

GALERIE KARSTEN GREVE



HERBERT LIST *ITALIA*

Press kit

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Herbert List, *Autoportrait in a Mirror, Italy*, 1955, Gelatin silver printing, Vintage, 18 x 24 cm / 7 1/8 x 9 1/2 in
© Herbert List Estate, Hamburg, Germany

Biography

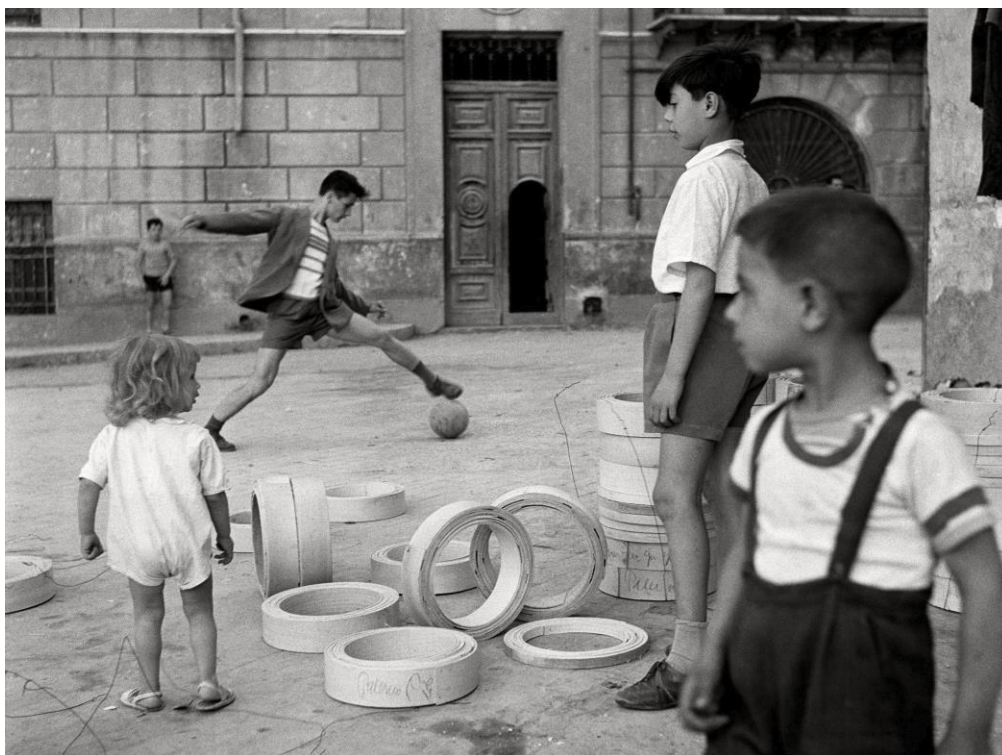
Born in 1903 to a bourgeois family in Hamburg, Herbert List's teenage years were shaped by the fiasco of 1918, and his adulthood by Hitler's assumption of power in 1933. Even though he was not politically active, the rise of the Third Reich stifled his daily life. Jews and homosexuals were the first targets of the regime, forcing the artist to consider himself its enemy and flee his country in 1936. His parents' coffee trade enabled him to travel through Brazil, Mexico, El Salvador, Costa Rica and the United States, where he learned languages and opened himself to new cultures. Between the two wars, Herbert List immersed himself in the cosmopolitan culture of 1920s Germany, where Bauhaus, expressionism and Max Reinhardt's theatre coexisted. In 1930, he met Andreas Feininger, Bauhaus master, who introduced him to the art of photography and gave him his very first piece of technical advice. He suggested him to use a Rolleiflex camera, the film of which allowed for only 12 exposures, which would make him concentrate on composition rather than on swiftness of execution. In 1937, List divided his time between Paris and London, where he met Jean Cocteau and the photographer George Hoyningen Huene respectively. He tried his hand at fashion photography and had his photographs published in Harper's Bazaar and Vogue, without great enthusiasm. He preferred to focus on what he would call "Fotografia Metafisica", composing impeccably constructed still lifes, reminiscent of the work of Man Ray, Max Ernst and Giorgio de Chirico. During his career, he also took many portraits, including those of Giorgio Morandi, Pier Paolo Pasolini and Marino Marini. From 1962, Herbert List set photography aside and dedicated himself to his collection of drawings of Italian Masters. He died in Munich on April 4, 1975. His works grace many collections, including those of the Museum Ludwig in Cologne, the Museum of Fine Arts in Boston, the Metropolitan Museum of Art in New York, the Kunsthau Zürich and the Musée Picasso in Paris. Herbert List has been the focus of many exhibitions, including at the Museum für Kunst und Gewerbe Hamburg and the Kunsthalle Nürnberg in 1976, the Musée d'Art Moderne de Paris in 1983 and the Musée de l'Élysée in Lausanne in 1996.

