



PAUL M. HERTZMANN, INC.
V I N T A G E P H O T O G R A P H S

PHOTOGRAPHY FROM EASTERN EUROPE

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GEZA PERNECZKY: HUNGARY/GERMANY



**Geza Pernecky [Hungary, born 1936]. *Art Bubbles*
Triptych/three vintage silver prints, 1972.**

22 x 11 5/8"

Signed, dated and annotated in pencil on the mount. Number 2 from an edition of 5.

**Illustrated: Cheroux & Ziebinska-Lewandowska, *Qu'est-ce que la Photographie?*
Editions du Centre Pompidou, Paris, 2015, p. 22.**

\$18,000

A major figure among Hungarian artists, Geza Pernecky has made photographs, artists books, and visual poetry that have had a profound impact on conceptual art. He is renowned also as one of the founders of the mail art movement. **Art Bubbles** investigates not only what art is and how it appears but also the uncanny ways it comes into being.

Art Bubbles is Pernecky's best known photographic work. As a mounted triptych it exists in an edition of five. Examples are in the Pompidou Center, the San Francisco Museum of Modern Art and a private collection in Budapest. The location of the fifth example is not known. The Museum of Modern Art, New York has only the three individual prints.

PETER TURK: HUNGARY



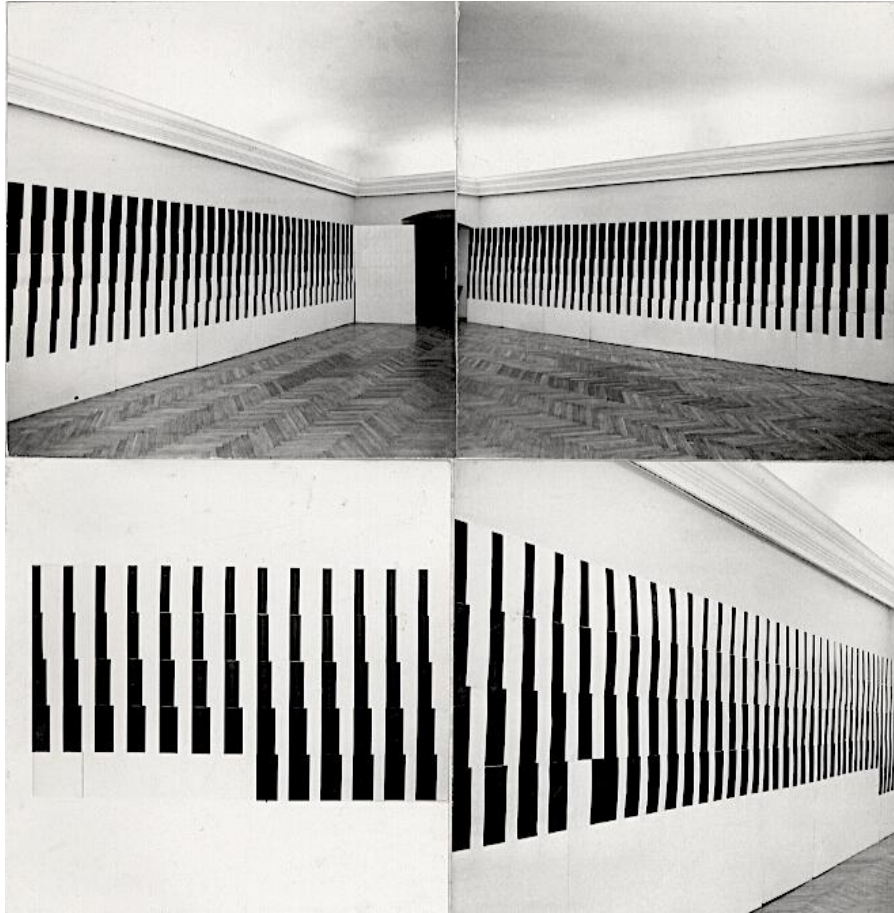
Peter Turk [1943-2015]]. *Flying*
Composite/four vintage silver prints, ca. 1972. [8191]
Titled by the artist, with scaling for reproduction in pencil, on the mount.
8 1/8 x 11 5/8"

\$8500

The art of Peter Turk is characterized by systematic principles, realized within structures as well as series. "Flying" is one of his serial works, part of a series known as "Expiry Actions" in which his own body and a large sheet of paper become the tools for his artistic explorations. This is the only known example of this composite of photographs.

