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Transparencies from the original
artwork by Oren Slor.

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Meeting Gerard Fieret
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Quote on p. 4 from an interview
with Gerard Petrus Fieret on
August 6, 1982 published in *Geen
Commentaar* (No Comment:
Photographers as Eyewitnesses to
Aggression and Violence).
Amsterdam: Nederlandse Kunst
Stichting, 1982 (catalogue);
interviewer unknown.

All photographs are vintage gelatin
silver prints.

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Petrus Fieret. No images may be
reproduced without the written
permission of the photographer.

These and other photographs
by Gerard Petrus Fieret are offered
for sale.



ABOVE
**THE PHOTOGRAPHER'S
STUDIO**
ca. 1960s
15½ x 19½ in. (40 x 49.5 cm)

BACK COVER
UNTITLED
ca. 1960s
composite of four photographs,
including self-portraits,
each 9 x 7¾ in. (22.9 x 18.7 cm)
on mount 19¾ x 14¼ in. (48.6 x 36.2 cm)



GERARD PETRUS FIERET PHOTOGRAPHS

DEBORAH BELL PHOTOGRAPHS & PAUL M. HERTZMANN, INC.

Gerard Petrus FIERET

PHOTOGRAPHS

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HOLLAND

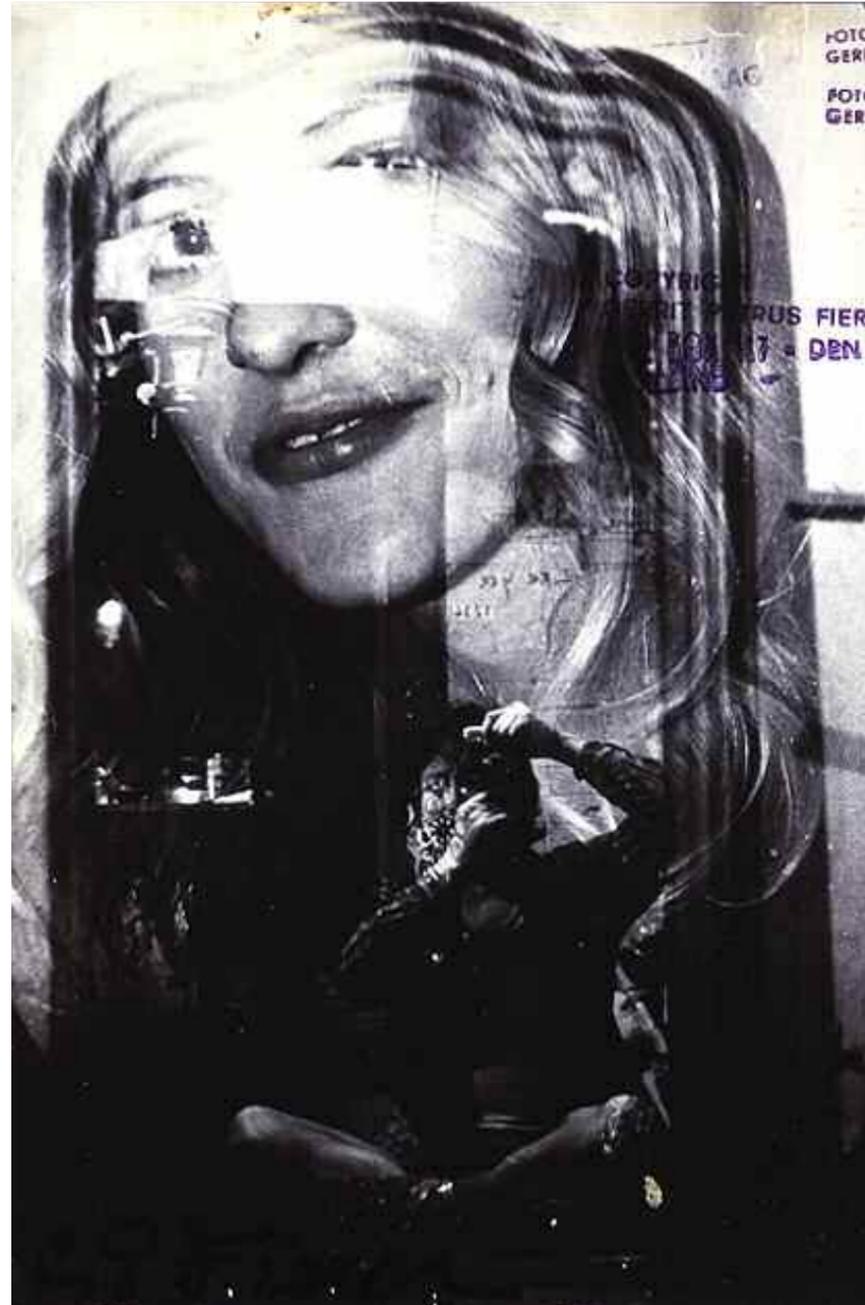
G. P. Fieret
1961

UNTITLED
1961
15¾ x 19½ in. (39.7 x 49.5 cm)