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“Whoever has anything approximating to a sixth sense knows that photography, for all its technicalities, harbors a profound magic. This magic extends into the darkroom with its dim red and yellow lamps, the operator’s hands fluttering like a magician’s as he burns in or holds back parts of an enlargement, and the magic moments as the first outlines appear in the developing bath – as if a veil were being drawn – finally to become a picture.”

Herbert List, *Photography as a Means of Artistic Expression*, 1943

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Herbert List, *Boys Playing Soccer, Palermo, Italy*, 1950, Gelatin silver printing, Vintage, 23 x 29,5 cm / 9 x 11 5/8 in
© Herbert List Estate, Hamburg, Germany

HERBERT LIST *ITALIA*

13.11.2020 – 20.01.2021
Opening on November 13, from 2 p.m. to 8 p.m.

Galerie Karsten Greve is pleased to announce *Herbert List. ITALIA*, its first exhibition dedicated to the work of the German photographer in collaboration with his Estate. It sheds light on a vast selection of photographs taken in Italy between 1933 and 1961, enabling the French public to rediscover the artist's work, rarely exhibited in France since the great retrospective held at the Musée d'Art Moderne, Paris, in 1983.

The work of Herbert List (1903 in Hamburg – 1975 in Munich), whose artistic approach was shaped by the European avant-garde, is in keeping with the pure tradition of the 1930s, combining the formal austerity of Bauhaus with the magic of surrealist inspiration. Often described as the “photographer of silence”¹, ruins, bodies and places were key inspirations dispersed throughout his work, through the destroyed Munich of 1945, on the trail of ancient Greece and along many escapades in which Herbert List immortalised snippets of life. It was

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through his travels, at the beginning of the 1930s, that he discovered Italy, with which he developed a special relationship.

Classical art and architecture, as well as Greek mythology, were subjects that enthralled List well before his discovery of photography in 1930. In 1936, he left National-Socialist Germany and travelled to London, Paris and Athens. He regularly crossed the Alps to enjoy the southern sun and satisfy his interest in art history by granting himself short visits to Venice, Florence and Rome. He was fascinated by the beauty of Mediterranean light and contrasts, which he never ceased to explore. The Greek isles, Italy, southern France, Spain and Morocco were all legs of the journey that shaped his art. Shadow, more than light, had a capital importance in his pursuits. Herbert List transformed objects and people by creating his own enigmas, in *Shadow of David, Italy, Florence*, 1934, for instance, or *Youth in front of Roman bust, Italy*, 1949. Geometrised bodies, shadows and reflections thus became the subjects of experiments with shape and the use of double exposure created new spaces, each one a kind of timeless magical dream, so important to surrealists.

Gradually, Herbert List embraced a more spontaneous sort of photography, the starting point of which was the 1953 *View from the Window* series. After hurting his foot, he locked himself in the apartment of his friend, a fellow photographer and the executor of his Estate, Max Scheler, at no. 65 Via della Lungarina in Rome, in the Trastevere neighbourhood. He borrowed a Leica 35 mm camera and settled down by the window to capture scenes of life, influenced by Henri Cartier-Bresson, who he had met at Magnum Photos, and the neorealism of Italian cinema. Incidentally, he worked alongside director Vittorio De Sica on the film *Terminal Station* that very year and met writer and film director Pier Paolo Pasolini, whose writings strongly resonated with his photographs. These photographs of 1950s Rome capture moments that List described as “decisive”. Still lifes gave way to children’s games and surrealist landscapes vanished in favour of the city’s trompe l’oeils.

In the following years, Herbert List threw himself into countless photo reports and took an interest in documentary photography. In 1950 and 1951, he had gone to Milan for a project on Casa Verdi, then to Palermo to produce a series on the Capuchin Monastery Catacombs. He then went on to take photographs of the Mannerist Gardens of Bomarzo at Palazzo Orsini and tuna-fishing scenes on the small island of Favignana in Sicily. He achieved the height of that documentary work at the end of the 1950s, as he strolled through the streets of Naples where Vittorio De Sica was directing another film, *The Last Judgment*. He photographed every person who caught his attention and they were then interviewed by De Sica. The result was *Napoli*, a reference book published in 1962. Its images convey the city’s vibrant, confusing atmosphere. The book offers an almost cinematographic corpus of pictures that dissolve the boundary between artistic photography and documentary photography.