Turk is considered among Hungary's most important conceptual artists. A major retrospective of his work at the Ludwig Museum - Museum of Contemporary Art, Budapest, in 2018 and the accompanying monograph brought his achievements to the attention of an international audience

BARBARA KOZLOWSKA: POLAND



Barbara Kozłowska [Poland, 1940-2009]. *I'm Slipping Away*
Composite/four vintage silver prints, 1980.
Signed, titled, and annotated in pencil on the reverse of the flush-mount.
6 3/4 x 6 3/4"

\$4500



Barbara Kozłowska.
[Still from Video Performance]
Vintage silver print, ca. 1980. [8184]
Signed and titled in pencil on the reverse.
7 x 9 ½

\$1250



Barbara Kozłowska.
[Still from Video Performance]
Vintage silver print, ca. 1980. [8185]
Signed and titled in pencil on the reverse.
5 1/8 x 7"

\$1250

Architectural painting which Barbara Kozłowska studied at the Academy of Fine Arts in Wrocław informs much of her photography, as well as her painting, drawing, sculpture, installations, performance, and video. Her work often takes of elusive spatial intervention, as in the photographic composite, which is derived from one of her exhibitions.

NATALIA LL: POLAND



**Natalia LL [Poland, born 1937]. *Stowo [Word]*
Vintage silver print, 1971.
Signed, titled and dated in pencil on the reverse of the print.
8 1/2 x 6 5/8"**

\$6500



Natalia LL [Poland, born 1937]. *Miejsca Oddalone o 1500 km [Places 1500 Kilometers Apart]*

Six vintage silver prints, ca. 1970. [7458]

Signed and titled in pencil on the reverse of the photographs

10 1/4 x 9 1/4"

\$6500

Natalia LL is the pioneer of feminist art in Poland. Early in her career she used photography and video to introduce her notion of "permanent registration" by depicting small, everyday actions where time and space are marked in regular intervals.

From the early 1970s onward she addressed gender stereotypes in a patriarchal, consumerist society. This focus rapidly brought her attention from the West, and she was soon participating in international exhibitions. Consumer Art, her best-known feminist project in film and photography, satirizes the commodification of women's bodies.

Both works illustrated here are self-portraits.

ANNA KUTERA: POLAND



Anna Kutera [Poland, born 1952]. *Comparative System from the Cycle Morphology of the New Reality*

Nine vintage silver prints, 1975. [8182]

Signed, dated, titled, annotated in pencil on the reverse of the flush-mount.
3 3/4 x 22 7/8"

Illustrated: Anna Kutera, Foto Medium Art, Wroclawskiej Galerii Fotografii, 1977

Exhibited: Anna Kutera, Foto Medium Art, Wroclawskiej Galerii Fotografii, 1977.

\$6500

Polish artist Anna Kutera works in sculpture, photography film and video, painting and performance art. Like many "neo avantgarde" artists from the 1950s through the 1970s, she created typologies to delve into social, political and ideological relations. Her typologies, including this one, frequently intimate narratives about the people in her personal life. An announcement for her 1977 exhibition 'Foto Medium Art' at Wroclawskiej Galerii Fotografii in Wroclaw, Poland, where *Comparative Systems* was first exhibited, accompanies the photograph

ANDREJ PARUZEL: POLAND



Andrej Paruzel [Poland, born 1953]. *Video Installation Exercise*
Five vintage silver prints, 1978 [7740]
Signed in pencil, with the printed title, date and annotation, on a card affixed to the mount.
5 5/8 x 27 3/8"

Illustrated: *Watching Socialism: The Television Revolution in Eastern Europe*,
The Wende Museum of the Cold War, Los Angeles, CA, 2019

Exhibited: "*Watching Socialism: The Television Revolution in Eastern Europe*"
June 23-October 30, 2019, The Wende Museum of the Cold War, Los Angeles, CA

\$6500

DOKUMENTACJA ĆWICZENIA Z WYKORZYSTANIEM INSTALACJI VIDEO
„DOPEŁNIENIE” 1978

W przestrzeni, przed statyczną kamerą video, zawieszono są trzy żyłki (każda w innej płaszczyźnie).
Na każdej z kolejnych żyłek należy umieścić po jednym kijku w taki sposób, aby emitowany na
monitorze obraz dał trójkąt.