GERARD PETRUS FIERET

Exhibition on view

September 19–November 29, 2003



UNTITLED
ca. 1960s
11⁵/₁₆ x 8 in. (30.3 x 20.3 cm)
on mount 19¹/₂ x 13³/₄ in. (49.5 x 34.9 cm)

Gerard Petrus **FIERET**

PHOTOGRAPHS

Deborah Bell Photographs

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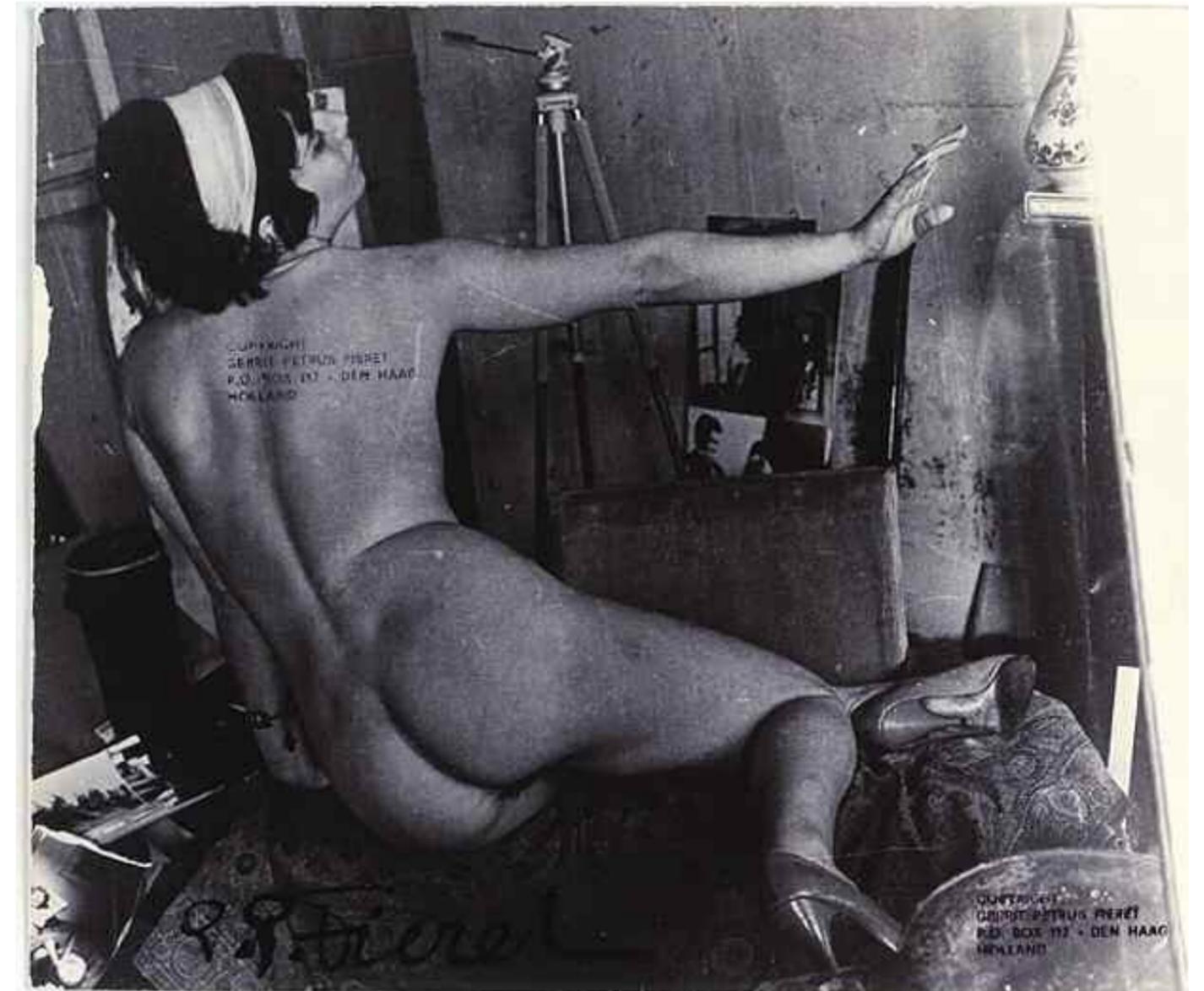
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San Francisco, CA