An eclectic mixture of places, people and staging, Herbert List’s Italian impressions are thus simultaneously a mosaic of past and present, art and life.

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Herbert List

Dock Worker, Viareggio, Italy
1936

Gelatin silver print, Vintage
16,8 x 22 cm / 6 ²/₃ x 8 ²/₃ in

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Herbert List

Shadow of David, Florence, Italy
1934

Gelatin silver print, Vintage
27,3 x 18,8 cm / 10 ³/₄ x 7 ¹/₂ in

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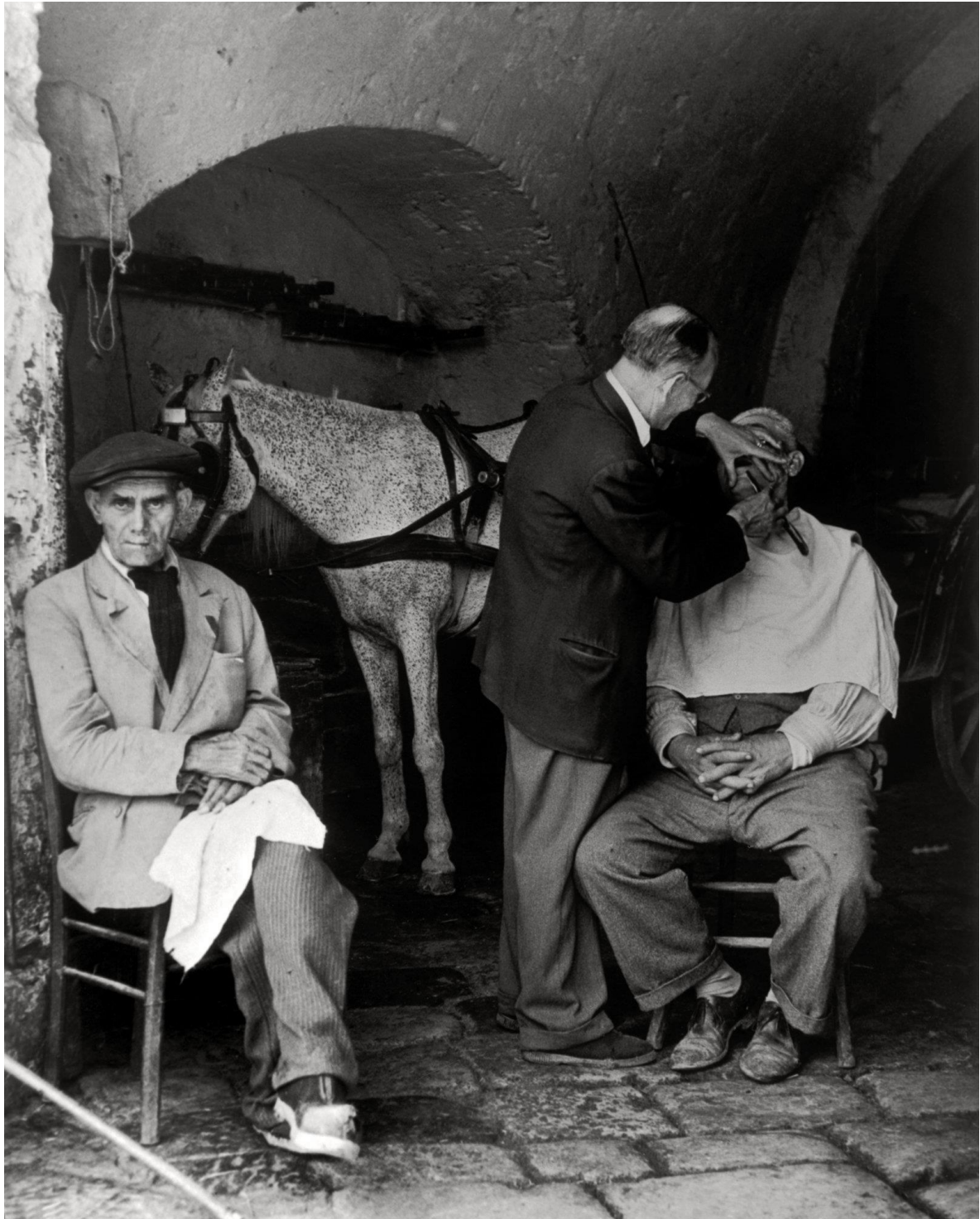


