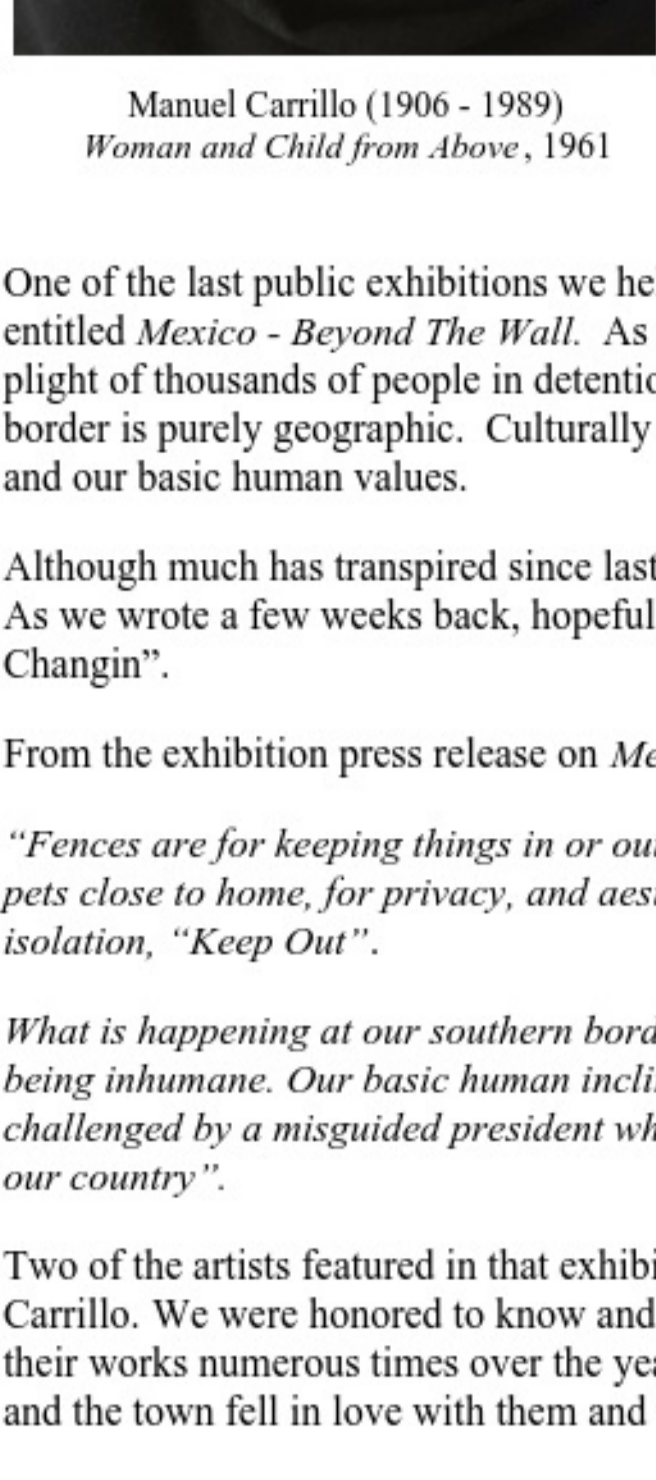


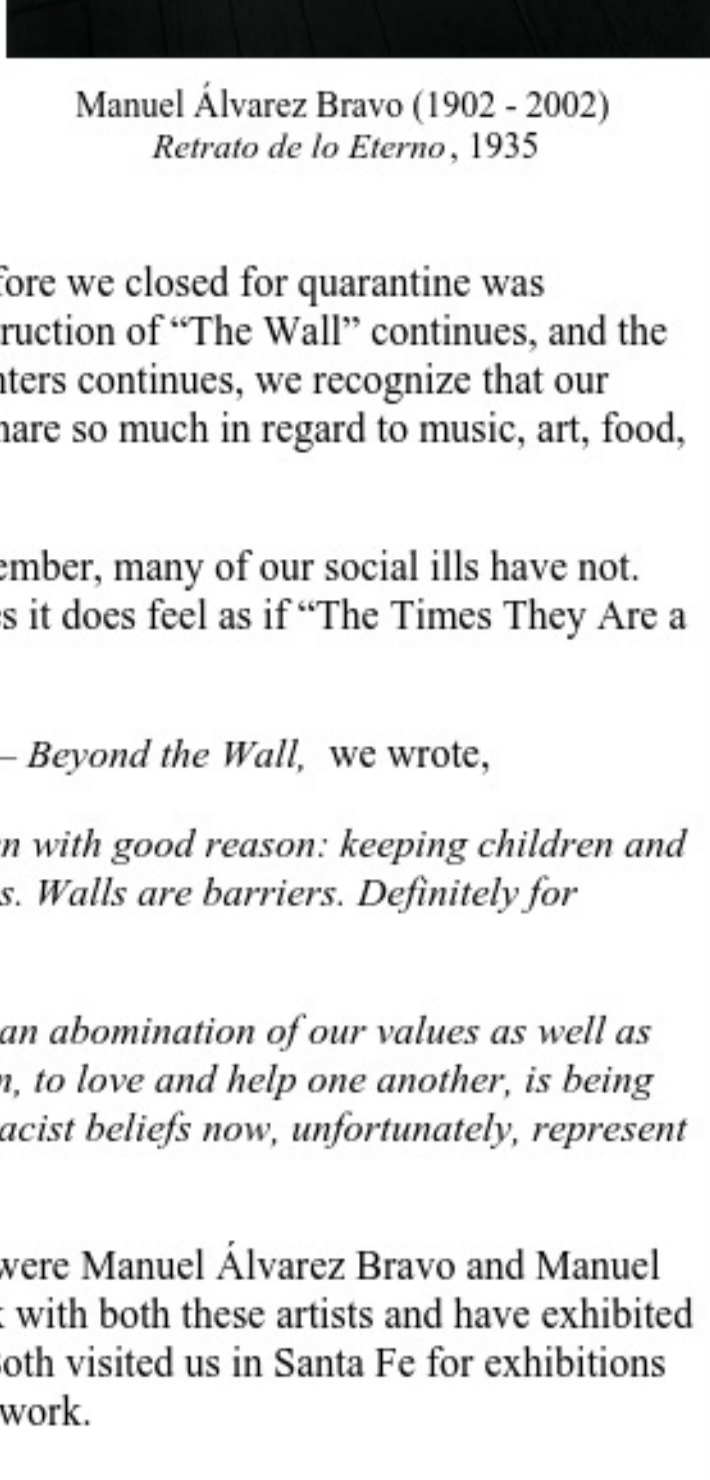
Manuel Álvarez Bravo and Manuel Carrillo and The Illustrated History of Photograph by Bud Sagendorf

It seems things will continue to challenge us more before things get better. Here in New Mexico, the virus continues to expand throughout our state, especially in the Northwest section, which is primarily the Navajo Nation, and in the south where there are a number of (ICE) Immigration Detention Centers. As if this isn't enough we are also experiencing a drought with extremely high temperatures. Each day nearing 100 degrees in Santa Fe!

I realize things are probably not too different where you are, so please, wear your mask and practice social distancing as our medical experts recommend. We want to see all of you when this is over, so take care of yourselves and your families.