Photography in and of itself is, of course, a rather chilly business: camera, lenses, power to absorb [the image], refractions. Chemistry—strict rules of the game, no? But soon you discover that you really can bend it as you wish, like bamboo, and then it turns out to be as supple as water and you can find and recognize all sorts of graphic gradations in the image. I'm thinking now of Daumier or Rembrandt, for instance—every "ism" can be realized in photography.

—GERARD PETRUS FIERET



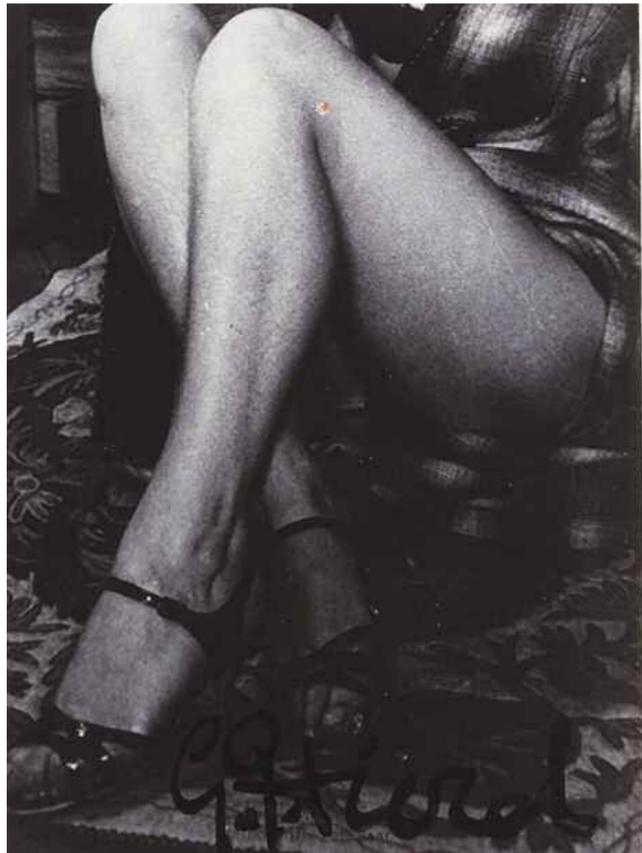
UNTITLED
ca. 1960s
15 3/4 x 19 1/8 in. (40 x 49.8 cm)



LEFT
UNTITLED
ca. 1960s
15½ x 19½ in. (39.7 x 49.8 cm)

OPPOSITE
UNTITLED
ca. 1960s
19½ x 15¼ in. (49.5 x 40 cm)