Herbert List

Jupiter and the cat, Italy
1949

Gelatin silver print, Vintage
32,8 x 25,9 cm / 13 x 10 ¼ in

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Herbert List

Shave at the stables, Naples, Italy
1949

Gelatin silver print, Vintage
21,3 x 26,3 cm / 8 1/2 x 10 1/3 in

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Herbert List

20 – Head of Tuna, Favignana, Italy
1951

Gelatin silver print, Vintage
30,5 x 22,5 cm / 12 x 8 ¾ in

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Herbert List

Marino Marini on Horse #1, Italy
1952

Gelatin silver print, Vintage
29,5 x 22,8 cm / 11 ²/₃ x 9 in

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Herbert List

Window at Via della Lungarina 65 – Lungotevere degli Anguillara, Rome, Italy
1953

Gelatin silver print, Vintage
26,7 x 20,3 cm / 10 ½ x 7 ¾ in

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Herbert List

Little Garibaldi: Boy running with the Italian flag, Rome, Italy
1953

Gelatin silver print, Vintage
22,5 x 29 cm / 8 ¾ x 11 ½ in

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Herbert List

The proud Father - La Corna, Rome Trastevere, Italy
1953

Gelatin silver print, Vintage
28,5 x 22,8 cm / 11 ¼ x 9 in

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Herbert List

A halfpainted figurine of Jesus scares a boy passing by, Naples, Italy
1960

Gelatin silver print, Vintage
22 x 28 cm / 8 ²/₃ x 11 in

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WRITINGS ON PHOTOGRAPHY

(1943-1973)

HERBERT LIST

On Photography as Art, 1943

Photography as a Means of Artistic Expression

Visual art is vision made visible.

Some artists have a vision while being unable to give it form; others attempt to create form without having an inner picture. The important thing is that technical resources be made to serve the artistic idea, the actualization of the inner picture.

In a perfect work of art, spiritual content and technical execution are on a par. Yet, of the two, spirit always comes first. A technically flawed picture is only permissible when the power of its vision enables the imperfections, sometimes a result of lighting conditions, to be overlooked. Technical perfection is easily overrated, and a technically perfect picture without spiritual content is worthless as a work of art. The technical side of photography can be learnt, and more easily than in any other art; seeing, and creating form, on the other hand cannot.

There are no hard and fast rules for the act of photographic creation. A perfect photo can equally well result from a sudden intuition as from a long period of gestation.

An instantaneous photo that picks a moment out of a process is only aesthetically satisfying when it symbolizes the entire process.

Like drawing, photography is the art of leaving out: the one is made to stand for the many, tight detail for the whole, clear, concentrated form for profusion, and for a situation or action the symbol. Less is almost invariably more.

Detail properly selected is more powerful than a picture of the complete subject. A symbol often expresses a dramatic occurrence more clearly than the event itself. Imagination and sensitive discipline of the subconscious are prerequisites here.

Through lighting, matter can be raised to over-conspicuousness, or its materiality can be wholly transcended. Framing and shifts of relative proportions often contribute to things taking on new meanings; they can no longer be referred to their surroundings. From even the smallest objects, magnificent aspects can be actu-

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alized. The photo of a smoking heap of dung may give a better impression of a dark mountain swathed in mist than the picture of the mountain itself. The new meaning may replace the received one by depriving the object of its original significance, or it may supervene as an additional meaning, which need have nothing at all to do with the first, as a symbol for a vision.

The same object can be viewed under different aspects, for example, factual, romantic, or dramatic aspects. It can also be depicted as an abstract form, which, as such, evokes new associations and feelings. The pictorial possibilities extend into the metaphysical domain: for example, the rendering visible of those "mysterious unions" that obtain between chair and table, glass and bottle.

An example of symbolic vision: A goldfish bowl on a balustrade, in the background the glittering sea. A charming still life as long as the composition is well balanced. Another meaning suggests itself — the captive fish in its bowl and the open sea symbolize man who, being tied to earth, can never break free from matter, and who, while he can sense the magnificence of the world beyond, cannot immerse himself in it because he is trapped in his body. In this way the mystery in the idea behind things can be recorded in a picture, as long as the inner vision of it is present.

Whoever has anything approximating to a sixth sense knows that photography, for all its technicalities, harbors a profound magic. This magic extends into the darkroom with its dim red and yellow lamps, the operator's hands fluttering like a magician's as he burns in or holds back parts of an enlargement, and the magic moments as the first outlines appear in the developing bath — as if a veil were being drawn — finally to become a picture.

A camera lens is not objective, otherwise as a medium it would be worthless. The lens and our eyes see differently; it is precisely these differences that make the lens a valuable means of artistic expression.