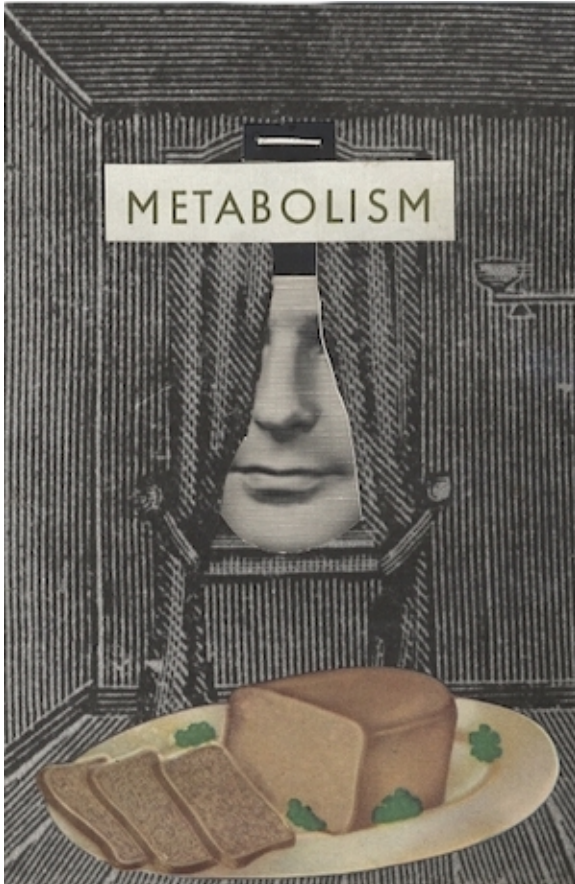
VIDEO INSTALLATION EXERCISE „SUPPLEMENT” 1978

Three thin nylon lines are hanged in three different planes, in front of a static video camera.
A rod should be placed on every line so that the picture seen on the monitor is a triangle.

ANDREJ PARUZEL

Polish video artist Andrzej Paruzel, created a series of video installations in the late 1970s reflecting on the transformation of real space into the projected world of the television. Despite the Communist regimes' use of television for propaganda purposes, artists like Paruzel soon discovered its subversive, anti-totalitarian potential. In 2019 the first major retrospective exhibition of his work, "Szczekał: The Dog's Grandson who Barked at Strzeminski" opened at the Mazowieckie Center for Contemporary Art "Elektrowinia" in Radom, Poland.

MAREK PIASECKI: POLAND/SWEDEN



Marek Piasecki [Poland, 1935-2009]
Metabolism
Collage with silver print, printed elements
and tape, ca. 1960. [7449]

The photographer's copyright stamp on reverse
5 7/8 x 3 5/8"

\$4500



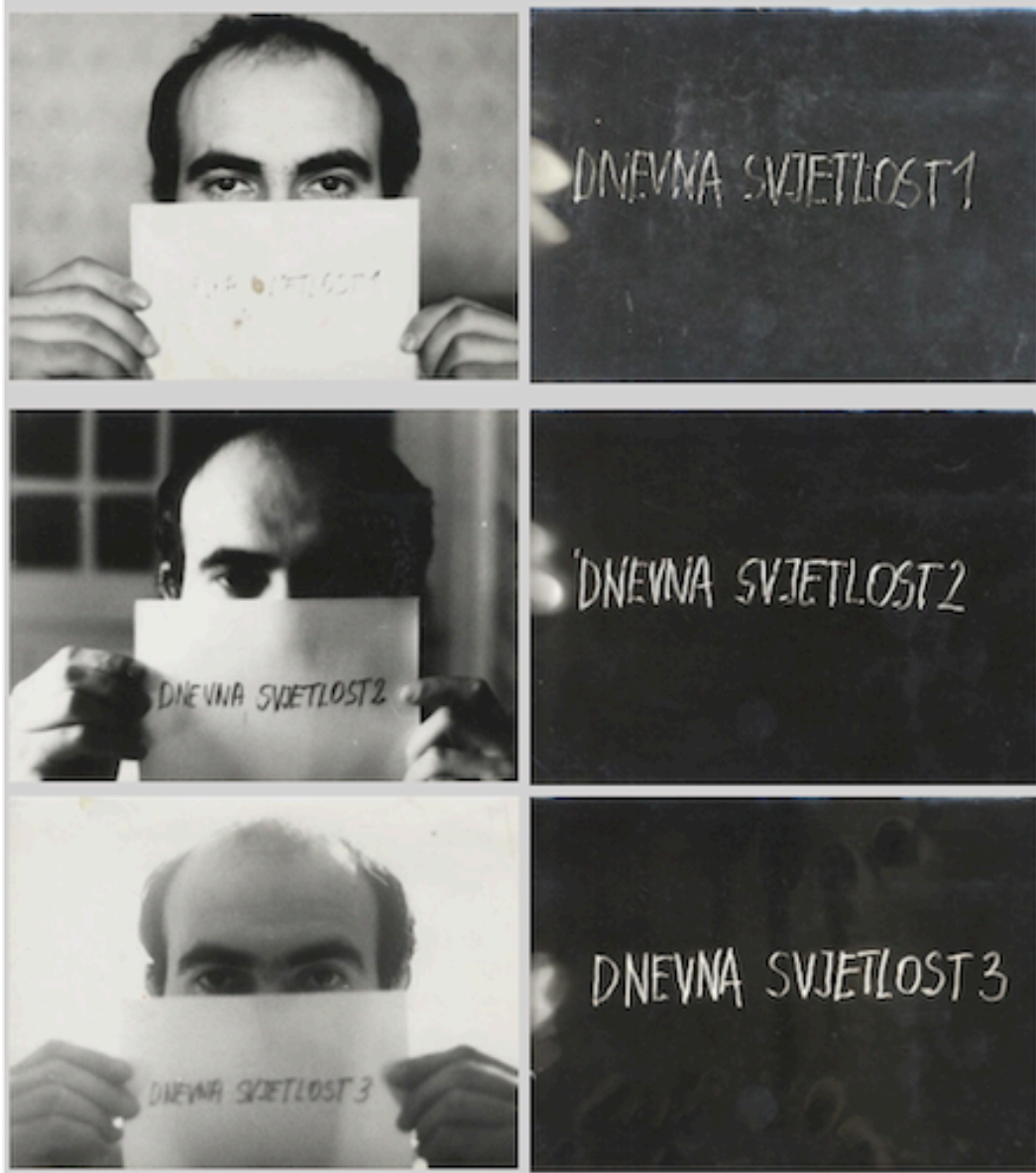
Marek Piasecki [Poland, 1935-2009]
Heliograph
Vintage silver print, ca. 1960. [7456]
The photographer's copyright stamp on
the reverse