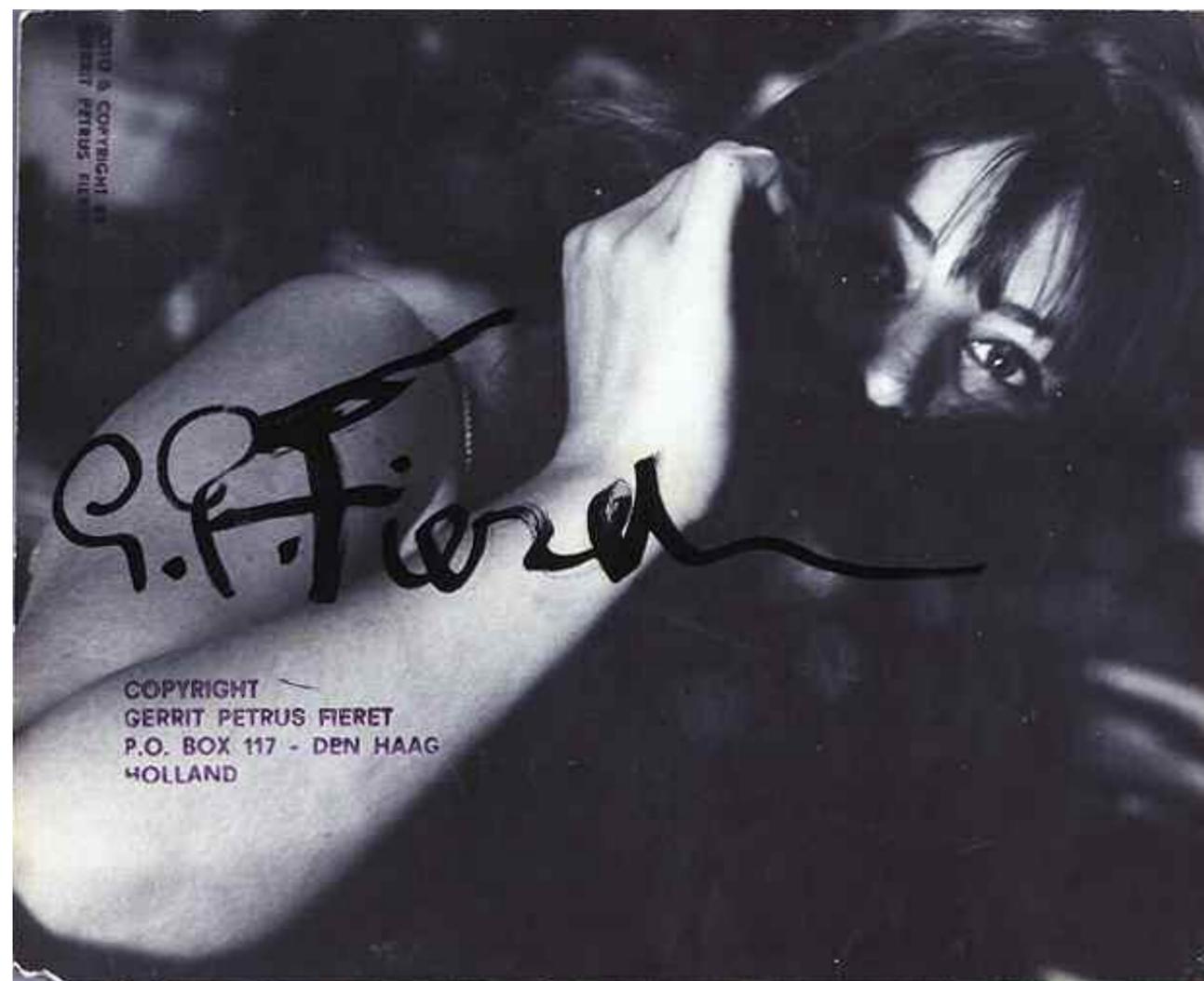




LEFT
UNTITLED
ca. 1960s
23½ x 17½ in. (59.7 x 43.5 cm)

TOP
UNTITLED
ca. 1960s
15½ x 11¼ in. (39.7 x 29.8 cm)

OPPOSITE
UNTITLED
ca. 1960s
23½ x 17½ in. (59.7 x 44.5 cm)