When photographing landscapes and architecture, the light must be studied. One has often to wait, or return at exactly the hour, or minute, when the light corresponds to the vision one has.

In portraiture, the conditions holding for any art photo must all be met; in addition, the sitter's soul as it reveals itself in his features must also be grasped. To produce a convincing portrait, a photographer must feel his way into his sitter's personality. He will hardly be in a position to create a true likeness of someone to whom he has no relation at all. Nor will snapshots, fascinating though they are, often succeed in capturing more than a one-off expression. A time-exposure alone can ever really record the sum total of a personality. We see this clearly enough in the early daguerreotypes of the 19th century.

The camera-shyness sensitive people experience is chiefly due to their fear that the photographer might capture only an inadequate part of their character. What primitive peoples unconsciously fear is being robbed of their likeness. It amounts to a magical act of possession; a bond is established, which can no longer be undone.

Just as a good painter will not attempt to create a photographic image with his brush, a photographer may not paint with his camera. Certain topics formerly dealt with in painting and drawing find equally powerful expression in photography with its inherent possibilities, in other words, in completely different ways. This is one of the reasons why the visual arts have for some decades now unconsciously been turning away from the world of appearances.

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Illusion and Reality, 1959

I believe each of us lives selectively. From all the occurrences we encounter, we unconsciously single out those elements destined for our personal experience... Whatever else is not intended for us we instinctively ignore. The more pronounced a personality is, the more selective its experience, and the stronger the pictures that lie dormant in the subconscious. The true art of living consists in bringing these pictures — images — and those of reality into harmony with each other. In creative people, the tension between inner and outer images, between illusion and reality, gives rise to the need to create art.

Whether and to what extent photography is a medium of artistic expression is unimportant. The task of a good photographer is to see his age with his eyes and to depict it: events, the lives of contemporaries, portraits, landscapes, objects. Nevertheless, the composition and choice of pictures will not only be typical of the photographer but of the *Zeitgeist* of his age, too. There are no objective photographs...

Only a wide range of shots by different contemporary photographers can begin to give a just picture of an age. Trends change. What is mannered ages. Only the strong pictures remain, those in which content and form are one. This is most often the case where the photographer is lucky enough to come up with a shot that has lain dormant in his subconscious for a long time. Such pictures radiate an aura that logic or aesthetics alone cannot explain.

List on List, 1973

Of my five senses the gift of sight is the most important for me. I strive to bring appearances and the images living inside me into harmony with each other.

Visual art has always held a very important place in my experience of life. At the end of the 1920s I found certain of my ideas realized in Surrealist painting. At the same time I began to take a more active interest in photography. At first I used an old bellows camera, but the results of these experiments were pretty unsatisfactory. Then Andreas Feininger, just down from the Bauhaus, recommended a newly developed reflex camera, which made composing pictures easier. Later I also used a 35-mm. viewfinder camera.

I aimed at capturing the magic of appearances in pictures, yet I did not always succeed in portraying things so that their underlying meaning revealed itself. It turned out that the pictures I took spontaneously, and with a blisslike sensation, as if they had long inhabited my unconscious, were often more powerful than those I had painstakingly composed — so I grasped their magic as it were in passing....

Whether I am still photographing? Yes, of course. I still carefully choose subject, composition, and harmony. Then I shoot. But without a camera, just with my eyes. No negative. No positive. And so no possibility of communication.

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Biography

- 1903 Born in Hamburg, Germany.
- 1921 - 23 Education at a coffee importer in Heidelberg. Literature and art history studies.
- 1925 Entry into the parental coffee company.
- 1926 First photographs taken during trips to coffee plantations in Latin America and stays in San Francisco.
- 1929 Takeover of his father's company after returning to Hamburg.
- 1930 Friendship with the photographer Andreas Feininger as a trigger for artistic photography. First compositions inspired by Giorgio de Chirico and Man Ray.
- 1936 Emigration to the art metropolises Paris and London. Decision to devote himself entirely to photography, acceptance of commissions mainly in the fashion milieu.
- 1937 Emigration to Athens, Greece. Book project *Licht über Hellas*. First solo exhibition at the gallery Chasseur d'images in Paris.
- 1941 Return to Germany after the invasion of German armies in Greece.
- 1944 Soldier of the Wehrmacht in Norway.
- 1945 - 52 New start in Munich. Creation of the photographic series „*Memento 1945*“ – *Münchener Kriegsrüinen*. Art director of the newspaper *Heute*.
- 1953 - 64 Numerous trips to Italy, Greece, Jamaica, Mexico and other countries. Spontaneous image finding by approaching the Leica 35mm camera. Book project *Napoli* with the Italian filmmaker Vittorio de Sica.
- 1975 Died in Munich, Germany.