Manuel Carrillo (1906 - 1989)
Woman and Child from Above, 1961



Manuel Álvarez Bravo (1902 - 2002)
Retrato de lo Eterno, 1935

One of the last public exhibitions we held before we closed for quarantine was entitled *Mexico - Beyond The Wall*. As construction of "The Wall" continues, and the plight of thousands of people in detention centers continues, we recognize that our border is purely geographic. Culturally we share so much in regard to music, art, food, and our basic human values.

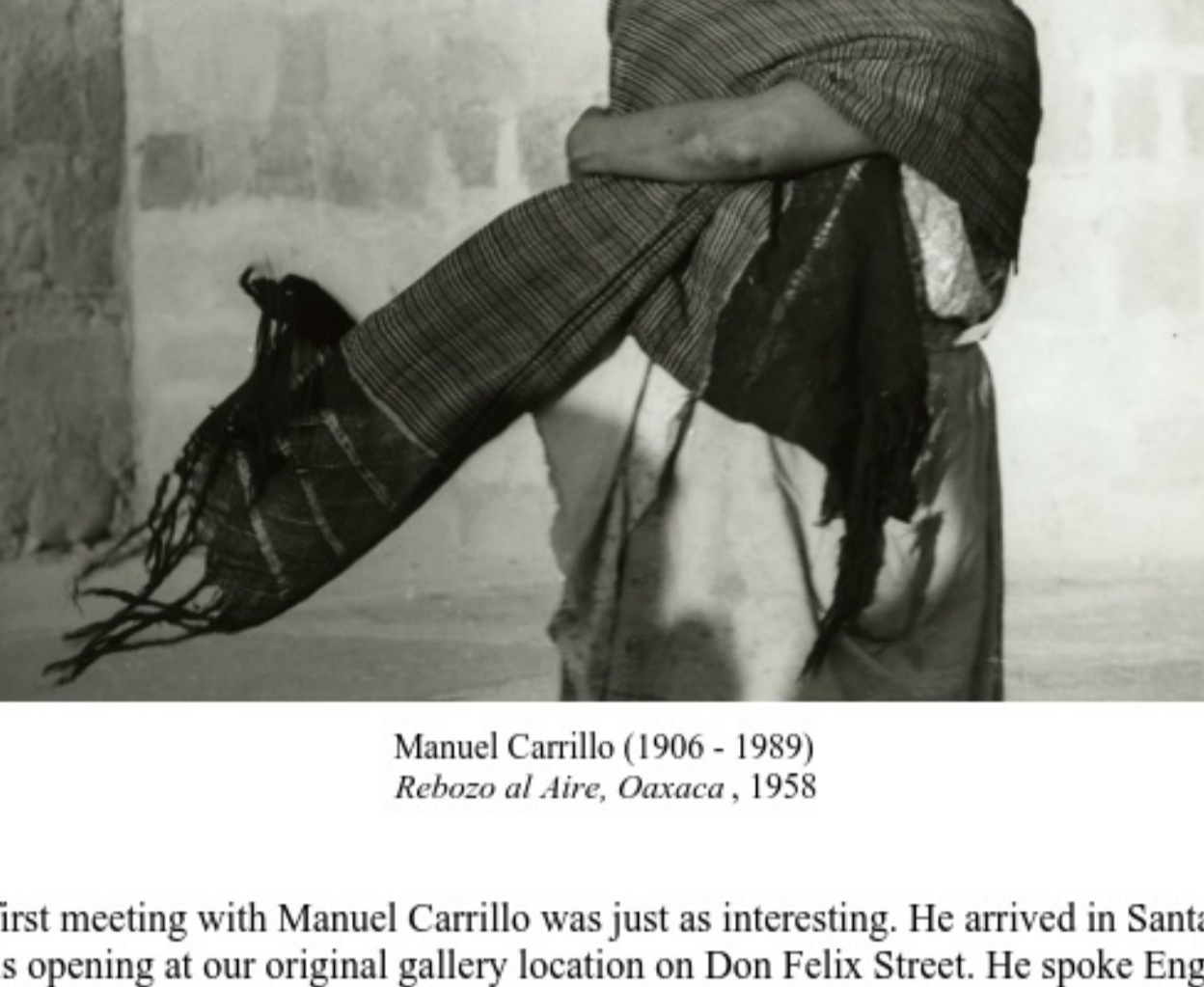
Although much has transpired since last December, many of our social ills have not. As we travel a few weeks back, hopefully, yes it does feel as if "The Times They Are a Changin'".