5 1/2 x 3 1/2"

\$4000

Photographer, painter, sculptor, installation and assemblage artist, Piasecki made his distinctive photographic "miniatures" without a camera. He applied liquids and gels directly on photosensitive paper or on a glass plate, often employing an etching tool, brush or pen to complete each unique heliograph. A frequent subject of Piasecki's collages and three-dimensional assemblages are dolls or their fragments, which he selected from the vast collection of toys and other objects he obsessively collected.

MARIJAN MOLNAR: CROATIA



Marijan Molnar [Croatia, born 1951]. *Daily Light*[Self-portraits]
Composite/six vintage silver prints, 1979 [8225]
Each print signed, titled and dated on the reverse.
15 x 14"

\$7500



Marijan Molnar [Croatia, born 1951]. *Star in the Palm on My Hand*
Composite/six vintage silver prints, 1980 [7386]
Signed and titled in pencil on the mount.
10 1/2 x 19 3/4"

\$6000

Illustrated: Marijan Molnar: *Akcije i ambijenti*, 2002, p. 34 (variant).

In his art, including installation, video, photography, and public actions, Marijan Molnar has probed personal identity and the relationship between art and politics. Between 1979 and 1983, when Croatia was still part of communist Yugoslavia, Molnar carried out one of his best known projects which he called "For the Democratization of Art." *Star in the Palm of My Hand* confronts the same theme of artistic freedom. The hand painted with the red star, a potent symbol of communist ideology, rests on a book dryly entitled *Yugoslavia: Geographic Overview*, as well as on a woman's abdomen and other backdrops.

RUDOLF SIKORA: SLOVAKIA



**Rudolf Sikora [Slovakia, 1946]. *Nie!, Áno?, ÁÁÁno!* [No! Yes? Yes!!!]
Triptych/three vintage silver prints, 1980 [8194]
Signed, titled and dated in pencil on the mat.
24 1/2 x 11 5/8"**

\$12,500

Slovak artist Rudolf Sikora entered the art scene in the relatively open political climate of Czechoslovakia during the 1960s. After the invasion of Warsaw Pact troops into Czechoslovakia in August 1968 and subsequent military occupation, the nation's "Prague Spring" abruptly ended. In *No!, Yes?, Yes!!!* Sikora uses self-portraits to enact the gradual capitulation of the nation's citizens to the Soviet invasion and the subsequent repression: their initial resistance, their growing resignation, and the ultimate defeat of the human spirit under oppression.

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/ Shiihara / Siskind Sougez / Siegel / Strand / Sudek / Weston / White /others**

