À Prova de Água

Waterproof
325. CARL DE KEYZER
Delhi, 1986
Gelatin silver print, 265 x 335 mm
Magnum Photos, Paris
Visual Haiku, 1977
Gelatin silver print, 201 x 138 mm
The Corcoran Gallery of Art, Washington, DC
Gift of Mr. J. B. Ketchum
Acc. # 1981.96.21
© 1977 Robert Glenn Ketchum

Flooregs in Dense Ice Coverage, 1994
Cibachrome print, 440 x 593 mm
Courtesy of the artist
© 1996 Robert Glenn Ketchum

CARL DE KEYZER (1958)


One-Person Exhibitions
CCH, Hasselt, Belgium, 1984
XYZ Fotografie, Ghent, 1987
Galeria Nueva Imagen, Pamplona, 1987
Fotografie Museum, Antwerp, 1988
Centre for Photography as an Art Form, Bombay, 1988
Musée de la Photographie, Charleroi, 1990
Musée de l’Élysée, Lausanne, 1990
Galerie du Château d’Eau, Toulouse, 1991
Photographers’ Gallery, London, 1992
California Museum of Photography, Riverside, CA, 1992
Frankfurt Forum Galerie, Frankfurt am Main, 1993
Fotoinstitut, Rotterdam, 1996
Museum van Hedendaagse Kunst, Ghent, 1996

Group Exhibitions
Festival International de la Photo, Liège, 1987
World Press Photo, Nieuwe Kerk, Amsterdam 1988 (travelling exhibition)
Young European Photographers, Galerie Faber, Vienna (Switzerland), 1989
The Eugene Smith Legacy, Centre Georges Pompidou, Paris, 1991
Magnum à l’Est - East of Magnum, 1991 (travelling exhibition)
Jan Fabre’s Theatre World, Fotografie Forum, Frankfurt am Main, 1991 (travelling exhibition)
Carl De Keyzer & Miguel Rio Branco, Zeno-X Gallery, Antwerp, 1992
Three Magnum Photographers, Santiago de Compostela, 1993

Magnum Cinema, 1994 (travelling exhibition)
Paysages de Magnum, 1996 (travelling exhibition)

Bibliography
Carl De Keyzer, Oogspanning: Fotografie 1981-84, Carl De Keyzer, 1984
Carl De Keyzer, India, Focus, Amsterdar, 1987 (Grand Prix Triennale de la Ville de Fribourg)
Carl De Keyzer, Homo Sovieticus, Focus, Amsterdar, 1989 (Prix du Livre 1990, Arles)
Carl De Keyzer, God Inc., Focus, Amsterdar, 1992
Carl De Keyzer, East of Eden, Ludion, Ghent, 1996
Carl De Keyzer, Centre National de la Photographie, Paris, 1997

“There has always been an ironic dimension to my work. By using such terms I attempt to show a contrast between the rapidity of reportage images, CNN style, and the time it takes to fabricate a painting or a photographic tableau of an event.”

325. Delhi, 1986
Gelatin silver print, 265 x 325 mm
Magnum Photos, Paris

HENRY KING (1855-1923)

Family emigrated to Sydney from Swanage, England, in 1857. Served an apprenticeship with Sydney photographer J. Hubert Newman. In 1880 set up a studio, first in partnership with William Slade and, from 1895 onwards, under his own name. Specialized in portraits, Sydney views and aborigines. Later turned to landscape photography, using a horse-drawn caravan as a studio.Photographed the Jenolan Caves (Blue Mountains) with magnesium flash. At turn of the century, was commissioned to photograph all the works of art in the collection of the Art Gallery of NSW. Had a house at Bondi and photographed many beach scenes.

Bibliography
Gael Newton, Shades of Light, Australian National Gallery, 1988
Masterpieces of Australian Photography, Josef Lebovic Gallery, Sydney, 1989

010. Untitled (Seaside Donkeys), c. 1880s
Albumen print, 150 x 199 mm
The Art Gallery of New South Wales, Sydney
Purchase, 1989
Acc. # 213.1989

142. Bondi Beach, Sydney, c. 1889-1894
Albumen print, 149 x 201 mm
The Art Gallery of New South Wales, Sydney
Gift of Paul Mallard, 1987
Acc. # 503.1987

237. Evening, Sydney Harbour, c. 1880s
Albumen print, 168 x 189 mm
Josef Lebovic Gallery, Sydney