From the exhibition press release on *Mexico - Beyond the Wall*, we wrote,

"Fences are for keeping things in or out, often with good reason: keeping children and pets close to home, for privacy, and aesthetics. Walls are barriers. Definitely for isolation, "Keep Out".

What is happening at our southern border is an abomination of our values as well as being inhumane. Our basic human inclination, to love and help one another, is being challenged by a misguided president whose racist beliefs now, unfortunately, represent our country".

Two of the artists featured in that exhibition were Manuel Álvarez Bravo and Manuel Carrillo. We were honored to know and work with both these artists and have exhibited their works numerous times over the years. Both visited us in Santa Fe for exhibitions and the town fell in love with them and their work.

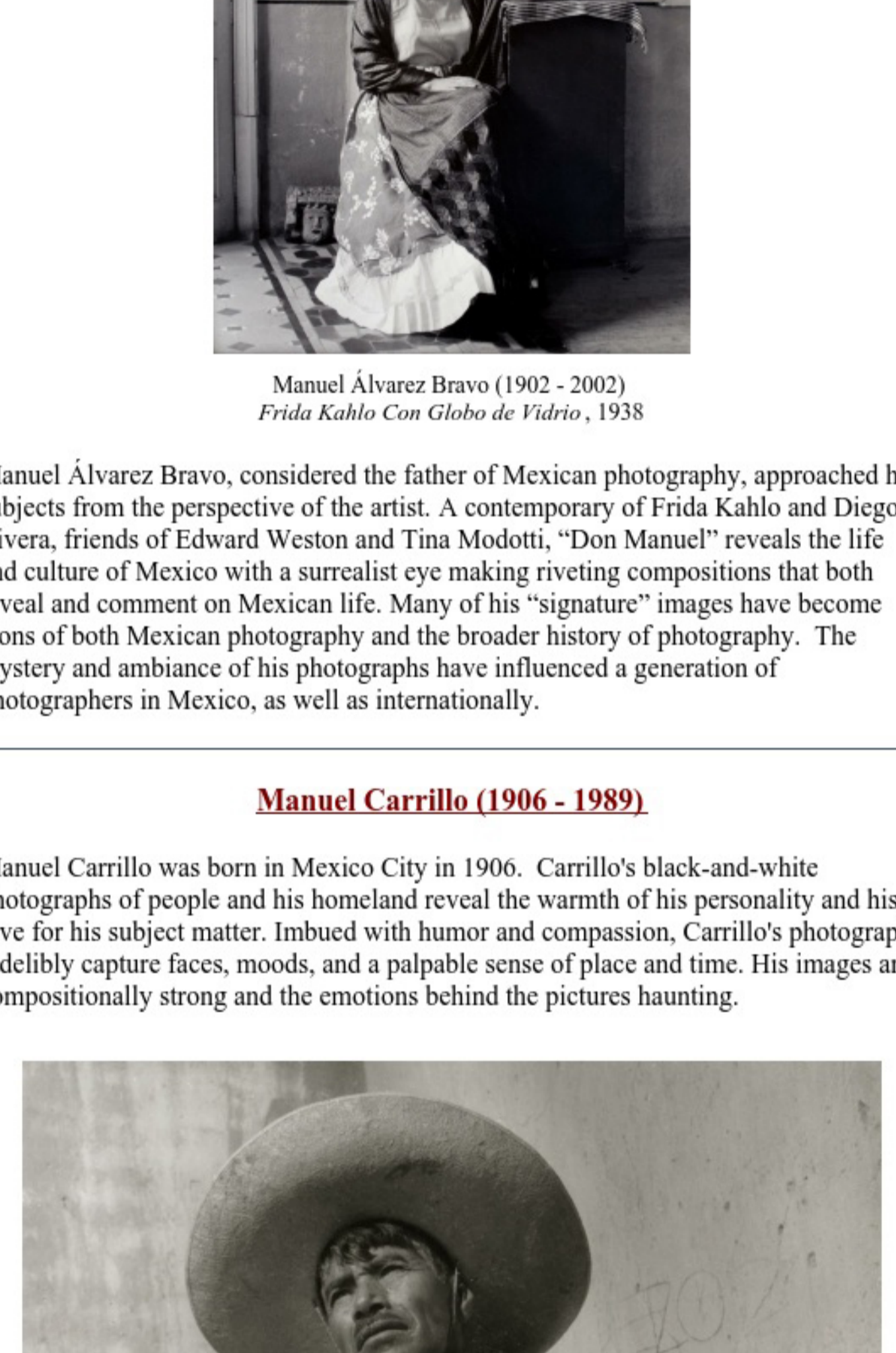


From Left to right: Jim Dunlap, Colette Urbajtel, Manuel Alvarez Bravo, Beaumont Newhall, and Barbara Sommer. Bottom: David Scheinbaum, our son, Zac Scheinbaum (now 33 years old), our dog Maddie, and Janet Russek

