

TICKNER BELL YOUNG & LEBENSON

GALLERY 46

‘RETURN TO WONDERLAND’

50 Years of Analogue Photography 1950 – 1999

at GALLERY46

24 SEPTEMBER - 4 OCTOBER 2026

CATALOGUE

Works unique from the collections of
David Edmunds and Zelda Cheatle *and more*
Some works are not for sale - NFS

In association with

All enquiries contact

Martin J Tickner

mj.tickner@gallery46.co.uk

+44 (0)7909 947 912

@gallery46whitechapel

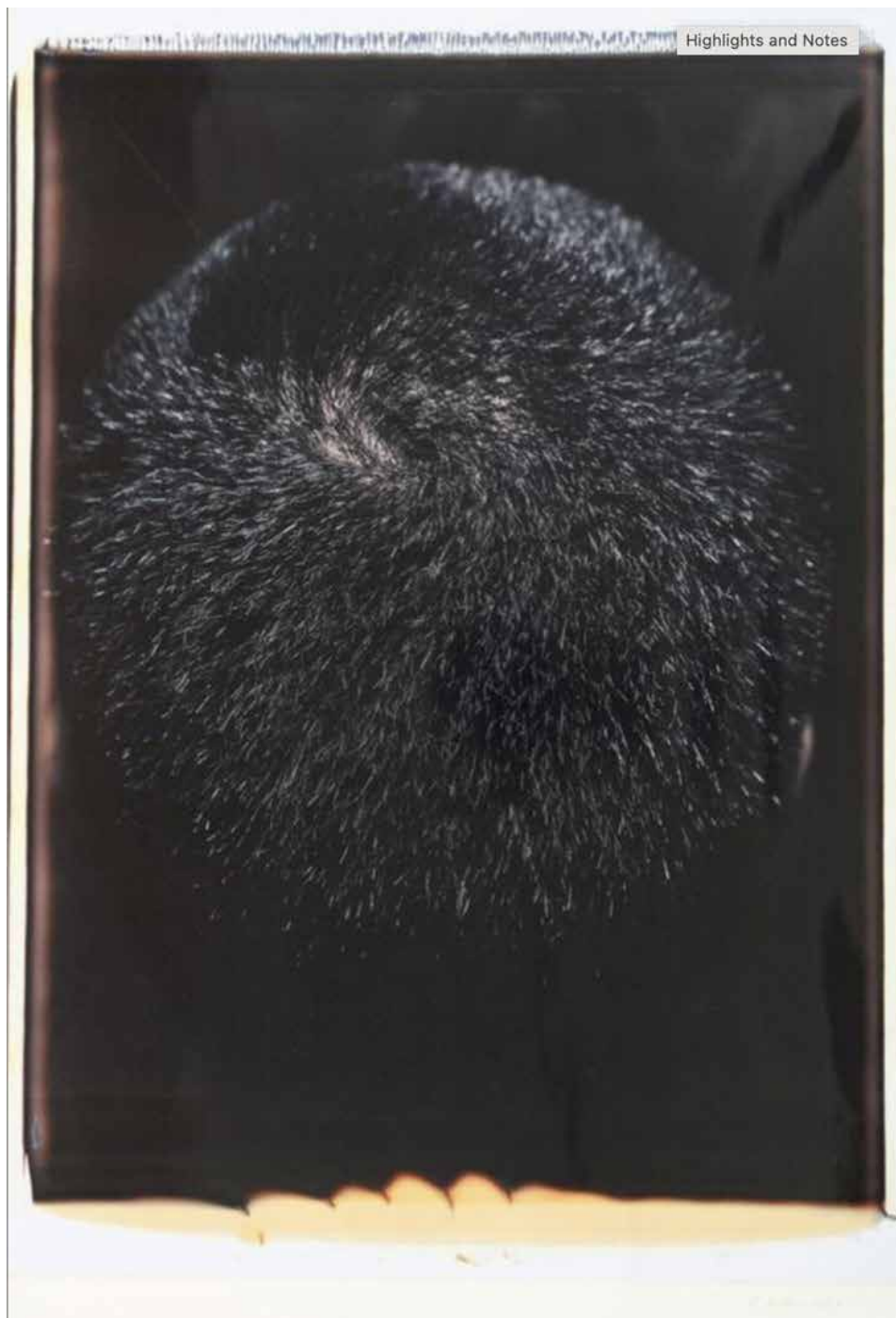
www.gallery46.co.uk

photograph



“Unexpected,
illuminating and
rarely seen
delights.”

Isabelle Doran
CEO
Association of Photographers



HANNAH COLLINS

'Untitled' (portrait of MAUREEN PALEY), 1989

Victoria & Albert Museum

Shot with Large Format Polaroid camera

34 x 22 inches

Large Format Polaroids listed by Hannah Collins were part of a series created during the 1989 exhibition "PHOTOGRAPHY NOW". The collection, which includes those above showcases photographs of people, objects and environments within the V&A, capturing the museum's collection and spaces.

Held in the Victoria and Albert Museum (V&A)'s Collection

POA



PETER LAVERY

'Carol and Pete Jolly, Jolly's Mini Circus', Fishguard, 1974

From 'Circus Work 1968 – 2018'

Platinum prints by 31 STUDIO on handmade paper

8½ x 12 inches

NFS



PETER LAVERY

'Ringer', Alice Springs, 1987

From 'Of Humankind'

Platinum print by photographer on Handmade Paper

20 x 16 inches

Printers Proof

With frame

£4,000



O. WINSTON LINK

'Sometimes the Electricity Fails', 1956

NW1122 Norfolk and Western steam railroad, Vesuvius, Virginia

Printed 1988

Silver gelatin print by photographer

20 x 16 inches

Edition 1 / 1

Unframed

£5,500



PERRY OGDEN

'Pony Kids, Keith Irving & Banjo', 1999

Silver gelatin print

20 x 24 inches

With frame

£3,200



AMELIA TROUBRIDGE

'Hunter S Thompson', Colorado, 1998

Hahnemuhle German Etching 310 gsm

30 x 40 inches

Printed by Camilla Smart at Beyond Print

Edition AP / 5

With frame

£5,000



CHALKIE DAVIES

'David Byrne', London, 1982

Shot in makeshift studio in Warner Bros basement in Soho with a Hasselblad with Plus X film.