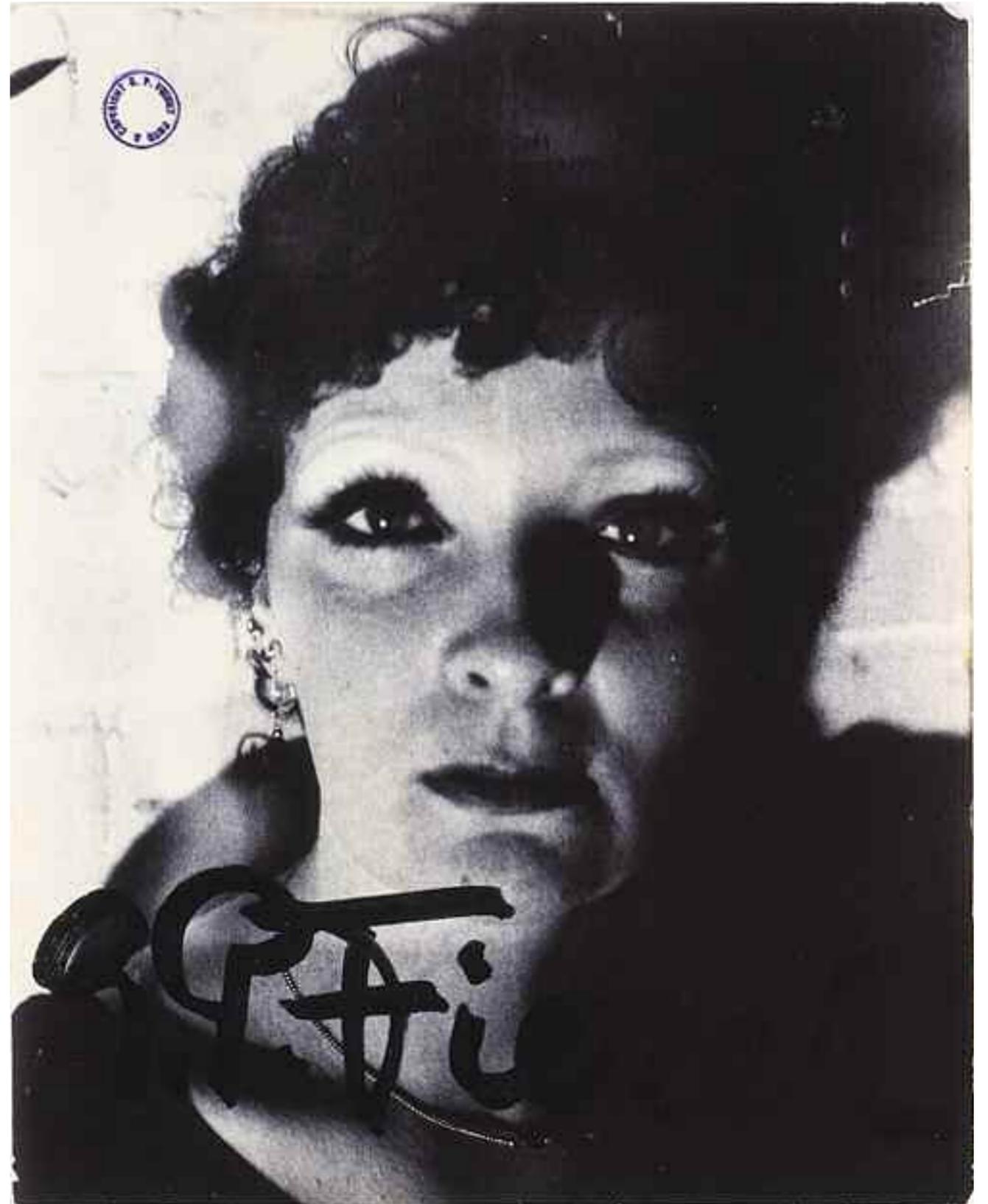
ABOVE
UNTITLED
ca. 1960s
9 7/8 x 11 3/4 in. (23.8 x 29.8 cm)
on mount 13 3/4 x 19 1/2 in. (34.9 x 49.5 cm)

OPPOSITE
UNTITLED
ca. 1960s
11 3/4 x 8 1/2 in. (29.8 x 21.6 cm)
on mount 19 1/2 x 13 3/4 in. (49.5 x 34.9 cm)