We met both artists originally through our friends Barbara Summer and Jim Dunlap who owns a bookshop in Santa Fe called *Allá*. They specialize in books on and about Mexico and they traveled frequently back and forth. Our first exhibits of both Carrillo and Bravo were in conjunction with *Allá*, having photographs displayed in both our spaces. The photograph above was taken after a dinner at our home for Manuel and his wife Colette Urbajtel.

That evening we had a wonderful dinner. Jim and Barbara translated the conversations between Beaumont and Manuel and the rest of us. Although both Manuel and Colette spoke some English, conversations were primarily in Spanish. Soon after this photograph was taken Manuel asked to see our darkroom. It still amazes me, that although we were not able to converse during dinner, as soon as we entered the darkroom we conversed non-stop in the universal language of photography! He looked at my enlarger, a Beseler, and asked what lenses?" Then went on to look at my boxes of paper and chemistry.

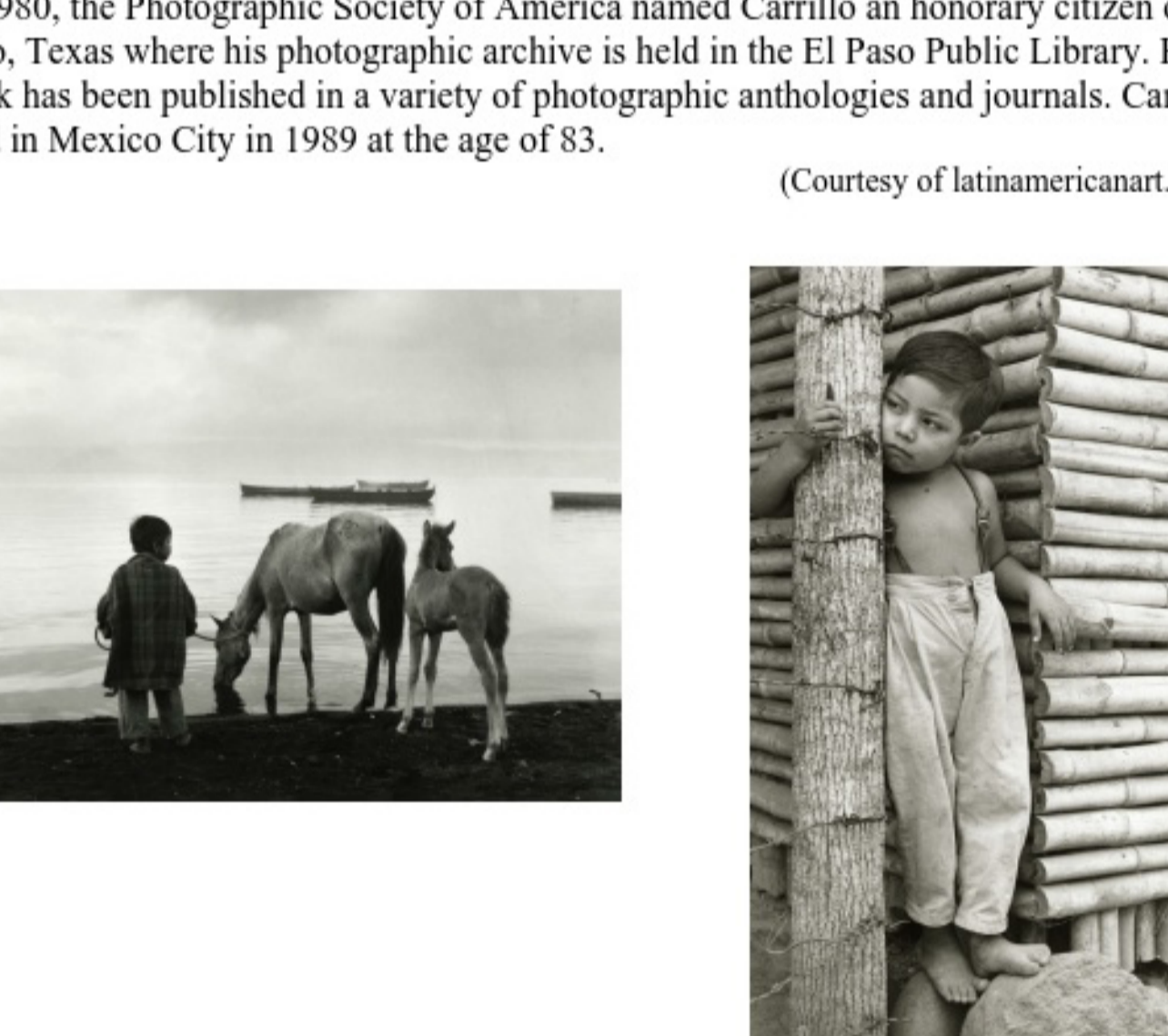
The common language of the darkroom environment – papers, chemistry, enlargers, etc, transcended the limitations of our languages. I love that about our medium! Those few minutes certainly brought us closer and made a lifelong bond.