Silver gelatin print

25 x 25 inches

Unframed

£1,250



BRIAN GRIFFIN

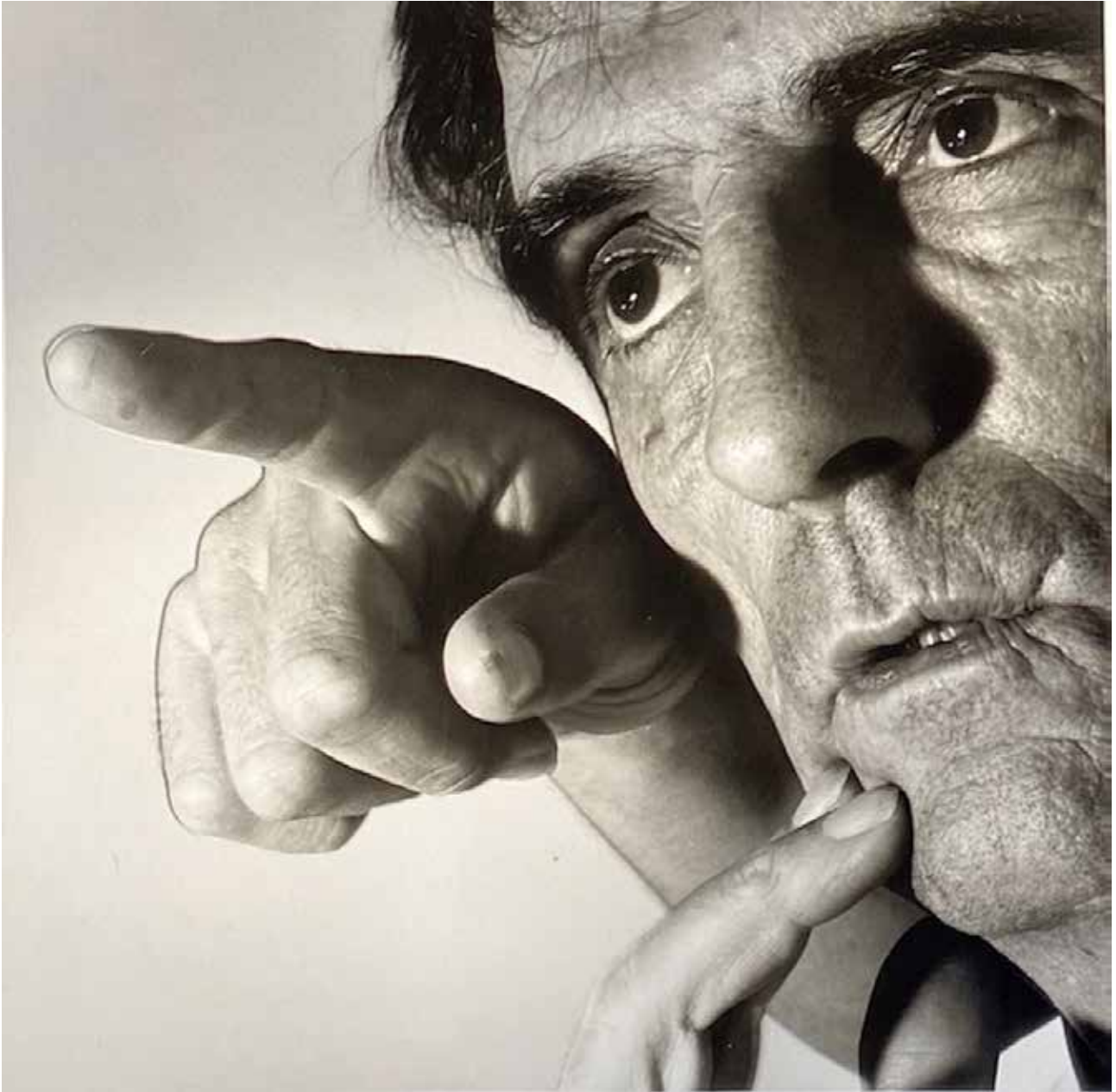
'Brian May', 1984

Silver gelatin print, print size

20 x 16 inches

Unframed

£2,000



BRIAN GRIFFIN

'Harry Dean Stanton', 1986

Silver gelatin print

20 x 16 inches

Unframed

£2,000



DAVID HISCOCK

'Seven Ages of Man, Stage 5', 1990

Photogravure

Signed edition 44 / 50

17 x 14½ cm

NFS



DUANE MICHALS

'The Illuminated Man', 1968

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

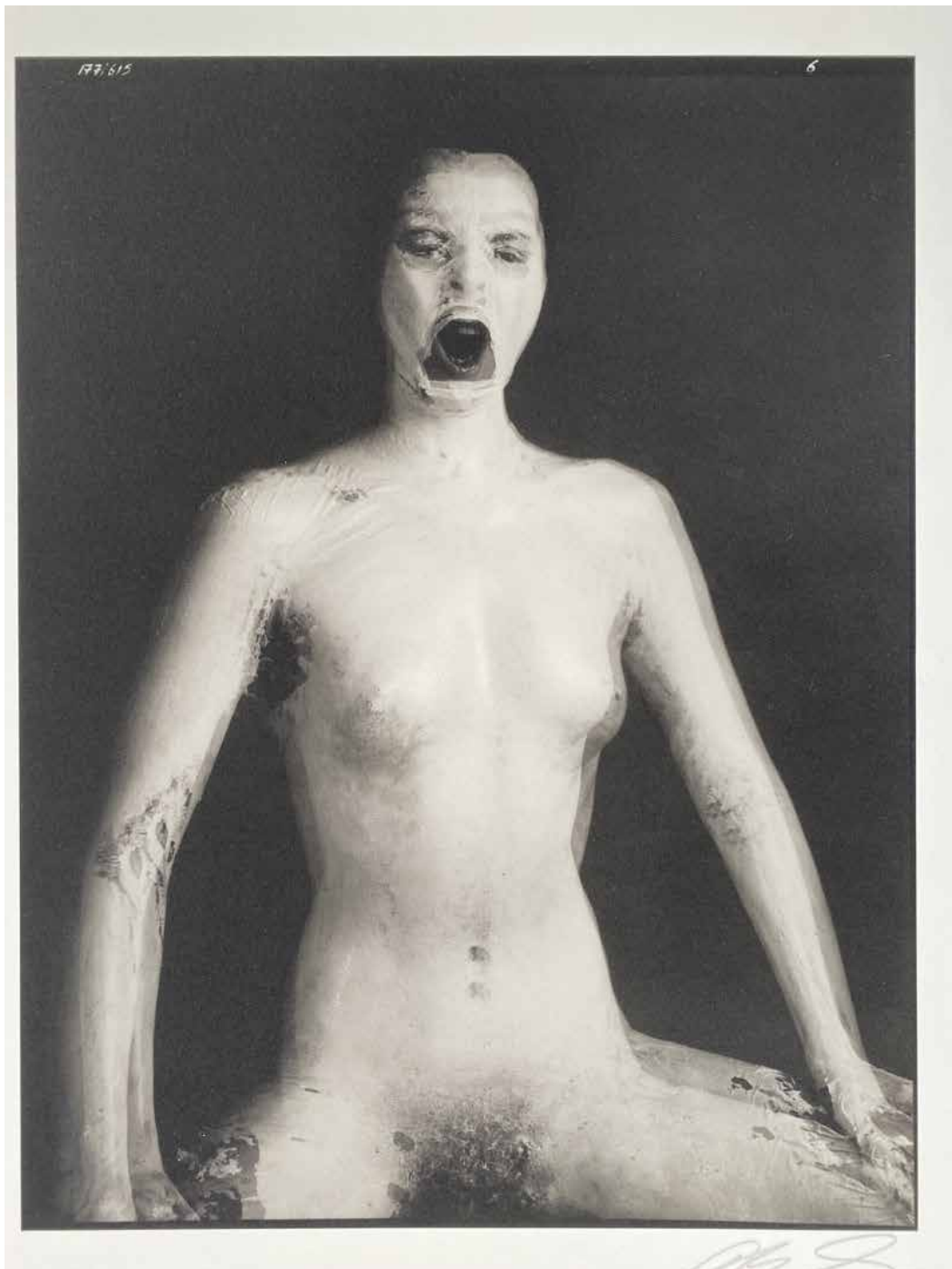
Assembled by RICHARD GERE and BILL BORDEN.

Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

NFS



DAVID BAILEY

'Scream, 1983

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

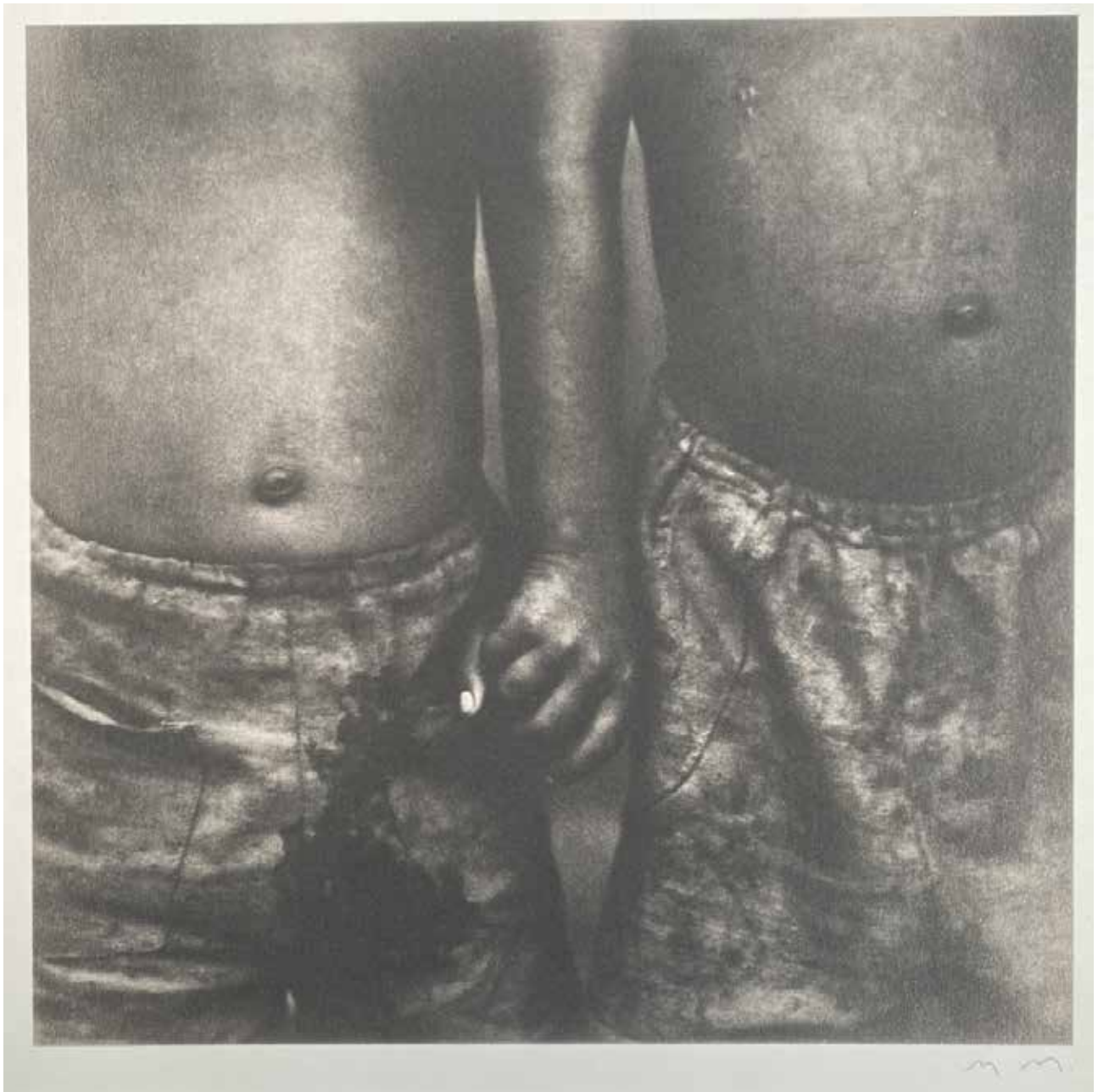
Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£3,000



MATT MAHURIN

'Nicaragua', 1989

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

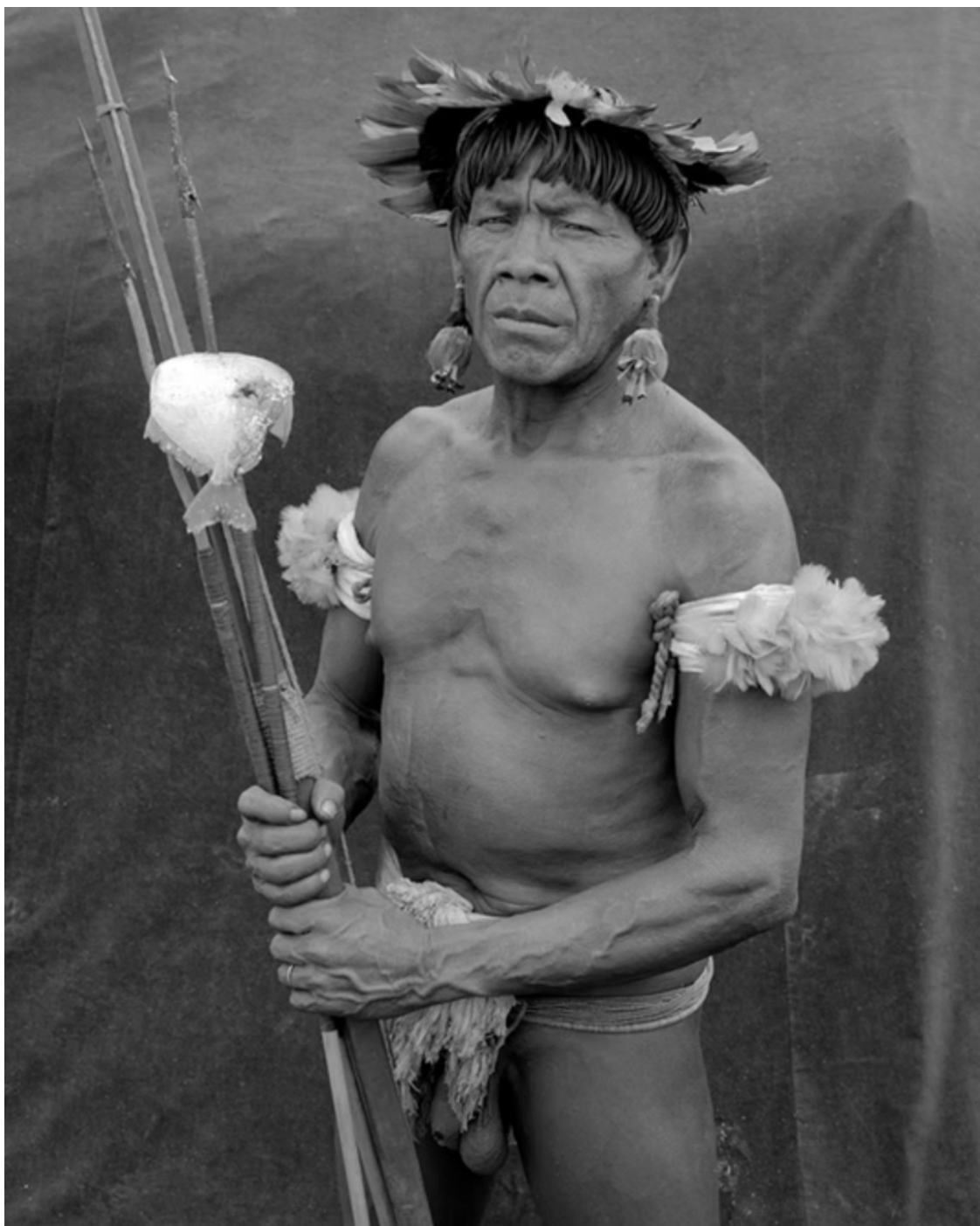
Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£3,000



PETER LAVERY

'Yawalpiti man with speared fish', Upper Pingu, Brazil, 1986

From 'Of Humankind'

