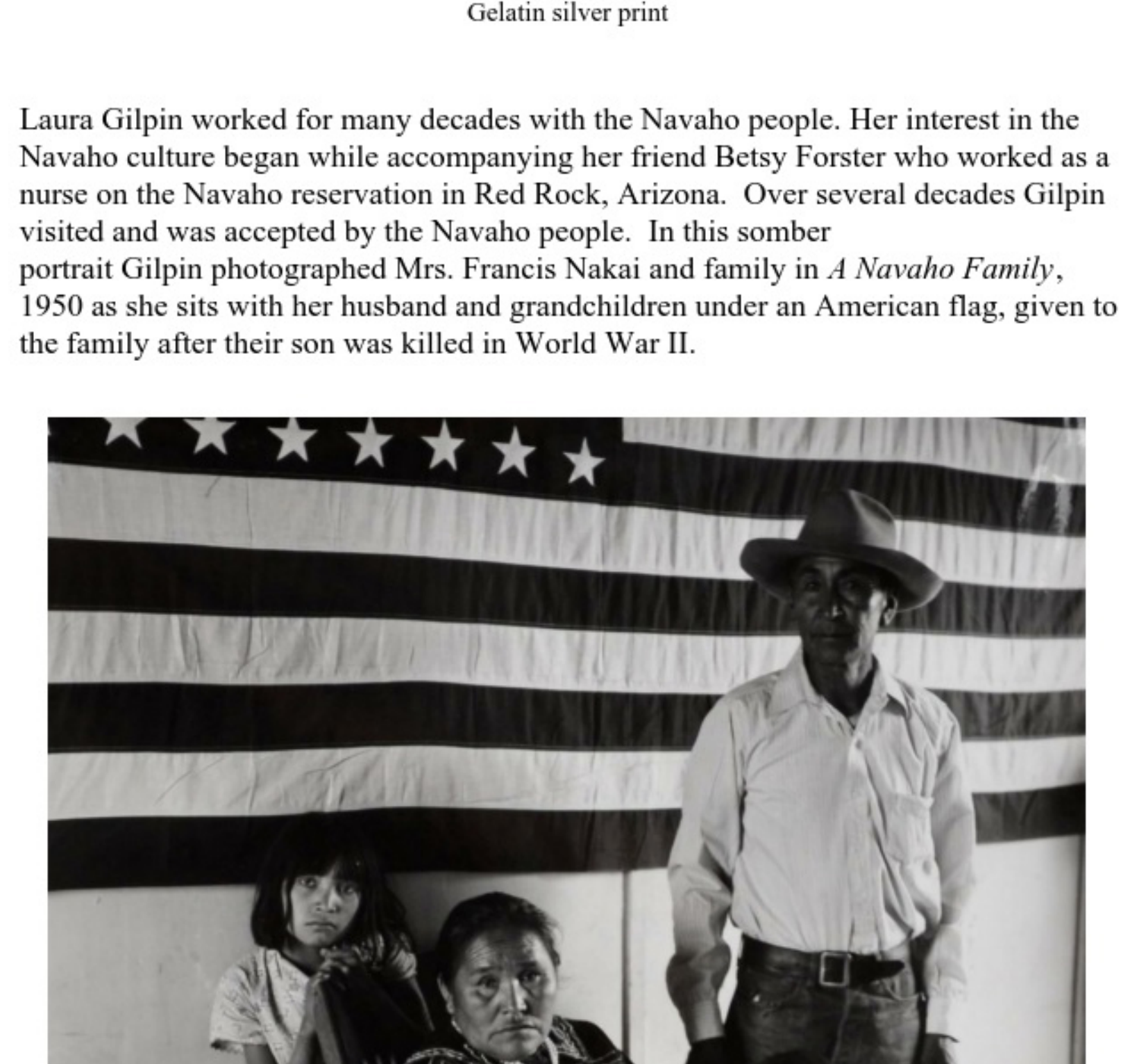
To view Lynn's work please visit our [website](#).

LAURA GILPIN

Laura Gilpin's work and life has brought us beauty and inspiration. Her most iconic image, *Storm From La Bajada, New Mexico*, 1946, is infused with the power and majesty of Mother Nature.

Laura wrote,

The greatest tool at our command is the very thing that is photography. Light, Light is our paintbrush and it is a most willing tool in the hands of the one who studies it with sufficient care."



Storm from La Bajada, 1946, printed 1970s
Gelatin silver print

Laura Gilpin worked for many decades with the Navaho people. Her interest in the Navaho culture began while accompanying her friend Betsy Forster who worked as a nurse on the Navaho reservation in Red Rock, Arizona. Over several decades Gilpin visited and was accepted by the Navaho people. In this somber portrait Gilpin photographed Mrs. Francis Nakai and family in *A Navaho Family*, 1950 as she sits with her husband and grandchildren under an American flag, given to the family after their son was killed in World War II.