Manuel Carrillo (1906 - 1989)
Rebozo al Aire, Oaxaca, 1958

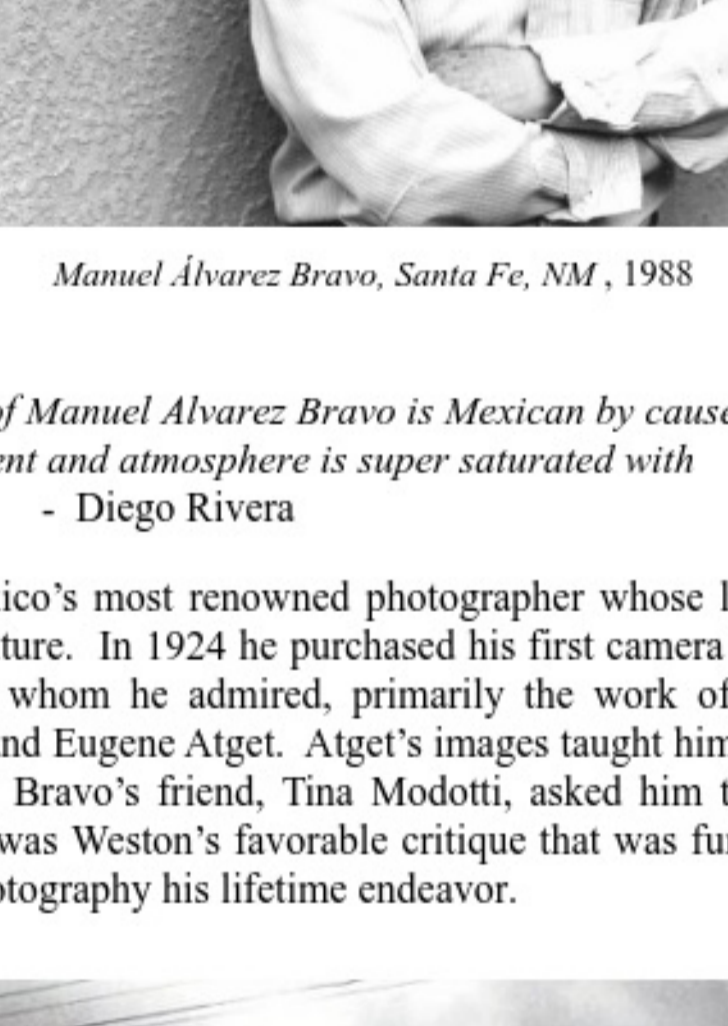
Our first meeting with Manuel Carrillo was just as interesting. He arrived in Santa Fe for his opening at our original gallery location on Don Felix Street. He spoke English well and there was no need for translators. He was a very dapper gentleman and impressed everyone with his conversation about photography and his sense of humor. When talking about his age he remarked: "I'm in the metal age, Silver in my hair, Gold in my teeth and Lead in my feet!"

What an honor it has been for us to know and work with these two great artists. Exhibiting the work by any artist requires both trust and respect. We never took that for granted and although they are both gone, their work is here with us as our memories.