Silver gelatin print by photographer

20 x 16 inches

Peter Lavery's work shot on a Gandalfi 10 x 8 plate camera with Tri X film

Unframed

£2,750



JAVIER SILVA-MEINEL

'Zungaro', Iquitos, Peru, 1996

Silver gelatin print

Signed and titled

20 x 16 inches

Edition 2 / 25

Unframed

£2,500



JOHN CLARIDGE

'At Hopetown', East End, 1982

From East End by John Claridge, 1959 – 1987

Shot on Nikon F2 with Kodak Plus X

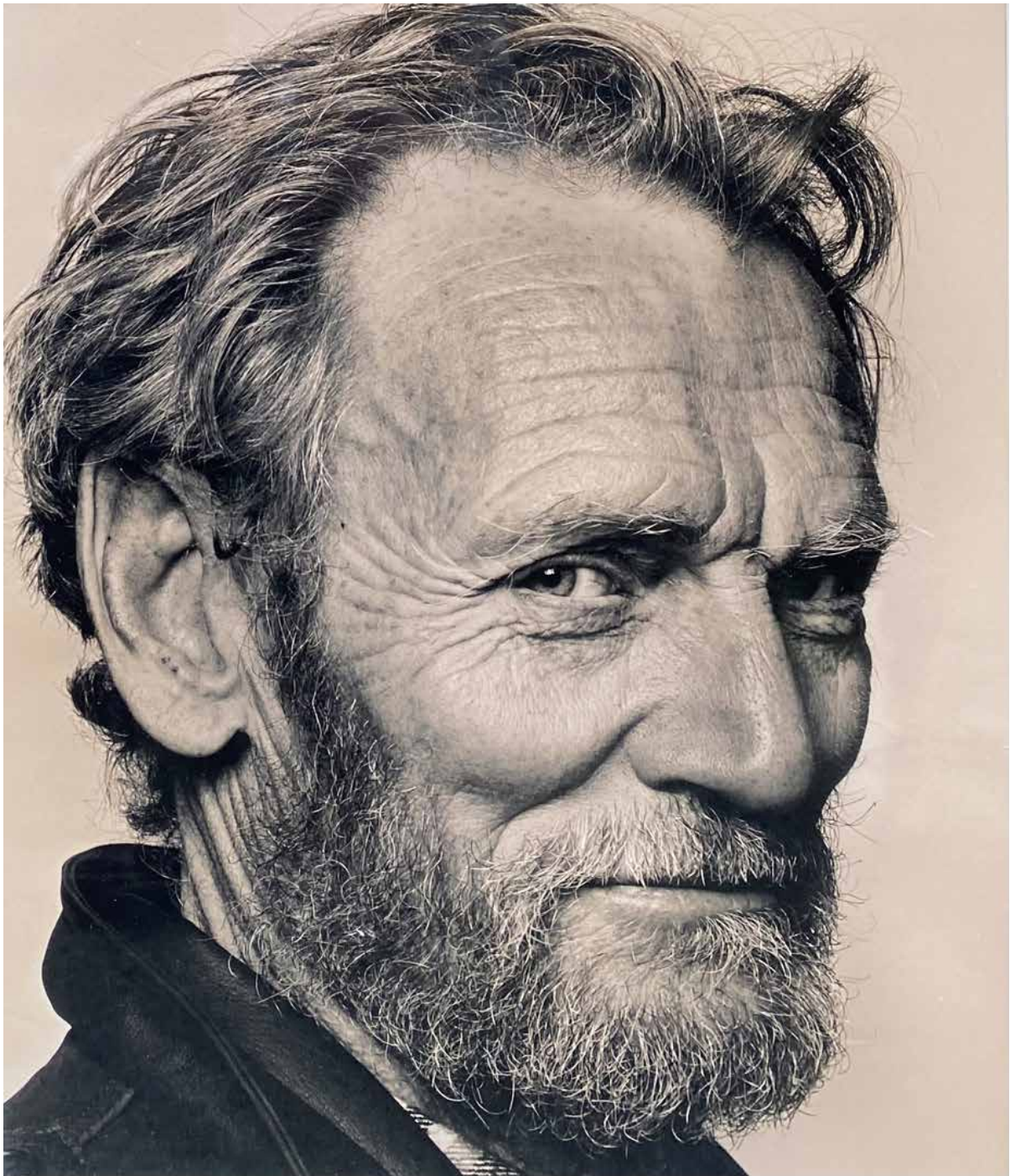
Giclee archival print

A3 Display print / 40 x 30 inches

Edition 1 / 5

Unframed

£500



JACK ENGLISH

'Ginger Baker', 1993, London

Shot medium format with Hasselblad 90, on Ilford film

Silver gelatin print with gold toning

20 x 16 inches

Unframed

£1,500



DERRICK SANTINI

Shane MacGowan', 1995

C-type print

Print by Danny Pope

16 x 12 inches / With frame

£1,800

With frame

30 x 35 inches

With frame

£1,200



JOHN CLARIDGE

'Chet Baker', Soho, 1986

Shot on Mamiya 6 x 7 on Plus X film

Giclee archival print.

A2 Special Edition / 23½ x 16½ inches

2 / 10

Unframed

£1,500



WILLIAM CLAXTON

'Chet Baker and Lili', Hollywood, 1955

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£4,000



ANDY WARHOL

'Mick Jagger and Charlie Watts', 1977

Love You Live Album

Fibre based silver gelatin print from Polaroid negative

4 x 3½ inches

Unframed

POA



MIKE BERKOFSKY

'Jimi Hendrix', London, 1967

Lenticular 2 part colour to b/w flip from original restored colour transparency

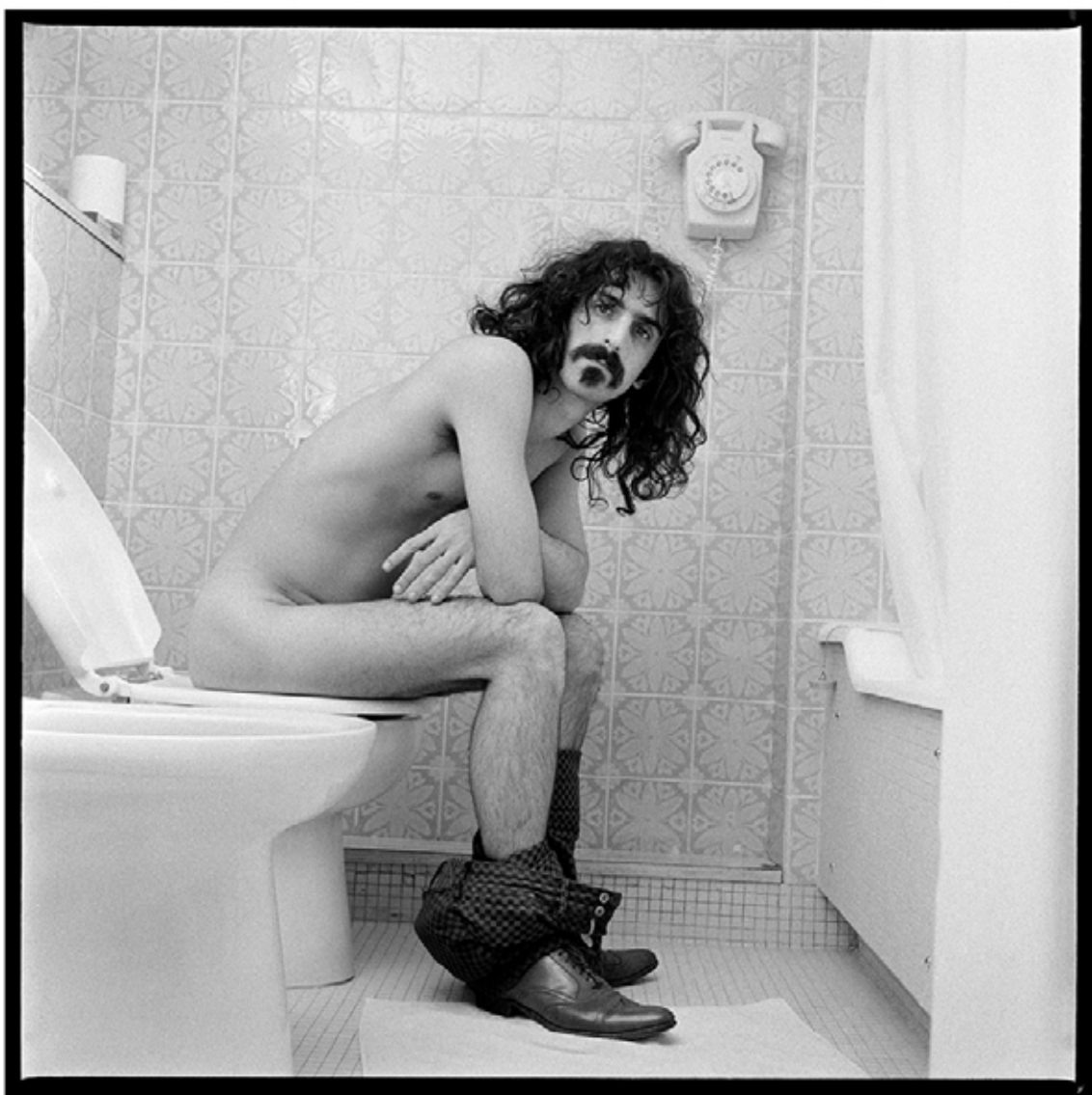
17 x 14 inches

Produced by HIVE ASSOCIATE

Edition 1 / 1

With frame

POA



ROBERT DAVIDSON

Zappa 'Krappa', 1967

Royal Garden Hotel, London

Shot on a Rolleiflex with Ilford film

Silver gelatin print on Ilford Fibre paper with film border

Printed by Mike Berkofsky

20 x 16 inches

With frame

£2,500



TOM HUNTER

'Woman Reading Possession Order', 1997

From the series 'Persons Unknow'

Cibachrome Print

20 x 24 inch

NFS



LAWRENCE WATSON

'MORRISSEY', 1989

Cover session for 'Interesting Drug'

Lith print

Shot on a Hasselblad 500CM

Kodak Tri-X film

Printed on Japanese paper Seagull Oriental

Contact size 11 x 10½ inches

With frame

£2,000



ROY SCHATT

'James Dean', New York, 1954

'Shot on set of 'To Catch a Thief' at ABC Studios, New York City'

Silver gelatin print

Vintage Print

20 x 16 inches

With frame

POA



JANE ENGLAND

'Jordan', 1976, SEX, Chelsea

Shot on a 35mm camera using Tri-X film and an old studio flood light.

Silver gelatin print

16 x 12 inches

Printed by ROBIN BELL

With frame

£1,175



JANE ENGLAND

'Jasper', 1976, Skip, Ladbroke Grove

Shot on a 35mm camera using Tri-X film and daylight

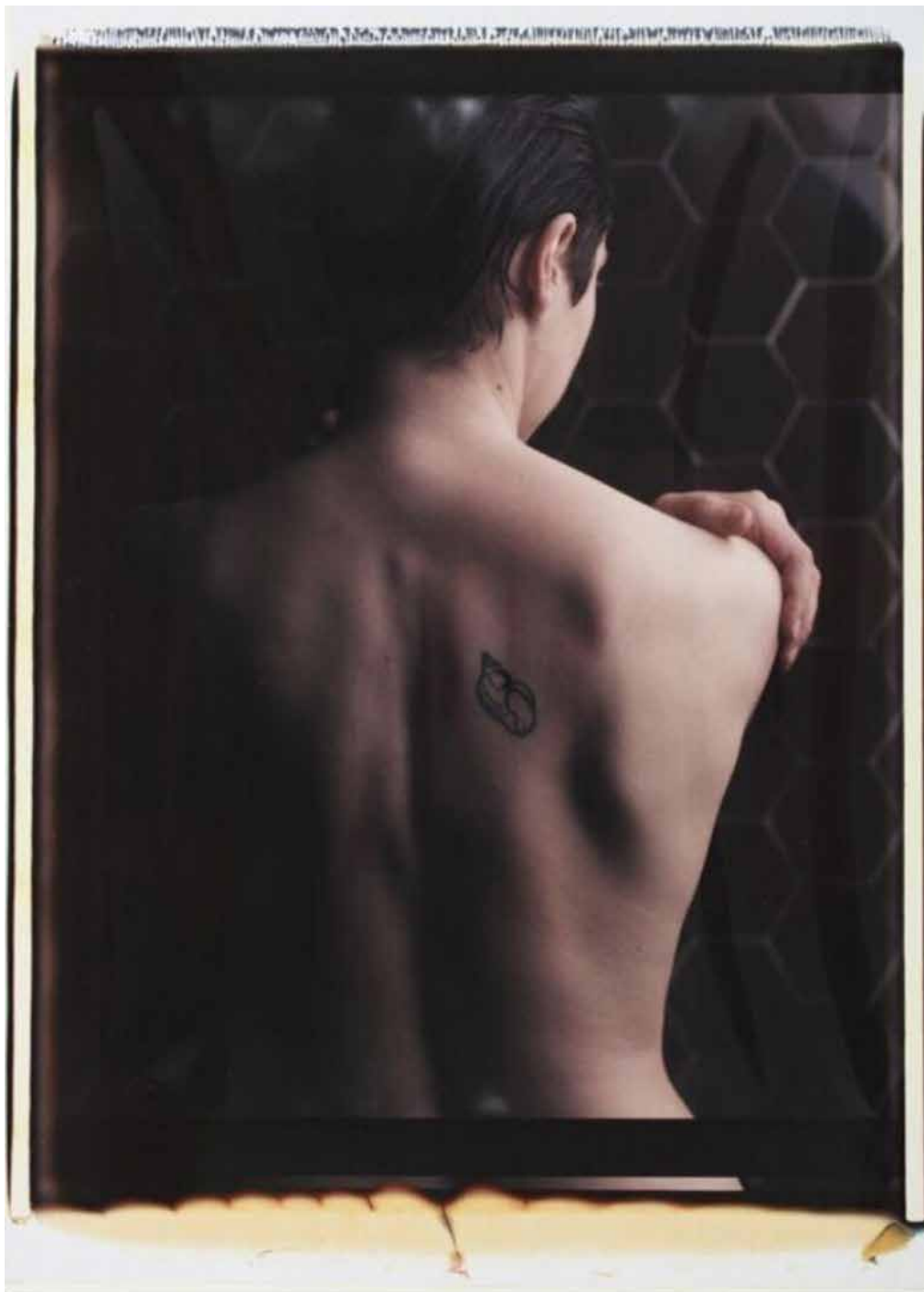
Silver gelatin print

16 x 12 inches

Printed by ROBIN BELL

With frame

£1,175



HANNAH COLLINS

'Untitled' (Shell tattoo), 1989

Victoria & Albert Museum,

Shot with Large Format Polaroid camera

34 x 22 inches

Large Format Polaroids listed by Hannah Collins were part of a series created during the 1989 exhibition "PHOTOGRAPHY NOW". The collection, which includes those above showcases photographs of people, objects and environments within the V&A, capturing the museum's collection and spaces.