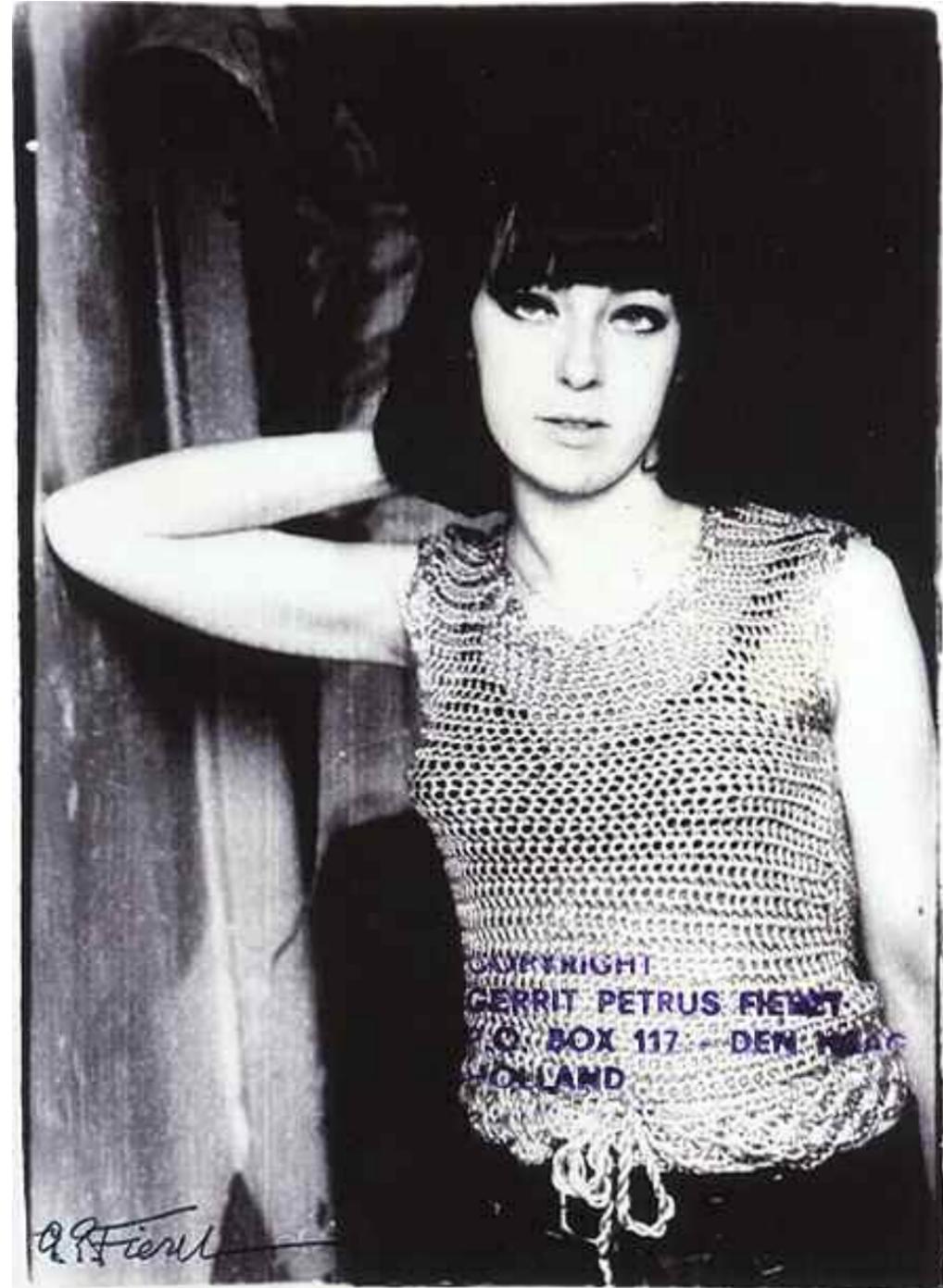
LEFT
UNTITLED
ca. 1960s
15½ x 11¼ in. (39.7 x 29.8 cm)
on mount 19¼ x 13¼ in. (50.2 x 34.9 cm)

OPPOSITE
UNTITLED
ca. 1960s
11¼ x 9¾ in. (29.8 x 23.8 cm)





UNTITLED
ca. 1960s
8 x 5½ in. (20.3 x 14.3 cm)