Manuel Carrillo (1906 - 1989)
Untitled, Toluca, Mexico, 1970

Manuel Carrillo and Manuel Álvarez Bravo were both lauded during their lifetimes as the photographers of Mexico and Mexican Culture. Carrillo, with a forthright documentary style, focused his camera on the beauty of his culture, the markets and families that traverse the streets of Mexican village life, dogs that live as members of the population, and children at play. His often poignant and alluring pictures captured the beauty and love for his beloved country.



Manuel Álvarez Bravo (1902 - 2002)
Frida Kahlo Con Globo de Vidrio, 1938

Manuel Álvarez Bravo, considered the father of Mexican photography, approached his subjects from the perspective of the artist. A contemporary of Frida Kahlo and Diego Rivera, friends of Edward Weston and Tina Modotti, "Don Manuel" reveals the life and culture of Mexico with a surrealist eye making riveting compositions that both reveal and comment on Mexican life. Many of his "signature" images have become icons of both Mexican photography and the broader history of photography. The mystery and ambience of his photographs have influenced a generation of photographers in Mexico, as well as internationally.

Manuel Carrillo (1906 - 1989)

Manuel Carrillo was born in Mexico City in 1906. Carrillo's black-and-white photographs of people and his homeland reveal the warmth of his personality and his love for his subject matter. Imbued with humor and compassion, Carrillo's photographs indelibly capture faces, moods, and a palpable sense of place and time. His images are compositionally strong and the emotions behind the pictures haunting.



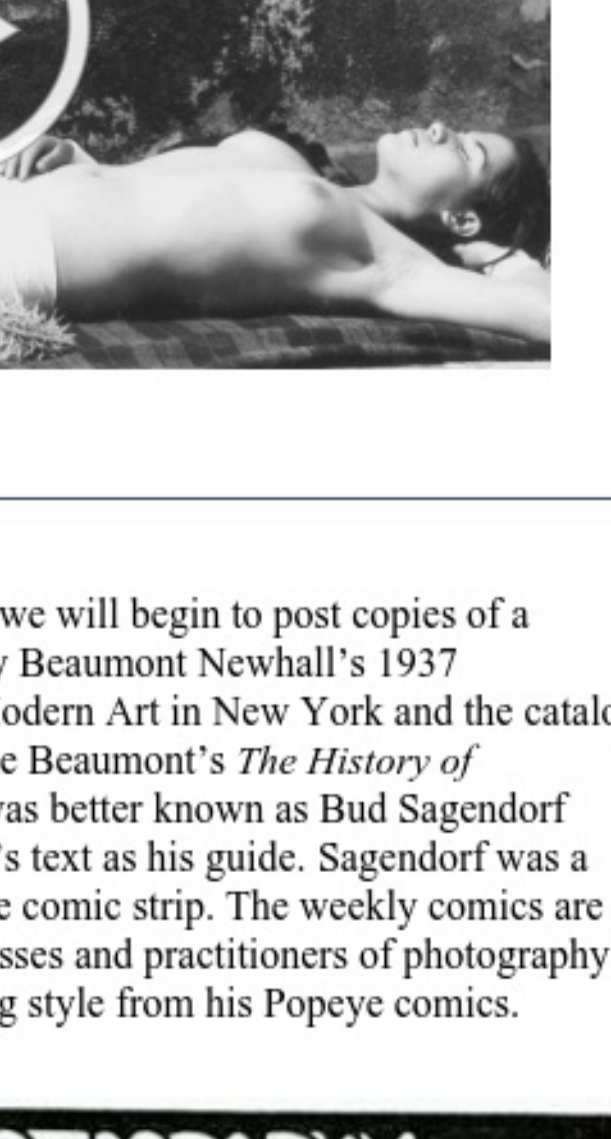
Manuel Carrillo (1906 - 1989)
Portrait (Santa Rosa, Guanajuato), 1960

In 1922, at the age of 16, Carrillo left Mexico for New York where he pursued several odd jobs before becoming an Arthur Murray waltz and tango champion. During this period in New York, he settled down to work for the Wall Street firm of Neuss Hesslein and Co., but in 1930 he returned to his beloved Mexico. There he began working for one of the pioneers of the Mexican tourist industry Albert L. Bravo. Carrillo later abandoned that position to become the general agent for the Illinois Central Railroad's office in Mexico City, where he stayed for thirty-six years, until his retirement. At the age of 49, he joined the Club Fotografico de Mexico and the Photographic Society of America. His first international exhibition, titled, "Mi Pueblo" ("My People"), was held in 1960 at the Chicago Public Library and depicted daily life in rural Mexico. Since 1975, Carrillo's work has been seen in 209 individual exhibitions and 27 groups exhibits in Mexico, the United States, and around the world. In 1980, the Photographic Society of America named Carrillo an honorary citizen of El Paso, Texas where his photographic archive is held in the El Paso Public Library. His work has been published in a variety of photographic anthologies and journals. Carrillo died in Mexico City in 1989 at the age of 83.