Held in the Victoria and Albert Museum (V&A)'s Collection.

POA



SPENCER ROWELL

'Christian', 1989

Platinotype

Framed 6 x 6 inches

Hand-printed by photographer

Edition 1 / 3

With frame

£2,200



SPENCER ROWELL

'Marcus', 1991

From the series 'Androgyny'

Platinum Print

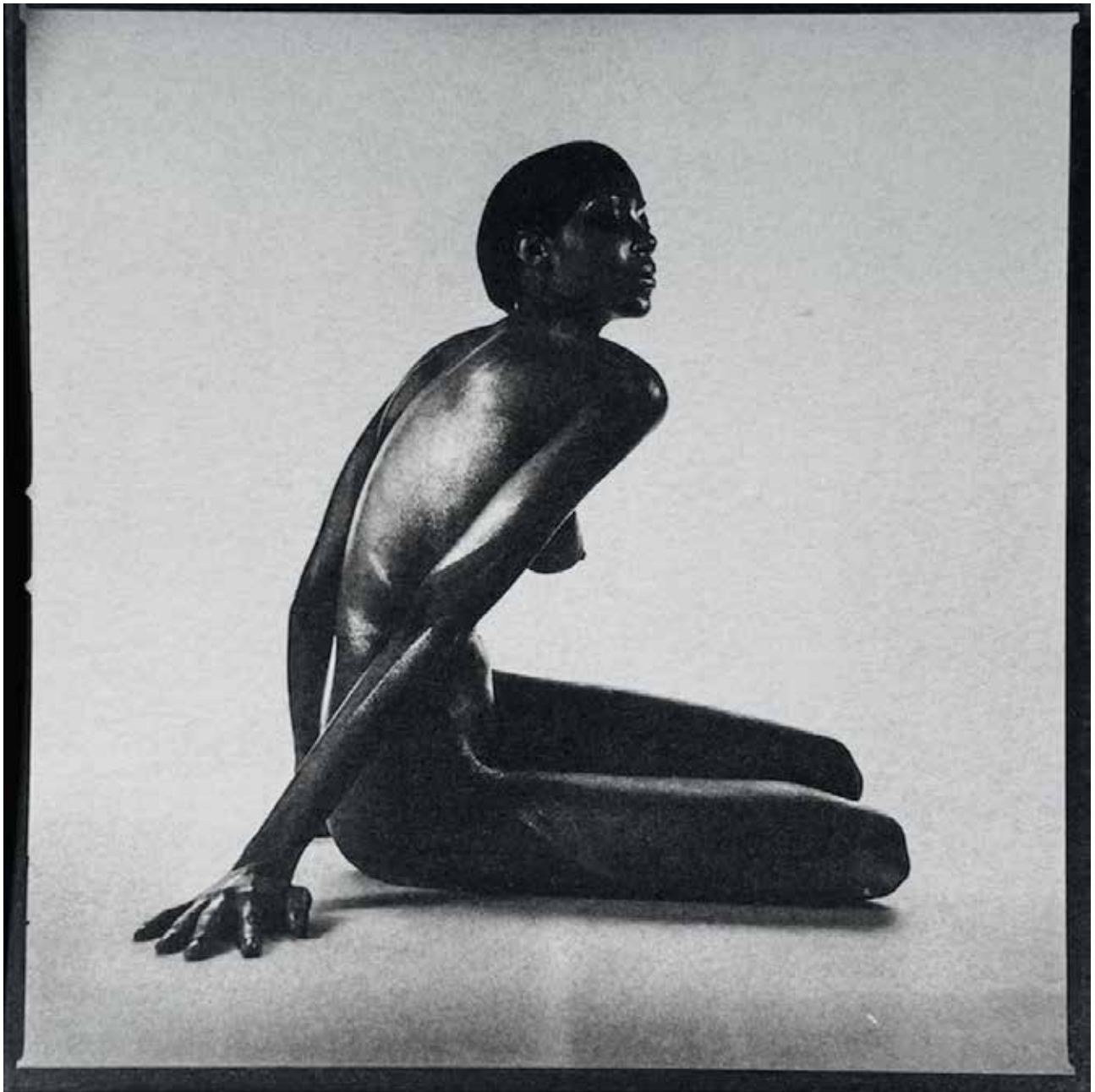
Hand-printed by photographer

Framed 6 x 6 inches

Edition 1 / 3

With frame

£2,200



SPENCER ROWELL

'Finella', 1991

Platinum Print

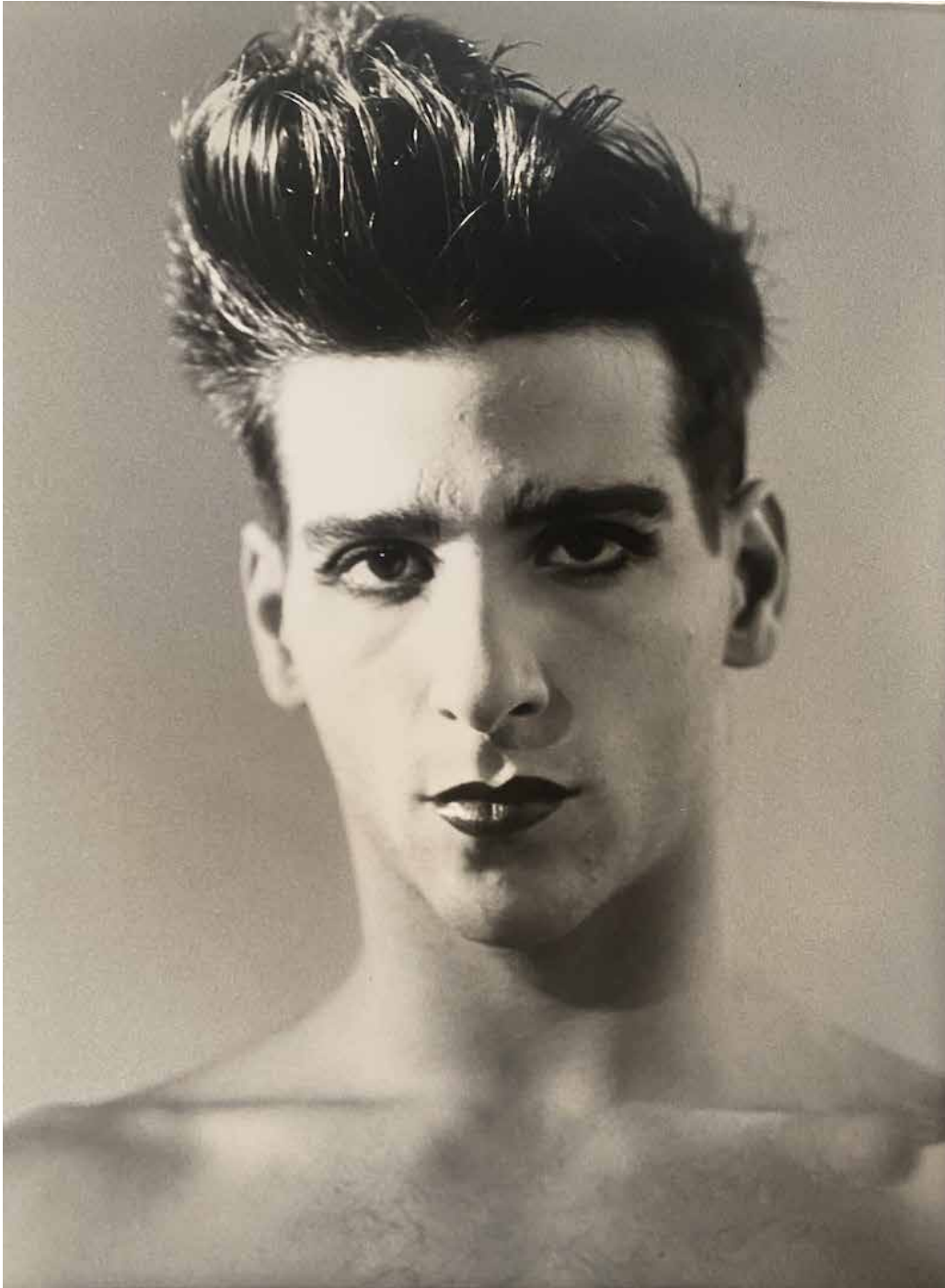
Hand-printed by photographer

Framed 6 x 6 inches

Edition 1 / 3

With frame

£2,200



STEPHAN LUPINO

'Untitled 1', New York ca. 1986

Silver gelatin fibre print

10 x 8 inches

Unframed

£1,000



STEVE MEISEL

'Christine', c. 1980

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£3,000



KEVIN CUMMINS

'Quentin Crisp', 1983

46 East 3rd St, NYC

Silver gelatin print, printed by author

16 x 12 inches

Print loan courtesy of ICONIC IMAGES GALLERY

With frame

£3,600



STEPHAN LUPINO

'Marry Martz', New York 1986

Silver gelatin fibre print

10 x 8 inches

Unframed

£1,000



PENTTI SAMMALLAHTI / CHRISTER STRÖMHOLM

'The Pale Lady', Barcelona, 1959

Stone print

24 x 18 inches

Unframed

£2,000



JAMES WEDGE

'Day & Night' Greta Scacchi, 1978

Shot in camera in one shot with mirror reflection

Makeup artist YVONNE GOLD

Original Artwork hand coloured b/w print mounted on board

13¼ x 12 inches

Unframed

£2,000



NAN GOLDIN

'Clemens at lunch at Café de Sade', ca. 1990's, Lacoste, France

Special BENEFIT EDITION for WHITECHAPEL ART GALLERY

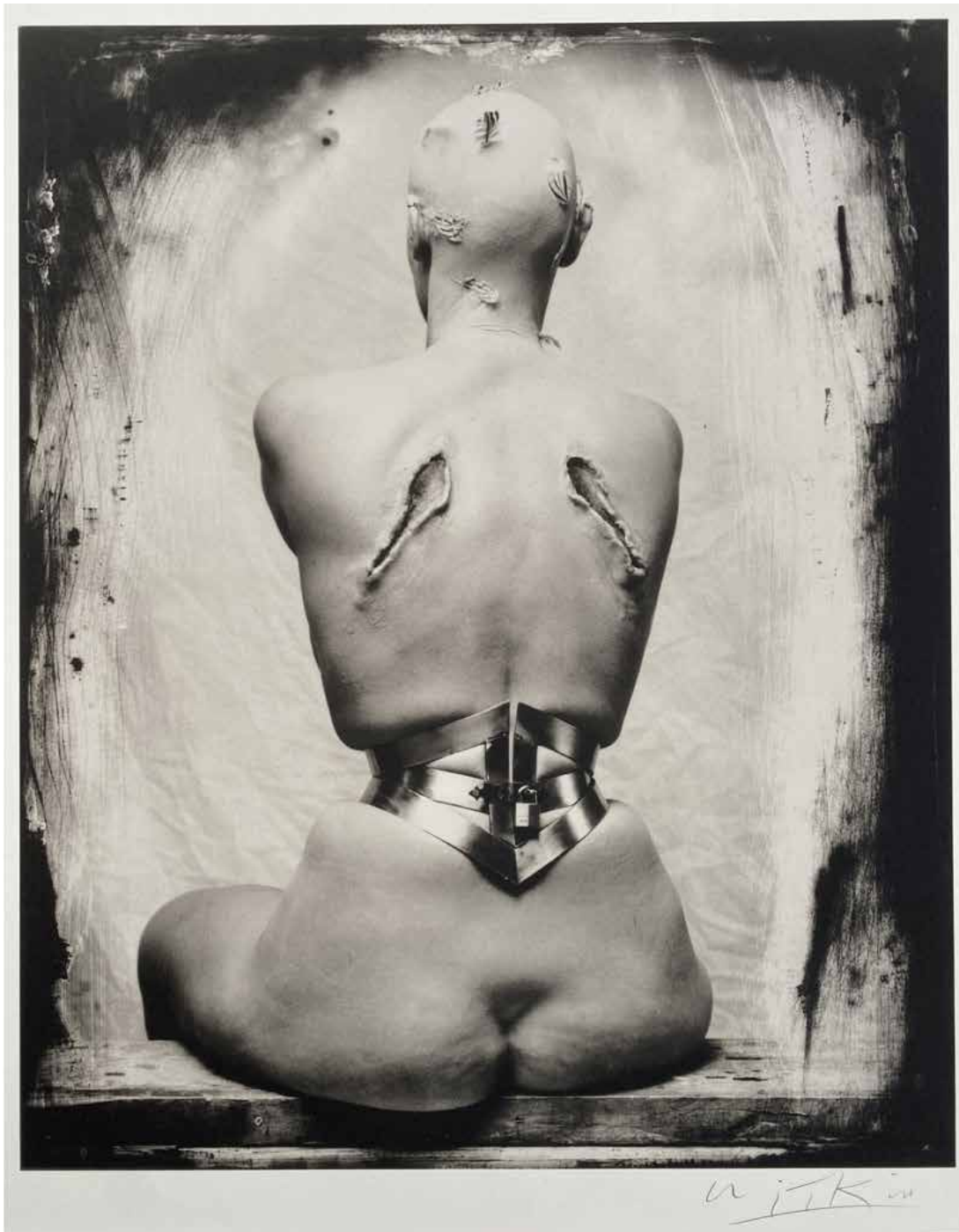
produced on occasion of Nan Goldin's Devil's Playground 26 January – 31 March 2002