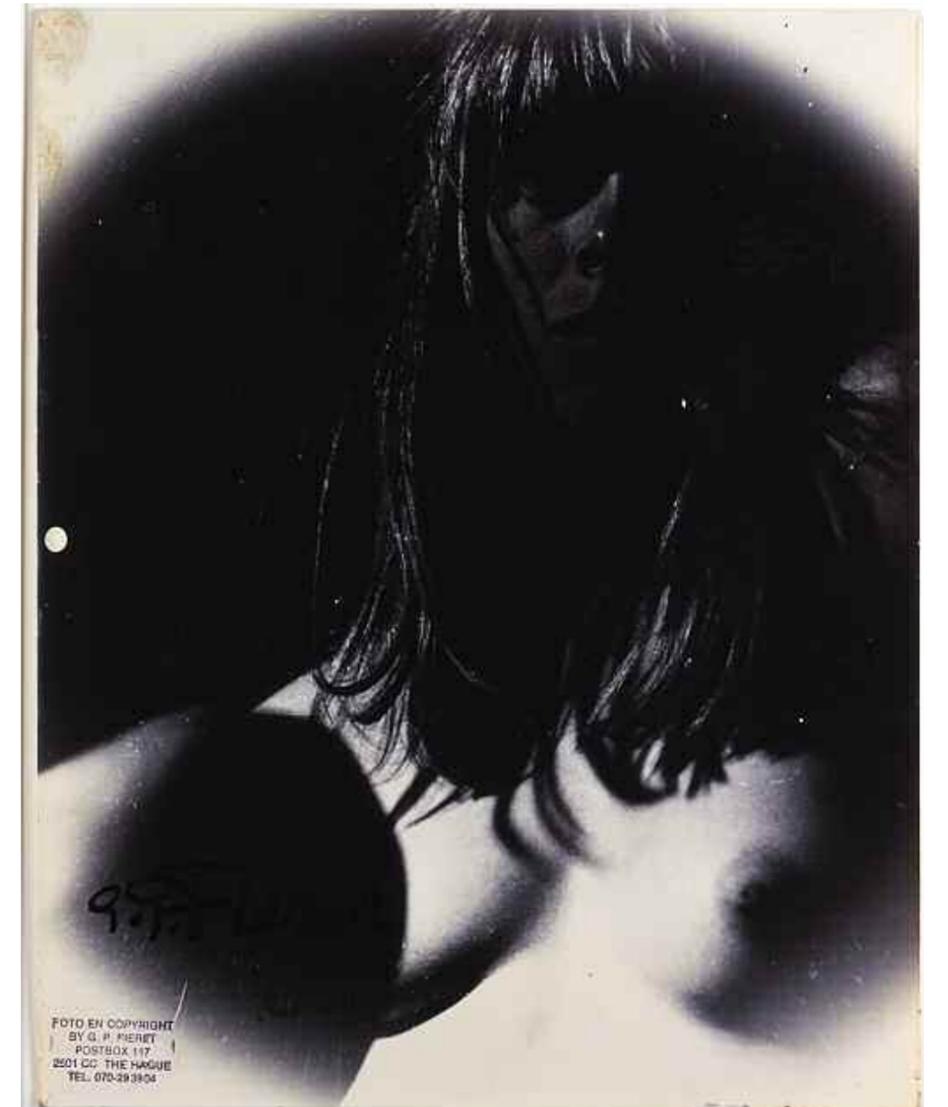


UNTITLED
ca. 1960s
9 x 6½ in. (22.9 x 16.5 cm)



RIGHT
UNTITLED
ca. 1960s
19½ x 15½ in. (49.5 x 39.4 cm)

OPPOSITE
UNTITLED
1970
23½ x 19½ in. (59.7 x 49.5 cm)