(Courtesy of latinamericanart.com)

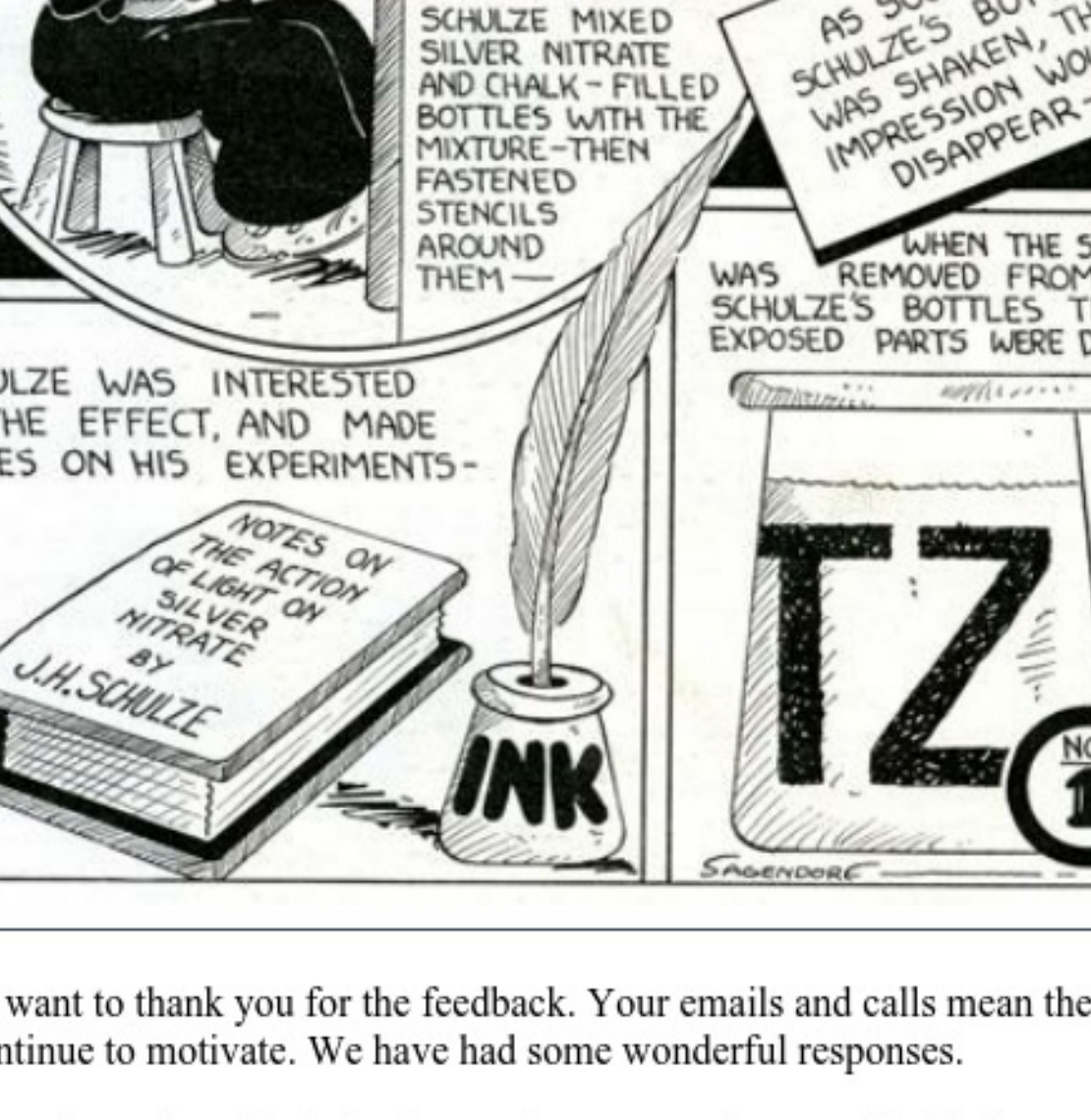


Manuel Carrillo (1906 - 1989)
Untitled (Catemato, Veracruz), 1956



Manuel Carrillo (1906 - 1989)
Untitled, c. 1960

Manuel Álvarez Bravo (1902 - 2002)



Manuel Álvarez Bravo, Santa Fe, NM, 1988

... the photography of Manuel Alvarez Bravo is Mexican by cause, form and content, anguish is omnipresent and atmosphere is super saturated with irony. - Diego Rivera