Edition 62 / 500

Cibachrome

14 x 11 inches

NFS



JOEL PETER WITKIN

'Woman Once a Bird', c. 1980

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

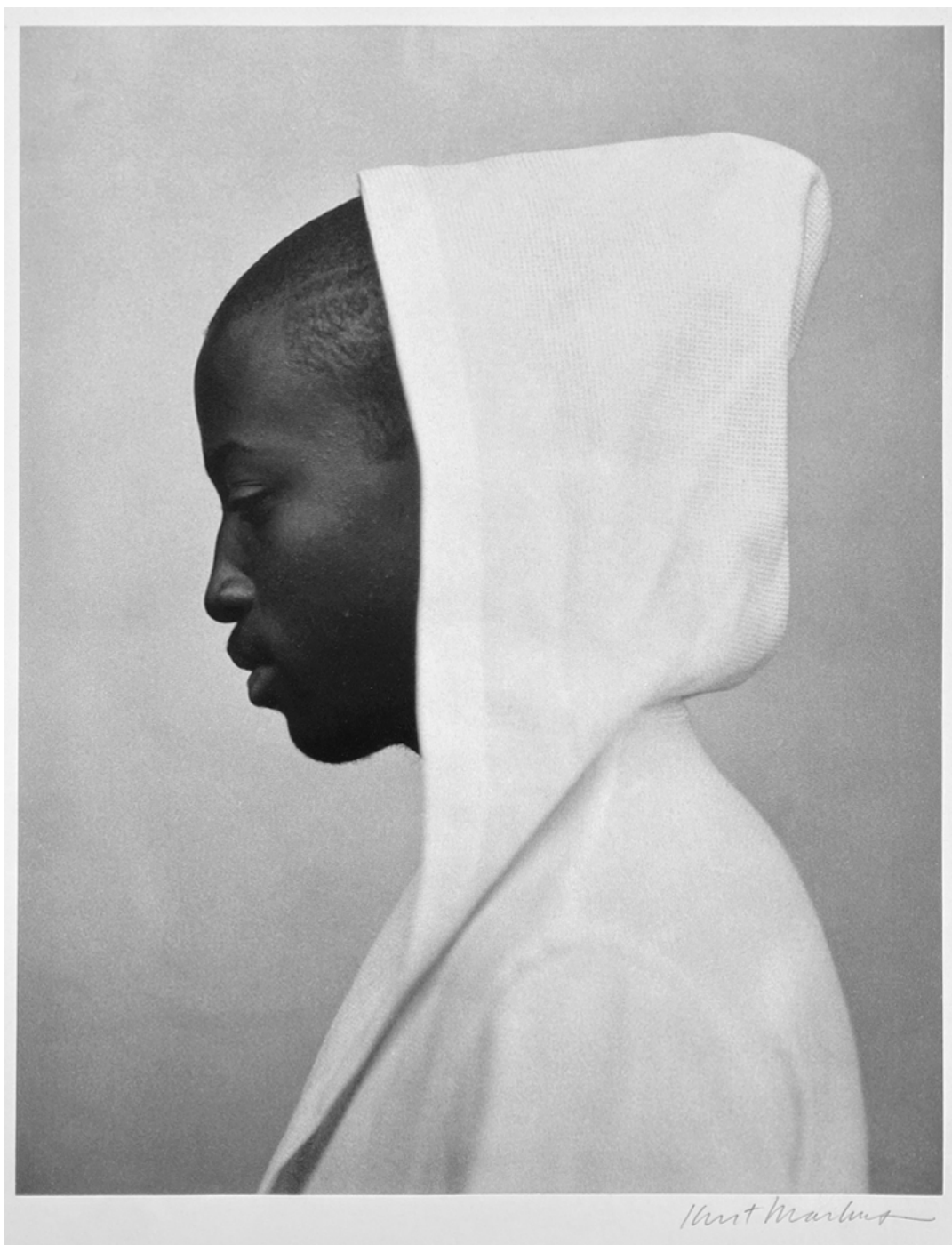
Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£4,000



KURT MARKUS

'Derrick Cage', Vicksburg, Mississippi, 1988

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£3,000



EVE ARNOLD

'Marilyn Monroe on set of 'The Misfits'', 1960

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£4,000



EVE ARNOLD

'Marilyn playing pool, Reno, Nevada', 1960

Photogravure

From a portfolio set Limited Edition

Print size 10 x 14 inches

Image size 7½ x 11 inches Initialled, dated, Limited edition

Numbered AP 2

POA



STEVE PYKE

'Derek Jarman', 1993

Bromide print, printed in 1993 by photographer

14¾ x 15 inches

Unframed

£1,500



SANDRA LOUSADA

'Lynn Chadwick, sculptor', Chapel Studio, 1959

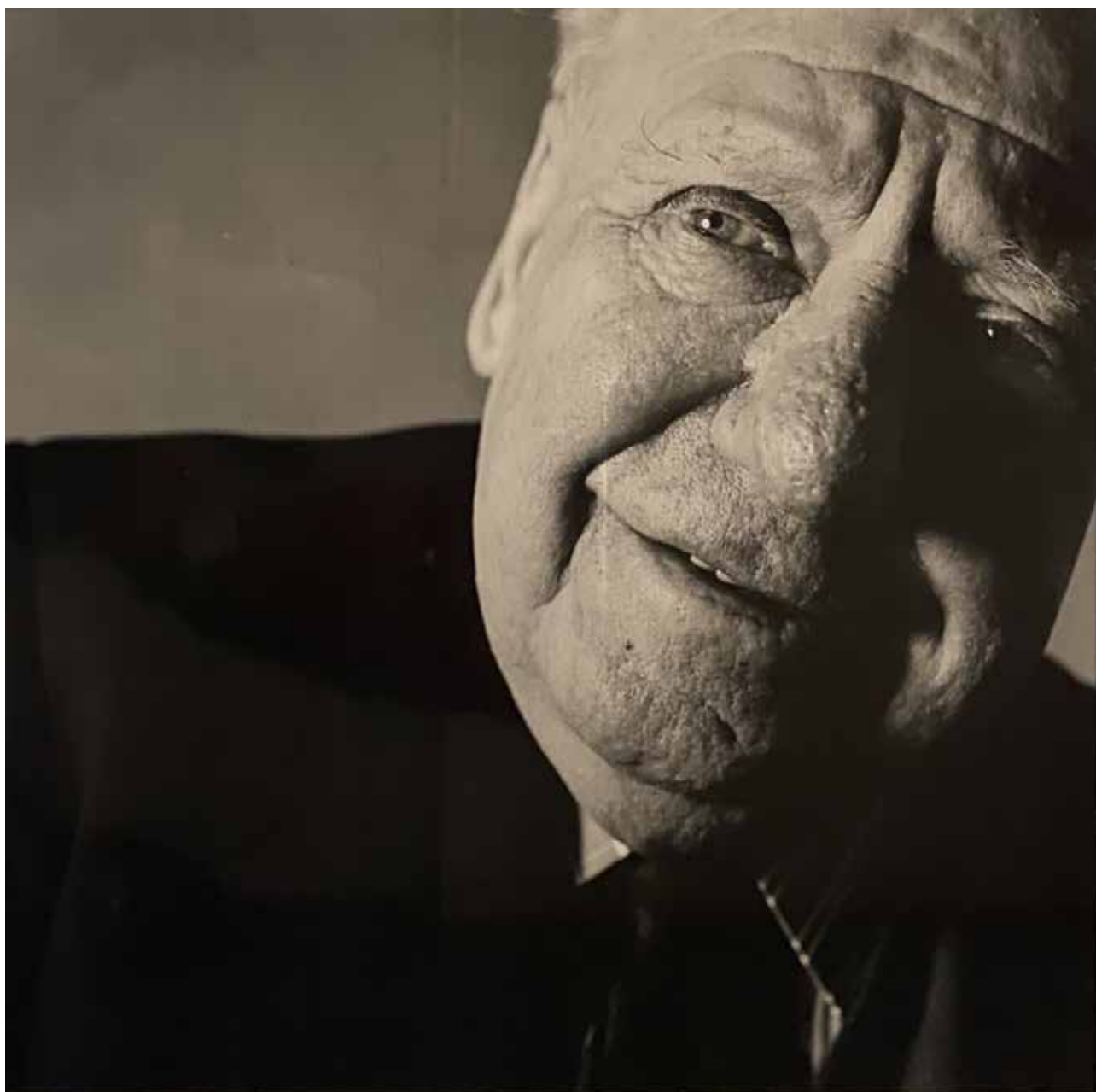
Silver gelatin print

Signed on front

20 x 16 inches

Unframed

POA



MICHAEL BIRT
'Bert Hardy', 1989
Silver gelatin print
Signed on front
14 x 12 inches
Unframed
£1,500



PETER KENNARD

John Major ('Mona Major'), 1992

Photomontage bromide print

8 x 7½ inches

Unframed

£380



JOHN CLARIDGE

'David Edmunds', 1986

Homage to Lith

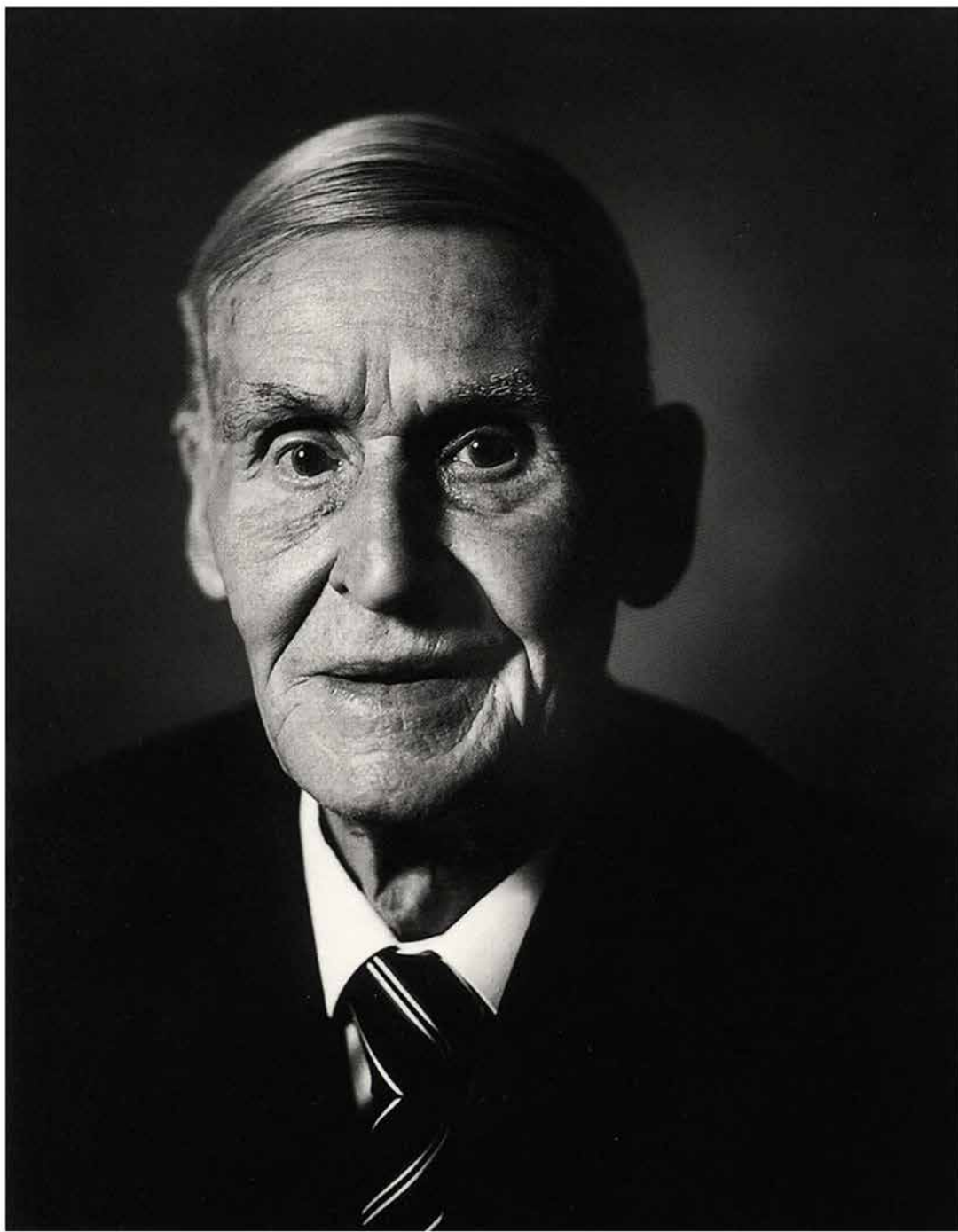
Giclee archival print

A4 / 6 x 5 inches

Edition not numbered

Unframed

£300



CRAIG EASTON

'Wilf Mannion', 1995

From series 'GENTLEMAN AND PLAYERS'