Solo Exhibitions (Selection)

- 2020 *Italia*, Galerie Karsten Greve, Paris, France
- 2018 *The Magical in Passing*, Ludwig Galerie, Saarlouis, Germany
- 2017 *The Magical in Passing*, Kunst- und Kulturzentrum KUK, Monschau, Germany
- 2015 *Licht über Hamborn*, Henrichshütte Hattingen, Hattingen, Germany
Form to Photojournalism, Magnum Print Room, London, United Kingdom
- 2014 *The Magical in Passing*, Chiostrri di San Domenico, Reggio Emilia, Italy
The Magical in Passing, Fondazione Stelline, Milan, Italy
- 2011 *Das Erbe Pygmalions*, Museum der Moderne, Salzburg, Austria
Mediterraneo, Certosa Di San Giacomo, Capri, Italy
Mediterraneo, Forma Galleria, Milan, Italy

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- 2008 - 07 *Lo Sguardo Sulla Bellezza*, Spazio Metropol, Milan; Musei dei Capitolini, Rome, Italy
- 2004 *Veiled*, Stephen Daiter Gallery, Chicago, IL, USA
Italian Diary, Fahey Klein Gallery, Los Angeles, CA, USA
- 2003 *Retrospective*, Museum im Kulturspeicher, Würzburg, Germany
100 Jahre Herbert List, Haus der Fotografie, Hamburg, Germany
- 2000 - 02 *Retrospective*, Musée des Beaux-Arts, Montreal, Canada; Museum of Photography, Thessaloniki, Greece; Museo di Storia della Fotografia Alinari, Florence, Italy; IVAM, Centre Julio Gonzales, Valencia, Spain; *Retrospective*, Museum für Kunst und Gewerbe, Hamburg, Germany; *Retrospective*, Robert Miller Gallery, New York, NY, USA; Musée des Beaux-Arts, Montreal, Canada; Cultural Center, Chicago, IL, USA; Fotomuseum im Münchner Stadtmuseum, Munich, Germany; Hotel de Sully, Paris, France; Museum für angewandte Kunst, Cologne, Germany; Fundacion « La Caixa », Barcelona, Spain
- 1996 *Diario Italiano*, Biblioteca Nazionale, Torino, Italy; Musée de l'Elysée, Lausanne, Switzerland ; Italienisches Kultur-Institut, Cologne, Germany
Photographs from the 30s, Robert Miller Gallery, New York, NY, USA
- 1995 *München 1945*, Fotomuseum im Münchner Stadtmuseum, Munich, Germany
Diario Italiano, Palazzo Bagatti-Valsecchi, Milan, Italy; Goethe Institut, Rome and Naples, Italy; Palazzo Ruccellai, Florence, Italy; Galleria Costa, Genova, Italy
Le Forme Del Bello, Galleria Photology, Milan, Italy
- 1994 *Hellas*, Römisch-Germanisches Museum, Cologne, Germany
- 1993 *Hellas*, Glyptothek, Munich, Germany
Hellas und München 1945, Musée National Des Monuments Francais, Paris, France
Hellas, PPS Galerie, Hamburg, Germany
- 1990 Photographic Museum, Helsinki, Finland
- 1988 *Junge Männer*, PPS Gallery F.C.Gundlach, Hamburg, Germany
Junge Männer, Fotografie-Forum, Frankfurt, Germany
- 1986 Pace MacGill Gallery, New York, NY, USA
- 1985 Chicago Public Library, Chicago, IL, USA
- 1983 Musée d'Art Moderne de la Ville de Paris, Paris, France
- 1982 Galerie Octant, Paris, France
- 1981 International Center of Photography, New York, NY, USA
Photographers Gallery, London, United Kingdom
Galleria Il Diaframma, Milan, Italy
Palazzo Odeschalchi, Rome, Italy
- 1977 Frankfurter Kunstverein, Frankfurt a. M., Germany
Portraits, Kunsthaus Zürich, Zurich, Switzerland
- 1976 Die Neue Sammlung, Munich, Germany

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Museum für Kunst und Gewerbe, Hamburg, Germany
Kunsthalle Nürnberg, Germany