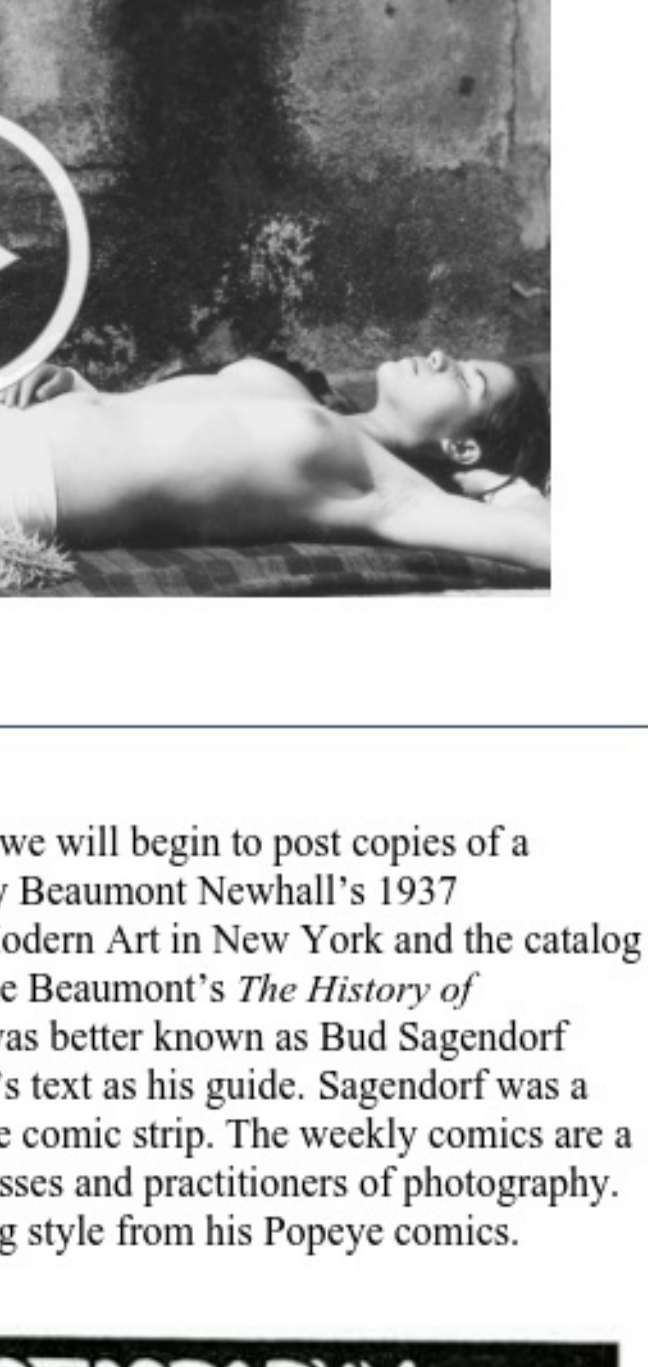
Don Manuel is Mexico's most renowned photographer whose lyrical images convey Mexican life and culture. In 1924 he purchased his first camera and began to emulate work by the artists whom he admired, primarily the work of Hugo Brehme, Jose Guadalupe Posada, and Eugene Atget. Atget's images taught him to "see and relate to daily life." Álvarez Bravo's friend, Tina Modotti, asked him to send a portfolio to Edward Weston. It was Weston's favorable critique that was fundamental in Bravo's decision to make photography his lifetime endeavor.

Manuel Álvarez Bravo (1902 - 2002)
Que Chiquito Es El Mundo, 1942

Surrealism is one of the many threads that Álvarez Bravo wove into his images. Bravo states, "The invisible is always contained and present in a work of art which recreates it. If the invisible cannot be seen in it, then the work of art does not exist." In 1938 he met French surrealist Andre Breton who promoted Bravo's work in France and later in 1957 Bravo made stills for Luis Bunuel for his film *Nazarin*.



Manuel Álvarez Bravo (1902 - 2002)
El Sonador, 1931



Manuel Álvarez Bravo (1902 - 2002)
Sed Publica, 1932

VIDEO: From 16 October 2012 to 20 January 2013 Jeu de Paume was presenting photographs by Manuel Álvarez Bravo, father of modern Mexican photography. As the exhibition showed, the clichéd "Mexican Surrealist" label often applied to his work is far from doing justice to the strange and fascinating world conjured up by "Don Manuel." The curators of this exhibition, Laura González Flores and Gerardo Mosquera walk us through the exhibition offering their comments on the works.

As an added feature to our weekly newsletters, we will begin to post copies of a History of Photography comic strip. Inspired by Beaumont Newhall's 1937 groundbreaking exhibition at the Museum of Modern Art in New York and the catalog for the exhibition which when expanded became Beaumont's *The History of Photography*. Forrest Cowles Sagendorf who was better known as Bud Sagendorf created a weekly strip in 1938 using Beaumont's text as his guide. Sagendorf was a photography enthusiast and Beaumont loved the comic strip. The weekly comics are a fun and accurate introduction to the early processes and practitioners of photography. I'm sure some of you will recognize his drawing style from his Popeye comics.

We again want to thank you for the feedback. Your emails and calls mean the world to us and continue to motivate. We have had some wonderful responses.

Many of you have also asked about accessing our previous emails. We have added a new page on our website entitled "History of Photography". All our past and future weekly mailings will be located there for viewing. Please feel free to share them and encourage interested parties to join our mailing list under "contact".

Thank you, please stay safe, healthy, productive, and involved.

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