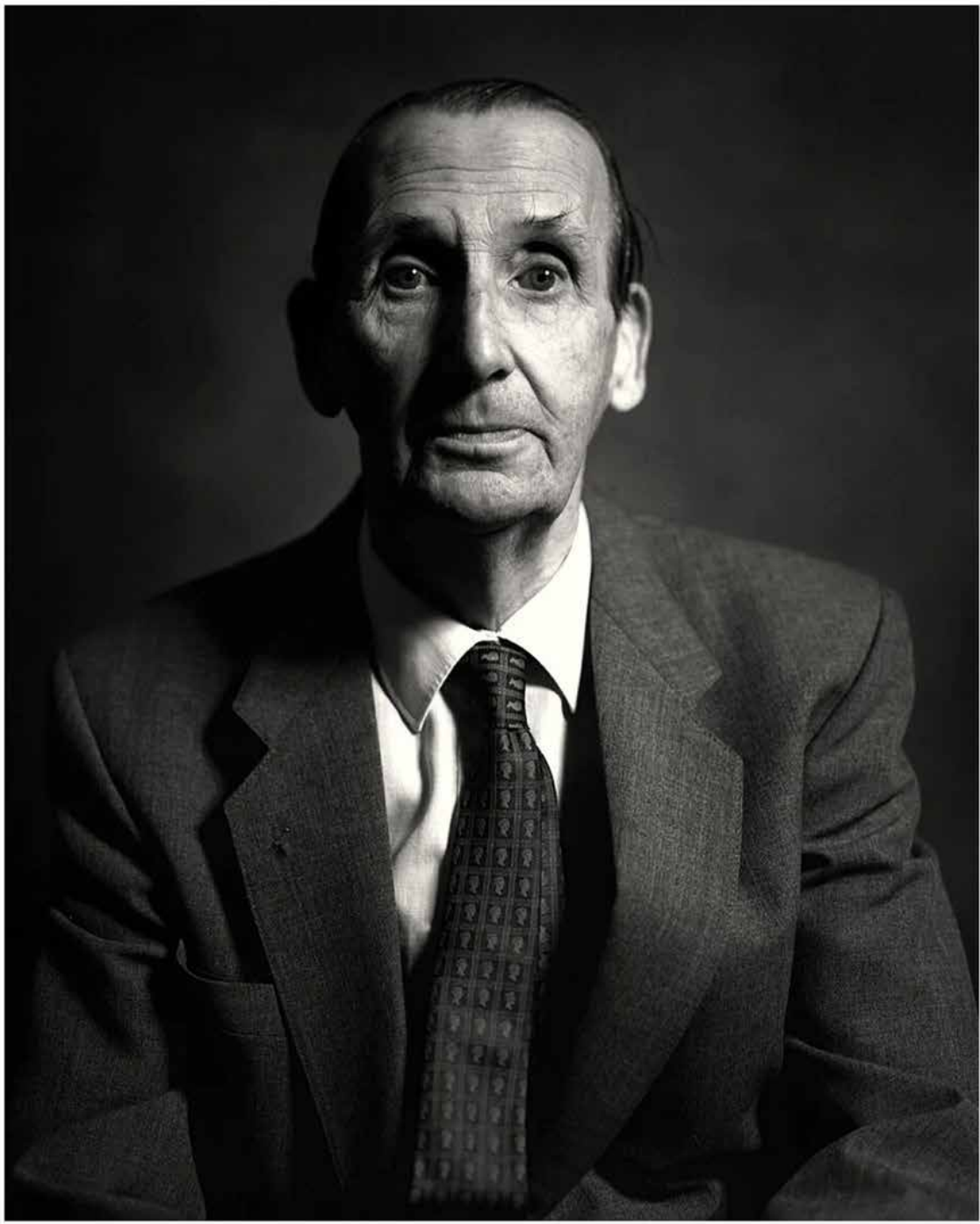
Shot on plate camera using type 55 polaroid

Printed from neg on Agfa Record Rapid

10 x 8 inches

With frame

£2,400



CRAIG EASTON

'Tommy Lawton', 1995

From series 'GENTLEMAN AND PLAYERS'

Shot on plate camera using type 55 polaroid film

Printed from neg on Agfa Record Rapid paper

10 x 8 inches

With frame

£2,400



SANDRA LOUSADA

'David Hockney', Royal College of Art, 1961

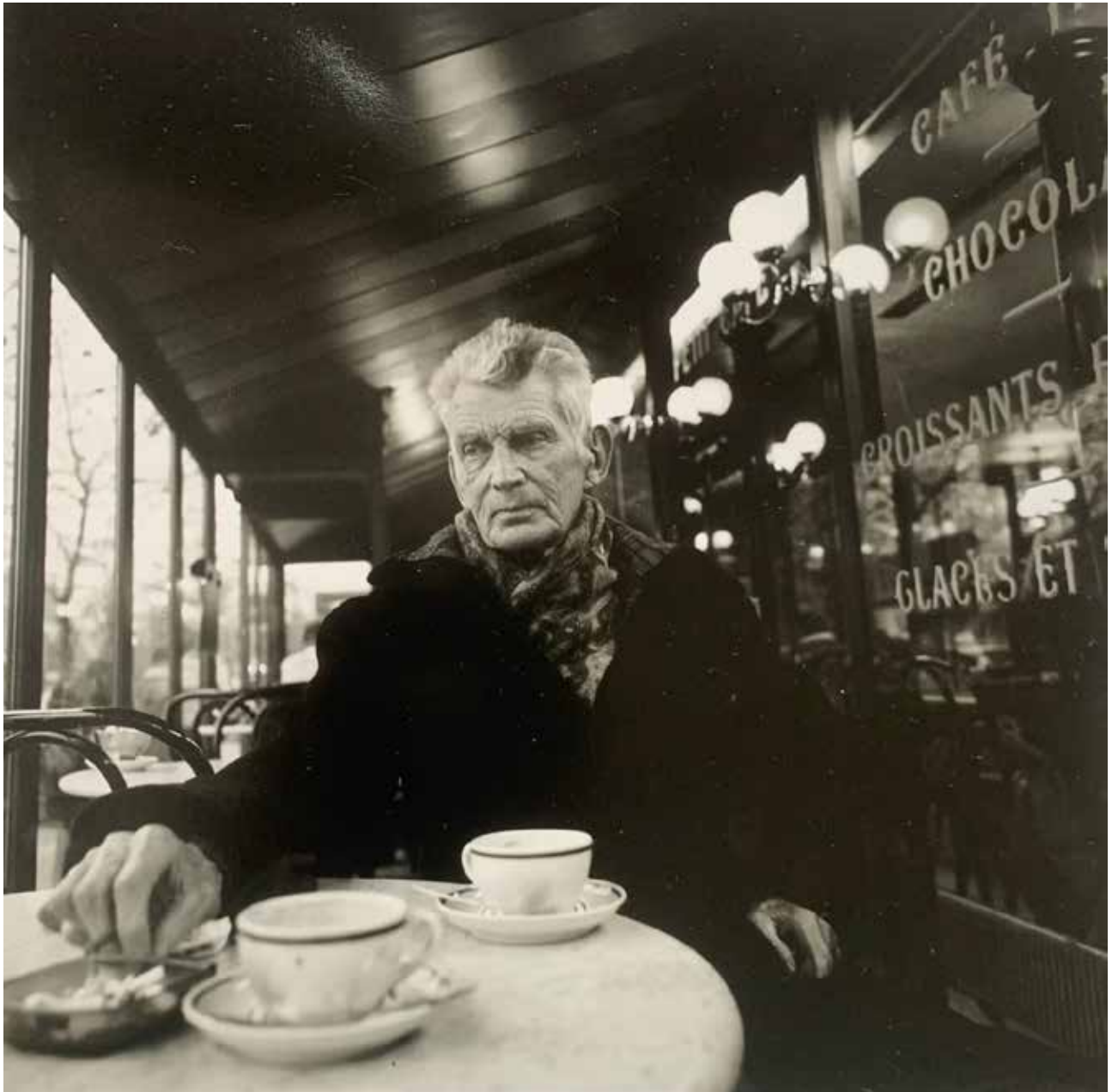
Silver gelatin print, mounted on board

Signed on front

13½ x 20 inches

Unframed

POA



JOHN MINIHAN

'Samuel Beckett', Montparnasse, Paris, 1985

Vintage silver gelatin

10 x 8 inches print

Image size 7 x 7 inches

With frame

£2,500



NEIL LIBBERT

'Francis Bacon', The French House Pub, Soho, 1984

Silver gelatin print by author, signed on front.

12 x 16 inches

Print loan courtesy of THE FRENCH HOUSE, Soho

NFS



PETER KENNARD

'Maggie Regina', 1990

Made as a response to Thatcher saying "We should return to Victorian Values"