- 1961 Städtische Galerie Lenbachhaus, Munich, Germany
- 1958 Galleria dell'Obelisco, Rome, Italy
- 1952 *Kunst der Südsee und Frühe Kunst Amerikas*, Amerika Haus, Munich, Germany
- 1942 Galerie Karl Buchholz, Berlin, Germany
- 1940 Parnassos Galerie, Athen, Greece
- 1937 Galerie du Chasseur d'Images, Paris, France

Group Exhibitions (Selection)

- 2020 *Magnum: The Body Observer*, Fundación Canal, Madrid, Spain
Memoria e Passione. Da Capa a Ghirri. Capolavori dalla Collezione Bertero, CAMERA – Centro Italiano per la Fotografia, Torino, Italy
- 2018 *Inhabiting the Mediterranean*, IVAM – Institut Valencià d'Art Modern, Valencia, Spain
Meister des 20. Jahrhunderts. Der andere Blick, Photobastei, Zurich, Switzerland
- 2017 I grandi maestri. 100 anni di fotografia Leica, Complesso del Vittoriano, Rome, Italy
Eyes wide open! A Century of Leica Photography, Fundación Telefónica, Madrid, Spain
Magnum Analog Recovery, LE BAL, Paris, France
The Shape of Things. Photographs from Robert B. Menschel, The Museum of Modern Art, New York, NY, USA
- 2016 - 15 *bilderstrom. Der Rhein und die Fotografie 2016-1853*, LVR LandesMuseum, Bonn, Germany
Eyes wide open! 100 Years of Leica Photography, Historische Huizen, Gand, Belgium; FFF-Fotografie Forum Frankfurt, Germany
- 2014 *Dinge – Stillebenfotografie aus der Stiftung Ann und Jürgen Wilde*, Pinakothek der Moderne, Munich, Germany
Paris Magnum, Hôtel de Ville, Paris, France
Lola Garrido Collection. A Portable History of Photography, The Pushkin State Museum, Moscow, Russia
- 2013 *Art Faces. Des photographes rencontrent des artistes*, Musée Würth, Erstein, France
- 2011 *Industriezeit. Fotografien 1845 bis 2010*, Städtische Galerie Neunkirchen, Germany
- 2010 *Nude Visions. 150 Jahre Körperbilder in der Fotografie*, Museum Kunst und Gewerbe, Hamburg, Germany
- 2009 *Art of Two Germanys/ Cold War Cultures*, LACMA – Los Angeles County Museum of Art, Los Angeles, CA, USA

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- 2008 *Stilles Leben. Wenn die Dinge träumen – Aufnahmen aus der Sammlung 1910 -2008*, Münchner Stadtmuseum, Munich, Germany
Expérimentations photographiques en Europe des années 20 à nos jours, Centre Georges Pompidou, Paris
Streetlife - Reportagefotografien 1930-1975, Münchner Stadtmuseum, Munich, Germany
MAGNUM Photos 60 years, Stedelijk Museum, Amsterdam, Netherlands
- 2007 *Italies – Doubles visions*, MEP – Maison Européenne de la Photographie, Paris, France
- 2006 *Straßenfotografie - Meisterwerke aus drei Jahrhunderten*, kunsthaus kaufbeuren, Kaufbeuren, Germany
Tiefenschärfe, Kunsthalle Baden-Baden, Germany
- 2005 *Annicinquanta. Curatore di sezione fotografia: Cesare Colombo*, Palazzo Reale, Milan, Italy
- 2004 *On Bodies and Other Things. German Photography in 20th Century*, Mutlimedia Art Museum, Moscow, Russia; Deutsches Historisches Museum, Berlin, Germany; Museum Bochum, Germany
- 1997 *Im Reich der Phantome – Fotografie des Unsichtbaren*, Städtisches Museum Abteiberg Mönchengladbach, Germany; Kunsthalle Krems, Austria; Fotomuseum Winterthur, Switzerland
Wanderer, kommst Du nach Hellas..., Goethe-Institut und Museum für Photographie, Thessaloniki, Greece
Die Skulptur in der Fotografie, Wilhelm Lehmbruck Museum, Duisburg, Germany; Museum moderner Kunst Stiftung Ludwig, Vienna, Austria
Deutsche Fotografie – Macht eines Mediums 1870-1970, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany
- 1995 *Magnum Cinema*, Paris, France; Barcelona, Spain; London, UK ; Tokyo, Japan ; Milan, Italy ; Frankfurt; Hamburg, Germany
Ende und Anfang. Photographie in Deutschland um 1945, Deutsches Historisches Museum, Berlin, Germany
- 1993 *Torino e Parte 1950-1970*, Castello di Rivoli, Turin, Italy
Biennale della fotografia, Palazzo dell'Automobile, Turin, Italy
The Allan Chasanoff Collection, Museum of Fine Arts, Houston, TX, USA
- 1992 *Photographie – Sculpture*, Palais de Tokyo, Paris, France
- 1990 *EXPO 90*, Photomuseum Osaka, Japan
- 1988 *Photographische Erinnerungen*, Museum Ludwig, Cologne, Germany
- 1987 *The Ideology of Male Beauty*, Vancouver Art Gallery, Vancouver, Canada
- 1985 *Das Aktfoto*, Fotomuseum im Münchner Stadtmuseum, Munich, Germany
- 1984 *Subjektive Fotografie: Images of the 50s*, San Francisco Museum of Modern Art, San Francisco, CA, USA; Museum Folkwang, Essen Germany
- 1980 *Das imaginäre Fotomuseum*, Kunsthalle Köln, Cologne, Germany
Avant-Garde Photography in Germany 1919-1939, San Francisco Museum of Modern Art, San Francisco, CA, USA