A Navajo Family, 1950
Gelatin silver print

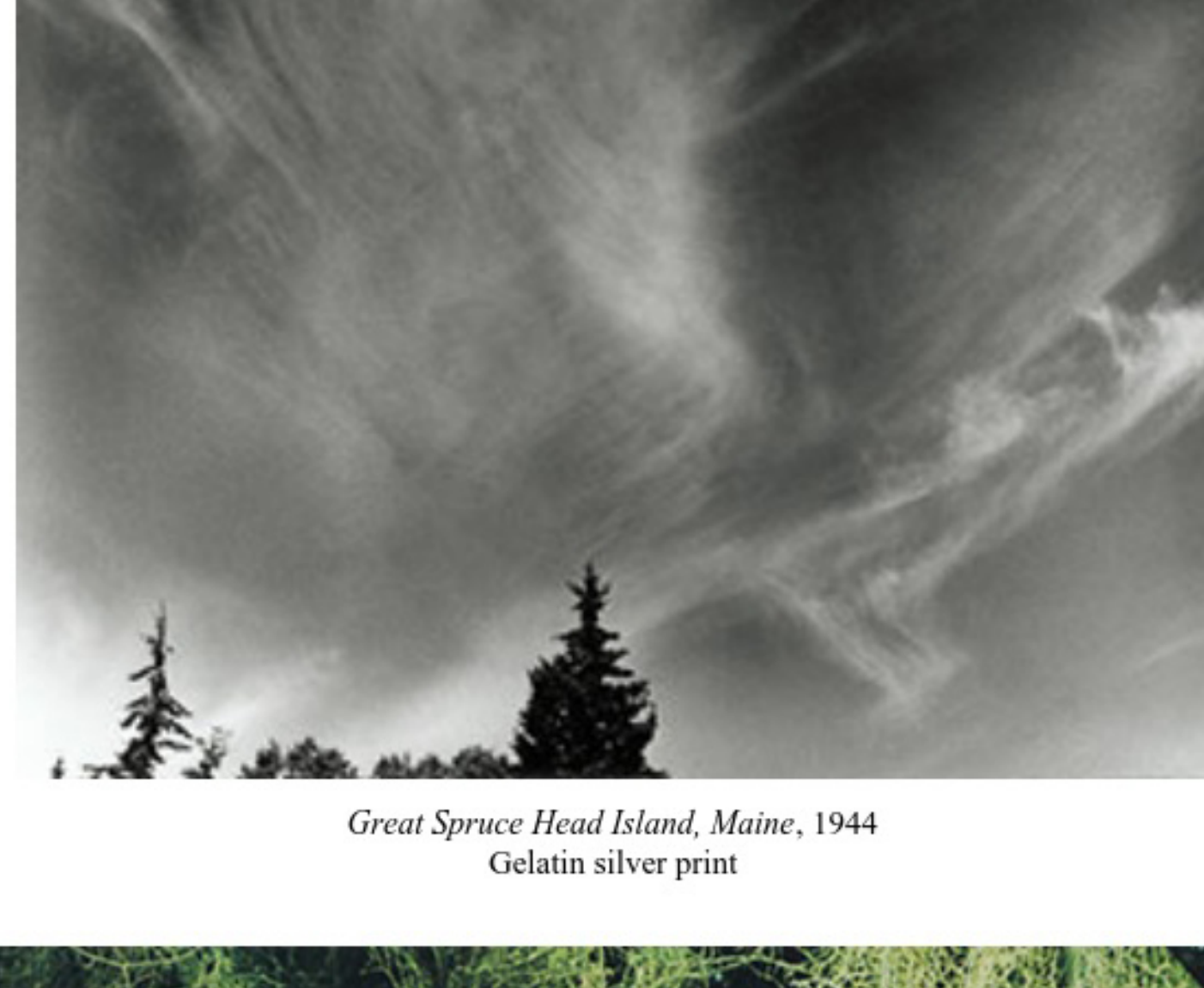
Please visit our [website](#) to read more about Laura Gilpin and to see additional works.

ELIOT PORTER

Our exhibition at Paris Photo New York this year was devoted to the work of Eliot Porter. For that exhibition we have amassed a rare collection of Eliot's prints that includes vintage black and white gelatin silver prints that date back to his exhibit in 1939 at Alfred Stieglitz's An American Place, as well as pivotal dye-transfer prints.



Colorado, 1951
Dye-transfer print



Great Spruce Head Island, Maine, 1944
Gelatin silver print



Parula Warbler, Parula Americana, Great Spruce Head Island, Maine, 1968
Dye-transfer print

We look forward to seeing you soon. Please stay safe and healthy.
With all best regards, Janet, David and Andra

Please visit our website www.photographydealers.com to view our current inventory.