Commisioned as cover of NEW STATESMAN, original in TATE COLLECTION

Two part photomontage

Edition 25/30

Silver gelatin on Ilford Fibre paper

Signed on front

23½ x 20½ inches

Unframed

£850



CRAIG EASTON

'Thatcher's children', 1992

Shot in Blackpool for the Independent

Silver gelatin print on Agfa Record Rapid paper

Original Press Print

Print size

16 x 12 inches

Image size

11½ x 7¾ inches

With frame

£2,400



DAVID BAILEY

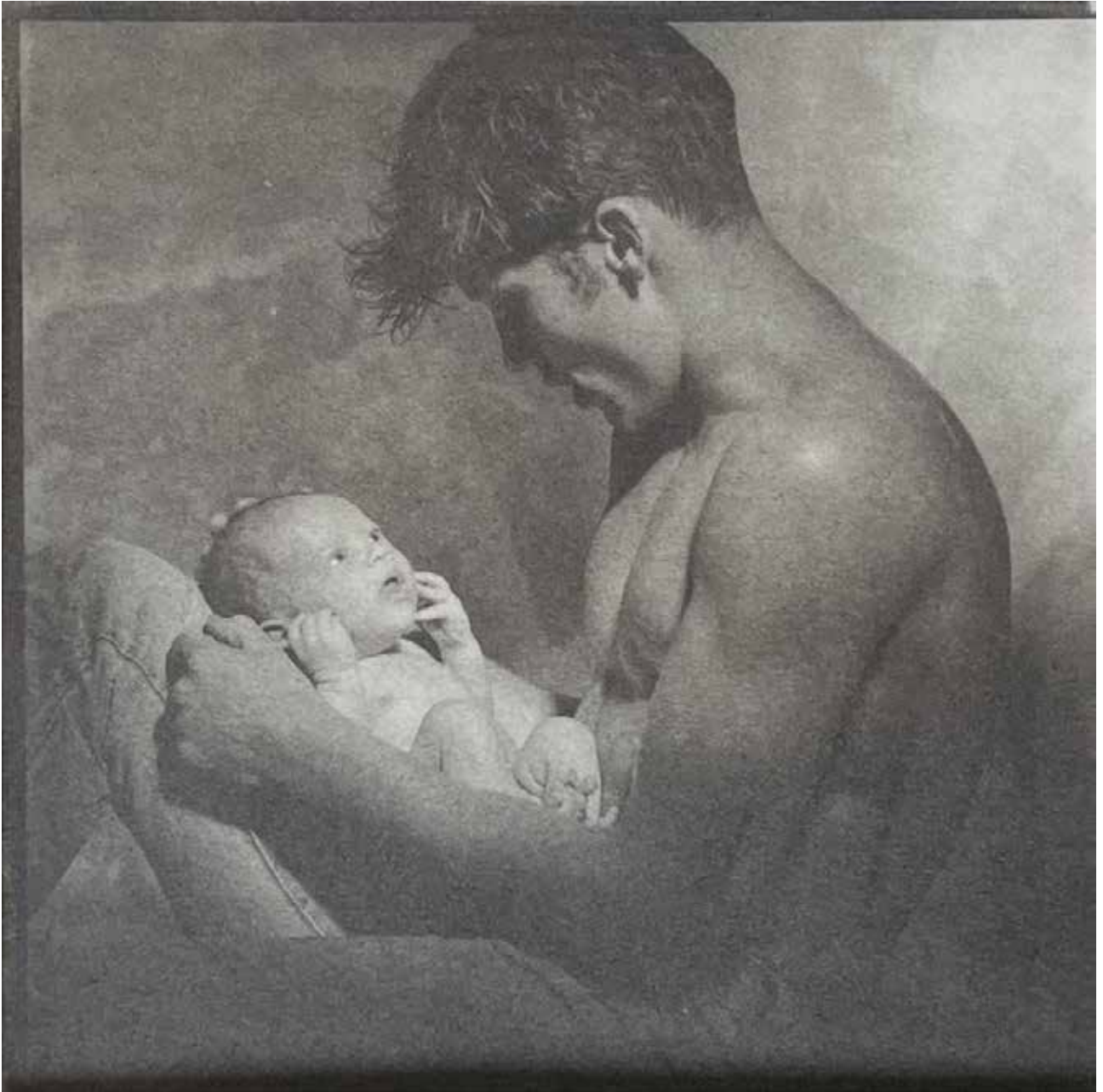
'Christine Keeler', 1969

Contact sheets

9½ x 8 inches

Print loan courtesy of JAMES BIRCH

NFS



SPENCER ROWELL

'Adam Perry with Stelios Havatzios', 1986

40th Anniversary Edition

Platinotype

Framed 6 x 6 inches

Hand-printed by photographer

Edition 1 / 10

With frame

£3,200



BARRY LEWIS

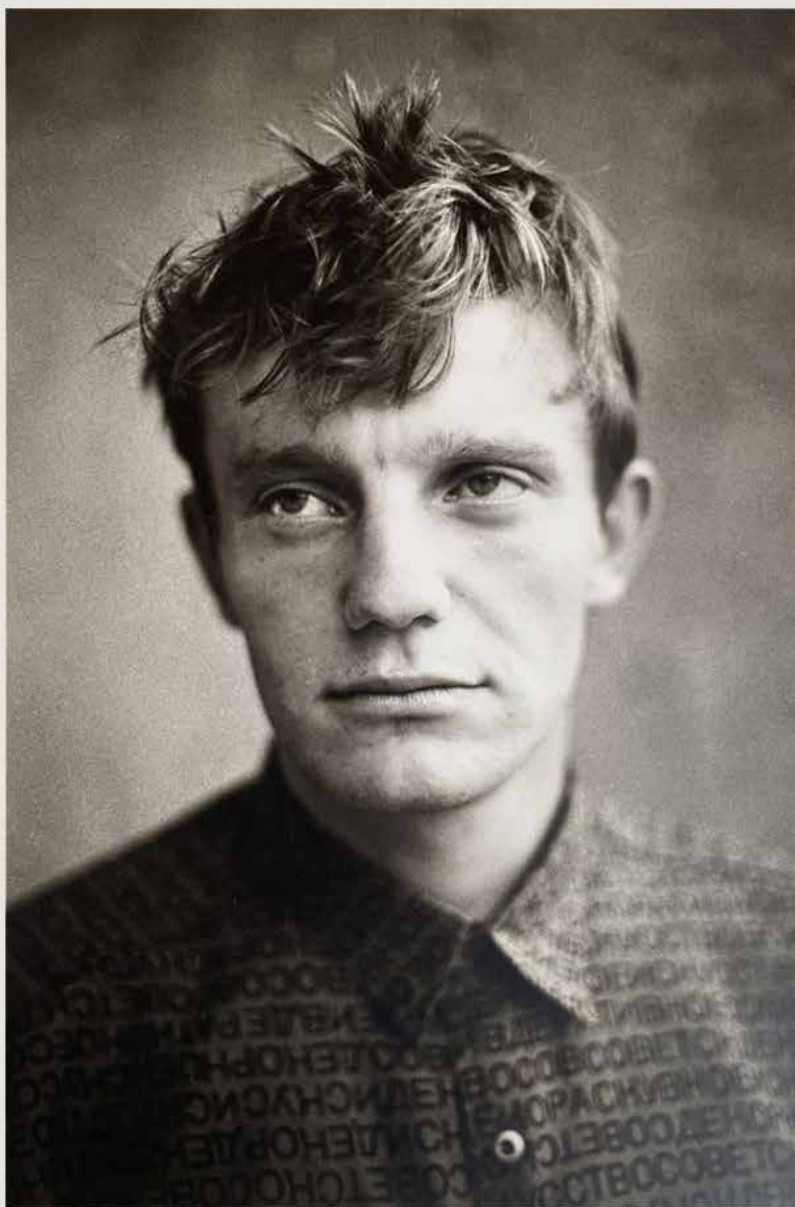
'Parliament Hill, Hampstead Heath', 1975

Tri X film, print made by photographer

Pphotolithography paper

10 x 7 inches

NFS



STEPHAN LUPINO

'Untitled 2', New York ca. 1986

Silver gelatin print on Kentmere paper

20 x 16 inches

Unframed

£1,200



SEBASTIÃO SALGADO

'First Communion in Juazeiro de Norte', Brazil, 1981

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£4,000



JOHN CLARIDGE

'Marie Tracey', Soho, 1960's

Model & modernist muse to Sir Jacob Epstein

Commission for Nova magazine, shot on Nikon 35mm with Tri X film

Giclee archival print:

A3+

19 x 13 inches

Edition 2 / 12

NFS



SANDRA LOUSADA

'Velvet' Model: Erica de Leeuw, Vogue, 1962

Original Silver gelatin print by photographer

Signed on verso

15 x 12 inches

Unframed

POA



SANDRA LOUSADA

'Seven Ages of 'Man's View of Women', 1962

Celia Hammond (model), Queen Magazine,

Original silver gelatin print by photographer

Signed on the verso

15 x 12 inches

Unframed

POA



TERRY O'NEILL

'Brigitte Bardot', On the set of 'The Legend of Frenchie King', Spain, 1971

Silver gelatin print

16 x 12 inches

Print loan courtesy of ICONIC IMAGES

NFS



PETER LAVERY

'Sarah Jane Jolly, Peter Jolly's Circus', Caersws, Wales, 1995

From 'Circus Work 1968 – 2018'

Platinum prints by 31 STUDIO on handmade paper

8½ x 12 inches

NFS



PETER LAVERY

'Elaine Courtney, Courtney Brothers American Style Circus', Ireland, 1995

From 'Circus Work 1968 – 2018'

Platinum prints by 31 STUDIO on handmade paper

8½ x 12 inches

NFS



MARY ELLEN MARK

'Ram Prakash Singh and his elephant, Shyama: Great Golden Circus', Ahmedabad, India, 1989

24 Platinum-Palladium Prints from the Tibet House Portfolio, 1989

Assembled by RICHARD GERE and BILL BORDEN.

Each signed or initialed in pencil, or with the blindstamp of the photographer's name, and editioned in pencil

12½ x 10 inches

Edition 10 / 100

Unframed

£4,000



JOHN CLARIDGE

'Françoise Gilot', Rossetti Studios, Chelsea, 1967

Commission for Nova magazine

Shot on 35 mm

Giclee archival print

A3+ 19 x 13 inches

Edition 2 / 12

Unframed

£600



JOHN CLARIDGE

'Girl in Veil', Soho 1986

Shot in studio with Mamiya

6 x 7 on Fujifilm 6 x 7 colour, transferred to 4 x 5 black and white neg then transferred to another type of copy-film, then solarized (Sabatier effect)

Final silver gelatin print by STEVE WALSH

24 x 20 inches

Unframed

£1,500



SPENCER ROWELL

'Cuban Lady', 1994

Homage to Tretchikoff

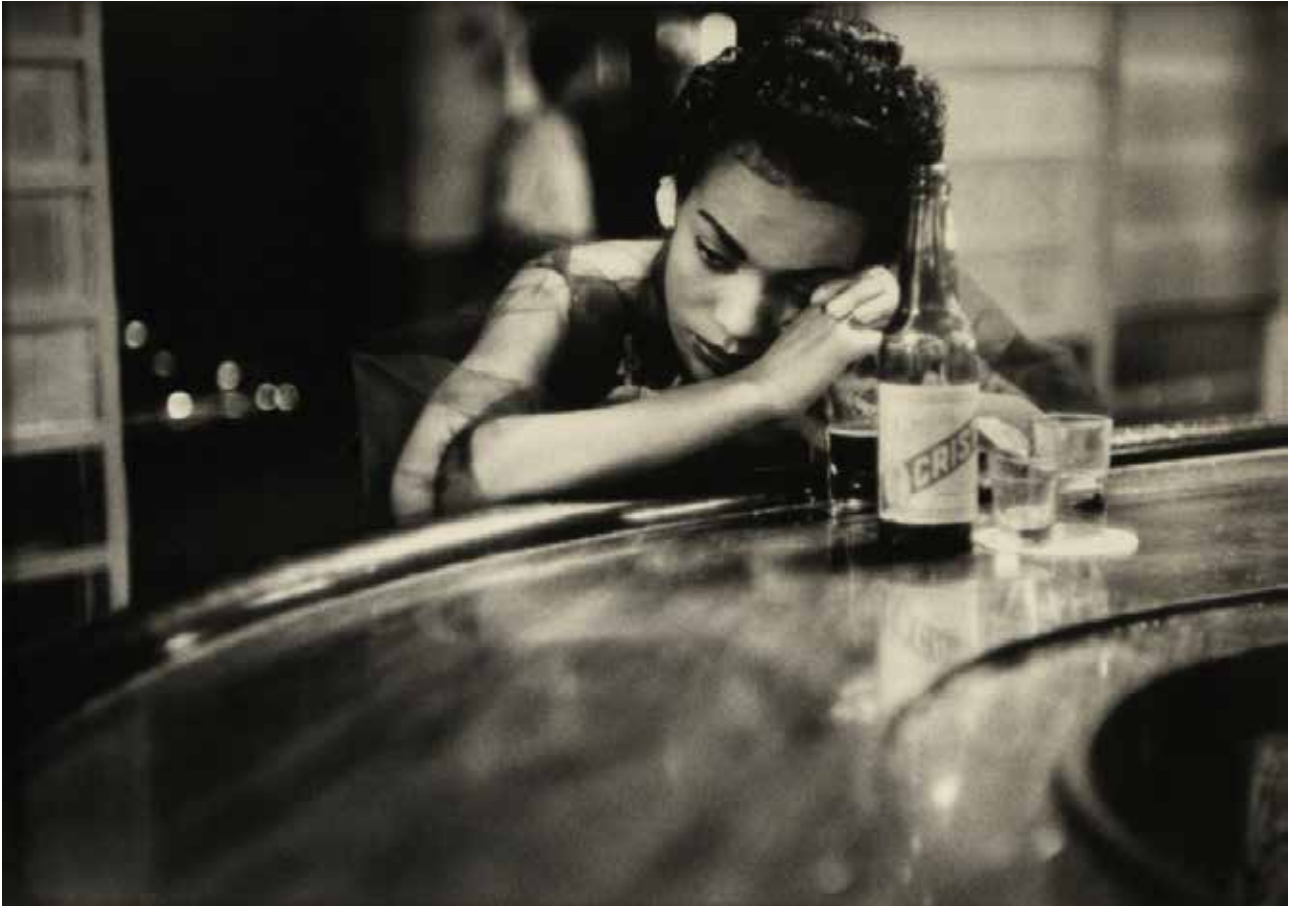
Mixed Media

15½ x 15½ inches

Mounted on aluminum

With frame

£1,800



EVE ARNOLD
'Bar girl, Havana'
Silver Gelatin print
Signed
12 x 16 inches print
20 x 16 inches framed
With frame
£4,000



BARRY LEWIS

'Street portrait', 1983

Santiago de Cuba

Kodachrome 64 film

Cibachrome print

15 x 10 inches

NFS



MICHAEL ORMEROD

'Child with Mask', Hillrose, Colorado, 1989

10 x 12 inches

C-type print

Unframed

£1,500



MICHAEL ORMEROD

'Bubblegum', Hillrose, Colorado, 1989

10 x 12 inches

C-type print

Unframed

£1,500

GALLERY 46

‘RETURN TO WONDERLAND’

GLOSSARY OF TERMS

Agfa Record Rapid was a silver chlorobromide paper, combining properties of both silver chloride and silver bromide grains. Known for producing characteristic warm-black to olive-brown image tones, making it popular for portrait and artistic darkroom printing. Typically manufactured on a high-quality baryta (barium sulphate) fibre-base layer, the paper was widely used by traditional analogue printers for decades before production ended around 2003.