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- 1979 *Photographic Surrealism*, New Gallery of Contemporary Art, Cleveland, OH, USA
Deutsche Photographie nach 1945, Kunstmuseum Kassel, Germany
- 1964 *What is Man*, World Exhibition of Photography, Hamburg, Germany
- 1955 *The Family of Man*, Museum of Modern Art, New York, NY, USA
- 1952 *Exposition mondiale de la photo*, Lucerne, Switzerland
- 1935 *Photographie*, Musée des Arts décoratifs, Pavillon de Marsan, Musée du Louvre, Paris, France

Public Collections (Selection)

Museum Folkwang, Essen, Germany
Museum für Kunst und Gewerbe, Hamburg, Germany
Agfa-Photo-Historama, Cologne, Germany
Museum Ludwig, Cologne, Germany
Fotomuseum im Münchner Stadtmuseum, Munich, Germany
Schleswig-Holsteinisches Landesmuseum, Schloß Gottorf, Schleswig, Germany
Benaki Museum, Athens, Greece
Centre Georges Pompidou, Paris, France
Musée Picasso, Paris, France
Sezon Museum of Contemporary Art, Karuizawa, Japan
Steichen Collections, Clervaux, Luxembourg
Musée de l'Elysée, Lausanne, Switzerland
Kunsthaus Zürich, Zurich, Switzerland
The Baltimore Museum of Art, Baltimore, MD, USA
The Museum of Fine Arts, Boston, MA, USA
The Dayton Art Institute, Dayton, OH, USA
The Museum of Fine Arts, Houston, TX, USA
The J. Paul Getty Museum, Los Angeles, CA, USA
The New Orleans Museum of Art, New Orleans, LA, USA
International Center of Photography, New York, NY, USA
The Metropolitan Museum of Art, New York, NY, USA
The Museum of Modern Art, New York, NY, USA
Smith College Museum of Art, Northampton, Maine, USA
The San Francisco Museum of Modern Art, San Francisco, CA, USA
The Tampa Museum of Art, Tampa, FL, USA
The Toledo Museum of Art, Toledo, OH, USA

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- 2016 Ruelfs, Esther: *Den Körper aktivieren: Verlebendigung und Mortifikation bei Herbert List*. Paderborn: Fink.
- 2014 Cimorelli, Dario; Olivari, Alessandra; Richter, Peer-Olaf (Hrsg.): *Herbert List*. Milano: Silvana Ed.

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- Nauhaus, Julia M. (Hrsg.): *Das andere Griechenland. Fotografien von Herbert List (1903-1975) und Walter Hege (1893-1955) in Korrespondenz zu Gipsabgüssen antiker Plastik.* Altenburg: Lindenau-Museum.
- Rasch, Manfred (Hrsg.): *Licht über Hamborn: Der Magnum-Fotograf Herbert List und die August Thyssen-Hütte im Wiederaufbau.* Essen: Klartext.
- 2007 **Scheler, Max; Harder, Matthias (Hrsg.): *Herbert List: Das Gesamtwerk. Photographien 1930-1972, Munich:Schirmer / Mosel.***
- Herbert, List: *Lo sguardo sulla bellezza. Roma, l'Italia e l'Europa nelle fotografie di Herbert List.* Roma: contrasto.
- 2003 Eckardt, Emanuel: *Herbert List.* Hamburg: Ellert & Richer.
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Finger of God – Capucin monk in front of a fragment of the Statua Colossale di Costantin, Italy, 1949
Gelatin silver print, Vintage, 28,4 x 23 cm / 11 ¼ x 9 in © Herbert List Estate, Hamburg, Germany

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