Bromide print is a silver chlorobromide, combining properties of both silver chloride and silver bromide grains. Known for producing characteristic warm-black to olive-brown image tones, making it popular for portrait and artistic darkroom printing. Typically manufactured on a high-quality baryta (barium sulphate) fibre-base layer.

C-type print is chemically created light-on-paper photography from a colour negative and chemically processed being distinct from standard inkjet printing.

Cibachrome print (later renamed **Ilfochrome**) is a positive-to-positive photographic colour print made directly from a colour transparency (slide) film using a silver dye-bleach process.

Contact sheet is a single page showing small thumbnail previews of every image taken during a photo shoot or on a roll of film.

Copy film (or **high-contrast copy film/duplicating film**) is a specialized photographic stock designed to reproduce documents, text, line drawings, or other film reels with extreme clarity and high contrast.

Fibre based Silver Gelatine print: see Agfa Record Rapid

Gandolfi 10x8 plate camera a hand-built, traditional large-format wooden field camera made by the legendary British family-run firm Gandolfi in London. The camera uses 10x8 inch film to create extremely high quality images with high acutance.

Gold toning is a chemical post-processing method in traditional black-and-white photography where microscopic particles of metallic silver in a developed print are partially replaced or bonded with gold using a gold chloride solution.

Large format Polaroid refers to rare, oversized instant film and specialized or large-format studio cameras that produce massive, high-detail physical photographs instead of standard small snapshots.

Lenticular is a technology using tiny ridges to create 3D effects or images that flip and change as you move them.

Lith print is an alternative darkroom printing technique that produces distinctive black-and-white images with soft, warm highlights and gritty, high-contrast shadows. Standard black-and-white photographic paper is exposed in an enlarger for much longer than normal (usually two to three stops over). The paper is developed in a specialized, highly diluted lithographic developer rather than a standard paper developer. Development starts very slowly and then speeds up rapidly in the darker areas in an autocatalytic reaction where dark tones accelerate their own growth. The photographer must watch the print carefully under a safelight and pull (“snatch”) it out of the developer by hand just as the shadows reach the desired density, before they block up entirely.

Photogravure is an intaglio printing process that uses photographic methods to etch an image onto a metal plate, producing high-quality continuous-tone photographic prints. (“Intaglio” means the ink sits in recessed grooves carved into the plate.)

Photomontage unlike a general mixed-media collage, a traditional photomontage uses exclusively photographic images (or parts of photos) to build a new visual narrative. Unlike a general mixed-media collage, a traditional photomontage uses exclusively photographic images (or parts of photos) to build a new visual narrative. Artists often use the jarring juxtaposition of different images to express political dissent, convey surrealist ideas, or tell a completely new conceptual story.

Platinum/Palladium prints are a rare, handmade fine-art photograph produced using a traditional contact-printing process sensitive to ultraviolet light rather than standard silver gelatine. An artist hand-coats a sheet of 100% cotton rag paper with a liquid mixture of ferric oxalate and light-sensitive platinum and/or palladium metal salts.

Solarisation is an image-reversal effect. It happens when photographic film or paper is briefly exposed to light while it is being developed. This turns light areas dark and dark areas light, creating an unusual half-negative, half-positive look.

Stone print refers to a stone lithograph, which is a planographic print made using a flat slab of limestone rather than a photographic negative-based darkroom print.

Polaroid Type 55 is a discontinued 4x5-inch black-and-white peel-apart instant film that simultaneously produced an immediate positive paper print and a high-resolution, professional-grade film negative.

WITH THANKS

We would like to thank the following for their invaluable help for this exhibition

Zelda Cheatle for the kind loan of her extensive archives that helped make this show so special.

Deeply indebted to **David George** for his ideas, sense of humour, hard work and encouragement in helping to make this happen.

With thanks to the **Photograph Arts & PhotoMonth** team especially **Lea Rebollo**, **Bella Benson** and **Alan Duff** for their hard work and continued support for the cause.

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Barry Lewis for loan of a cibachrome portrait and lith print.

Mike Berkofsky's daughters who gave their blessing to show his restored Hendrix portrait.

Hannah Collins for letting us show her giant portrait polaroids from the V&A.

Iconic Images Gallery and **Carrie Kania** for loan of Terry O'Neill's Brigitte Bardot and the Kevin Cummins Quentin Crisp portraits.

Robert Davidson for loan of his vintage Zappa silver gelatin printed by Mike Berkofsky

Chalkie Davies for supplying a silver gelatin print of his David Byrne portrait

Craig Easton for loaning his Type 55 Footballers and Thatcher's children portraits.

Jane England for loaning portraits of Jordan & Jasper printed by Robin Bell.

Jack English for allowing us to show his Ginger Baker portrait from my archives.

Ed Fromson, Brian Griffin's son in law for permission to show Brian's portraits of Brian May & Harry Dean Stanton from my archives.

Peter Kennard for loaning us Maggie Regina & Mona Major photomontages.

Westwood Gallery NYC for giving their blessing to show Roy Schatt's 1954 portrait of James Dean.

Spencer Rowell for loan of 4 platinum prints including his 40th Anniversary print of Adam Perry with Stelios Havatzios.

Rob Fawcett for kindly loaning Spencer Rowell's mixed media Cuban Lady.

Sue Andrews for loan of Nan Goldin's cibachrome portrait of Clemens.

Stephan Lupino for permission to show 3 of his silver gelatin NYC portraits from my archives.

James Wedge for allowing me to exhibit a hand coloured portrait of Greta Scacchi from my archives I commissioned from him in 1978.

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Peter Lavery for his Circus Work platinum prints, Australian ringer and Brazilian fisherman.

John & Deidre Minihan for the loan of a vintage portrait print of Samuel Beckett.

GALLERY 46

‘RETURN TO WONDERLAND’

Photographic exhibition of 70+ works bringing together some of the finest portrait work made in camera and in the darkroom over a 50-year period, showcasing the artistry of 40+ photographers working with film including **Eve Arnold, David Bailey, Nan Goldin, Angus McBean, Steven Meisel, Terry O’Neill, Sebastião Salgado and Andy Warhol.**

From the collections of David Edmunds and Zelda Cheatle and more.

Photographic exhibition bringing together some of the finest portrait work made in camera and in the darkroom over a 50-year period, showcasing the artistry of 40+ photographers working with film. Exhibiting at GALLERY46 over 2 floors and 6 rooms, 70+ extraordinary and evocative portraits and iconic images from some of the biggest names in photography using the analogue camera;

There is a particular kind of suspense that belongs to analogue photography. It begins before the shutter is released and ends, sometimes days later, in the darkroom, or, more prosaically, when a strip of film is finally developed and held up to the light. In between lies the unknown. The photograph has been taken, but it has not yet quite happened.

‘RETURN TO WONDERLAND’ at GALLERY46, is an exhibition devoted to that interval of uncertainty, and to the extraordinary images that emerged from it. Bringing together more than seventy works by over forty photographers, the show extends the story begun with ‘WONDERLAND’, looking back across nearly half a century of photographic practice, from 1955 to 1999, when the analogue image still held its particular alchemy.

The dates are significant. They describe not merely a period but a way of seeing, these were decades in which photography moved through an extraordinary succession of technologies and formats: from the traditions of plate photography to roll film, 35mm, Polaroid and increasingly sophisticated colour processes. The apparatus changed; the appetite for pictures did not. Eventually, of course, the digital image arrived and altered the terms of the bargain. The camera became, in many respects, less a device for making photographs than a device for making photographs immediately.

But RETURN TO WONDERLAND belongs to the period before immediacy became the expectation, the analogue photograph asks something of its maker. A deci-

sive moment can be missed. A gesture may be gone before the shutter opens. Even when everything appears right through the viewfinder, the photographer cannot entirely know what has been secured until later. That small act of faith is everywhere in this exhibition.

Their subjects range across the worlds of music, fashion, portraiture, performance, popular culture and everyday life. Some images are intimate; others theatrical. Some seem to announce themselves immediately, while others reveal their peculiarities only after a second or third look. Together they form a portrait of photography itself: restless, curious, occasionally mischievous, and endlessly capable of making the familiar strange.

Such photographs remind us that the history of photography is not simply a history of equipment. It is a history of attention. The camera may have become faster, smaller, sharper and more intelligent, but none of these developments can decide what is worth looking at. That remains the photographer’s task. The great analogue photographs are therefore not merely relics of a vanished technology. They are records of decisions: where someone stood, what they noticed, what they waited for and what they believed was worth preserving.

There is also something wonderfully physical about the photographs in RETURN TO WONDERLAND. They carry the traces of a process in which the photographer was never entirely removed from the making of the picture. The image was not summoned instantly into existence, it was coaxed out.

To look at these photographs now, in an era in which millions of images can be made and discarded in the time it takes to walk across a room, is to encounter a different economy of looking. Analogue photography imposed limits, and limits can be productive, they encouraged patience, instinct and commitment, they made the photographer consider the frame before making it.

Perhaps this is why the images gathered at GALLERY46 feel less like illustrations of a bygone era than invitations to slow down. RETURN TO WONDERLAND is, in this sense, a celebration of the photograph before the photograph became ubiquitous. It is a journey through five decades of visual culture, but also a reminder of the peculiar thrill of not knowing exactly what you have made until after the fact. The wonder was never simply in the camera. It was in looking. And then, despite everything, pressing the shutter:

‘RETURN TO WONDERLAND’

Eve Arnold
David Bailey
Mike Berkofsky
Michael Birt
John Claridge
William Claxton
Hannah Collins
Kevin Cummins
Robert Davidson
Chalkie Davies
Craig Easton
Jane England
Jack English
Nan Goldin
Brian Griffin
David Hiscock
Tom Hunter
Peter Kennard
Peter Lavery
Barry Lewis
Neil Libbert
O. Winston Link
Sandra Lousada
Stephan Lupino
Matt Mahurin
Mary Ellen Mark
Kurt Markus
Angus McBean
Steven Meisel
Duane Michals
John Minihan
Perry Ogden
Terry O'Neill
Michael Ormerod
Steve Pyke
Spencer Rowell
Schatt Roy
Pentti Sammallahti
Derrick Santini
Sebastião Salgado
Javier Silva-Meinell
Christer Strömholm
Amelia Troubridge
Andy Warhol
Lawrence Watson
James Wedge
Joel-Peter Witkin

and featuring

Francis Bacon
Chet Baker
Ginger Baker
Brigitte Bardot
Samuel Beckett
David Byrne
Derrick Cage
Lynn Chadwick
Hannah Collins
Quentin Crisp
James Dean
François Gillot
Mick Jagger and Charlie Watts
Derek Jarman
Jordan
Hunter S. Thompson
Celia Hammond
Bert Hardy
Jimi Hendrix
David Hockney
Christine Keeler
Erica de Leeuw
John Major
Brian May
Shane MacGowan
Marilyn Monroe
Morrissey
Maureen Paley
Greta Scacchi
Margaret Thatcher
Harry Dean Stanton
Frank Zappa