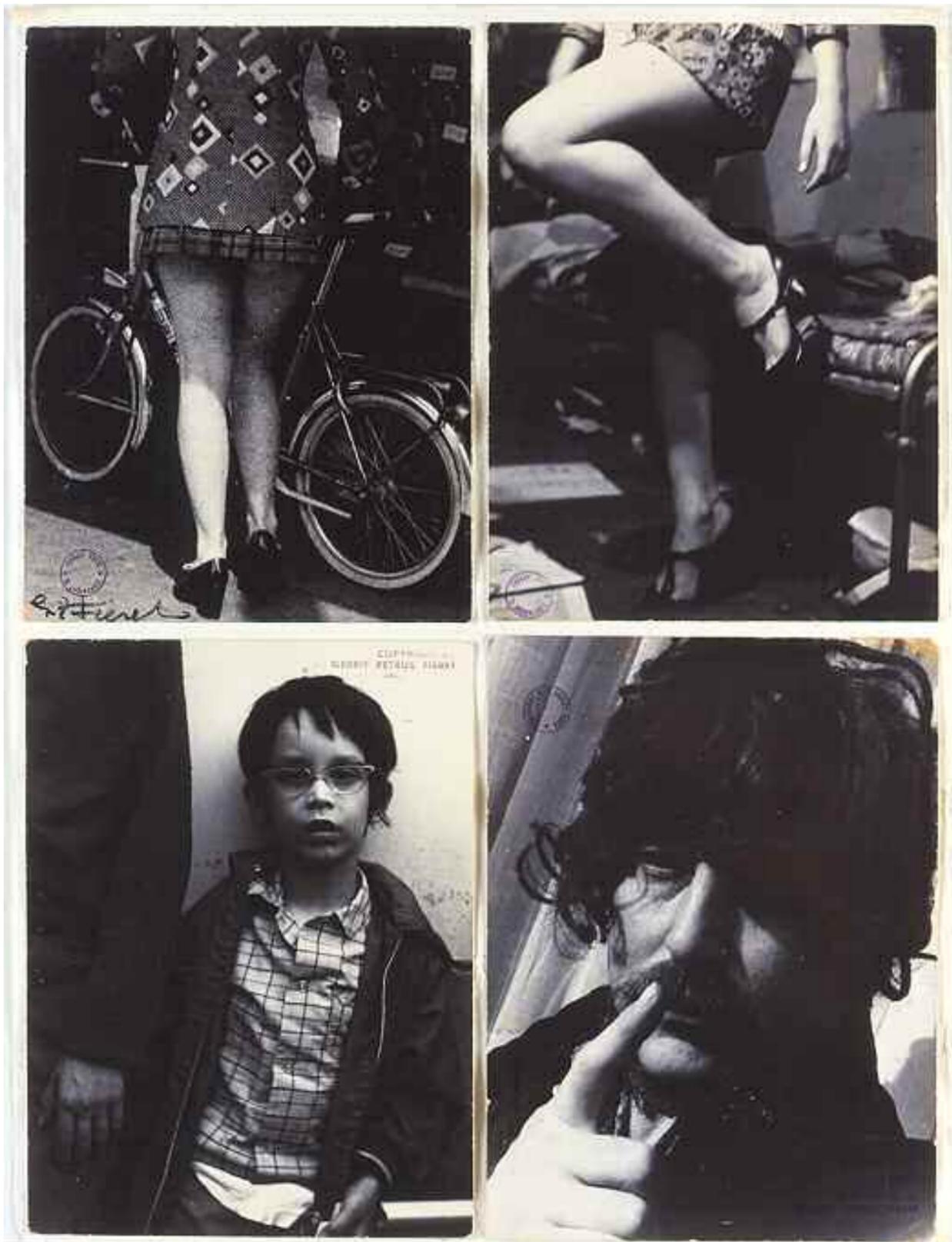




LEFT
UNTITLED
ca. 1960s
15¼ x 11¼ in. (40 x 29.8 cm)
on mount 19¾ x 13 in. (49.8 x 34.9 cm)

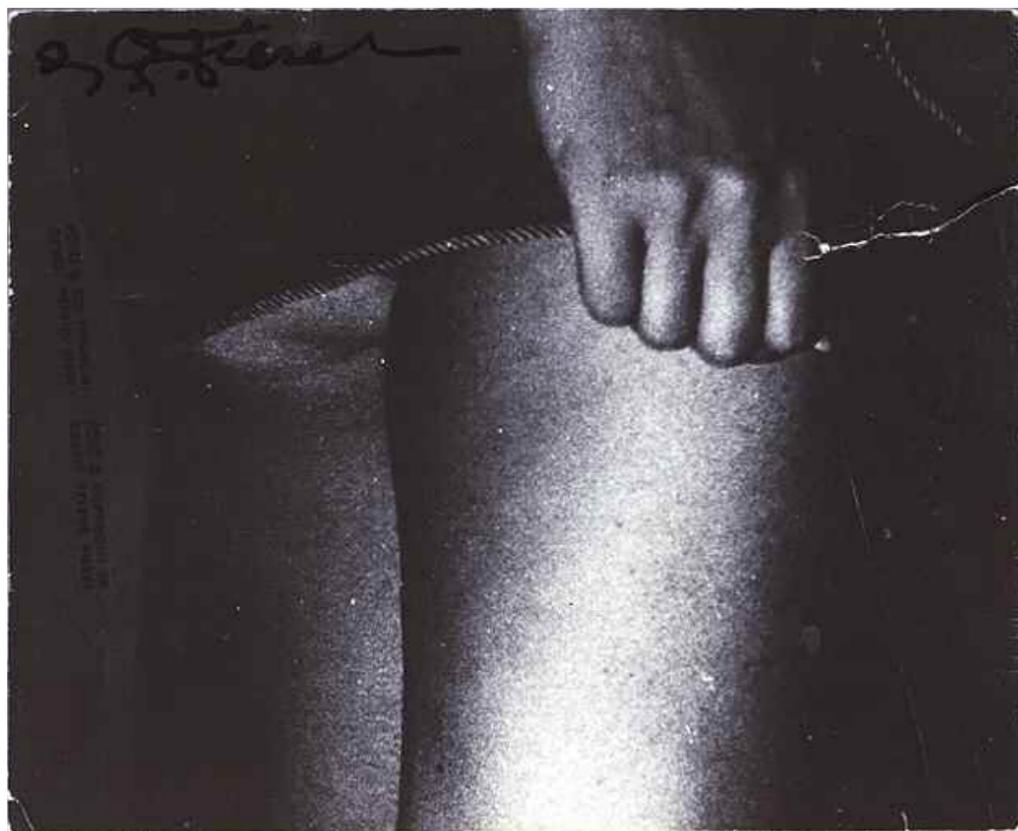
OPPOSITE
UNTITLED
ca. 1960s
15¼ x 11¼ in. (39.7 x 29.8 cm)





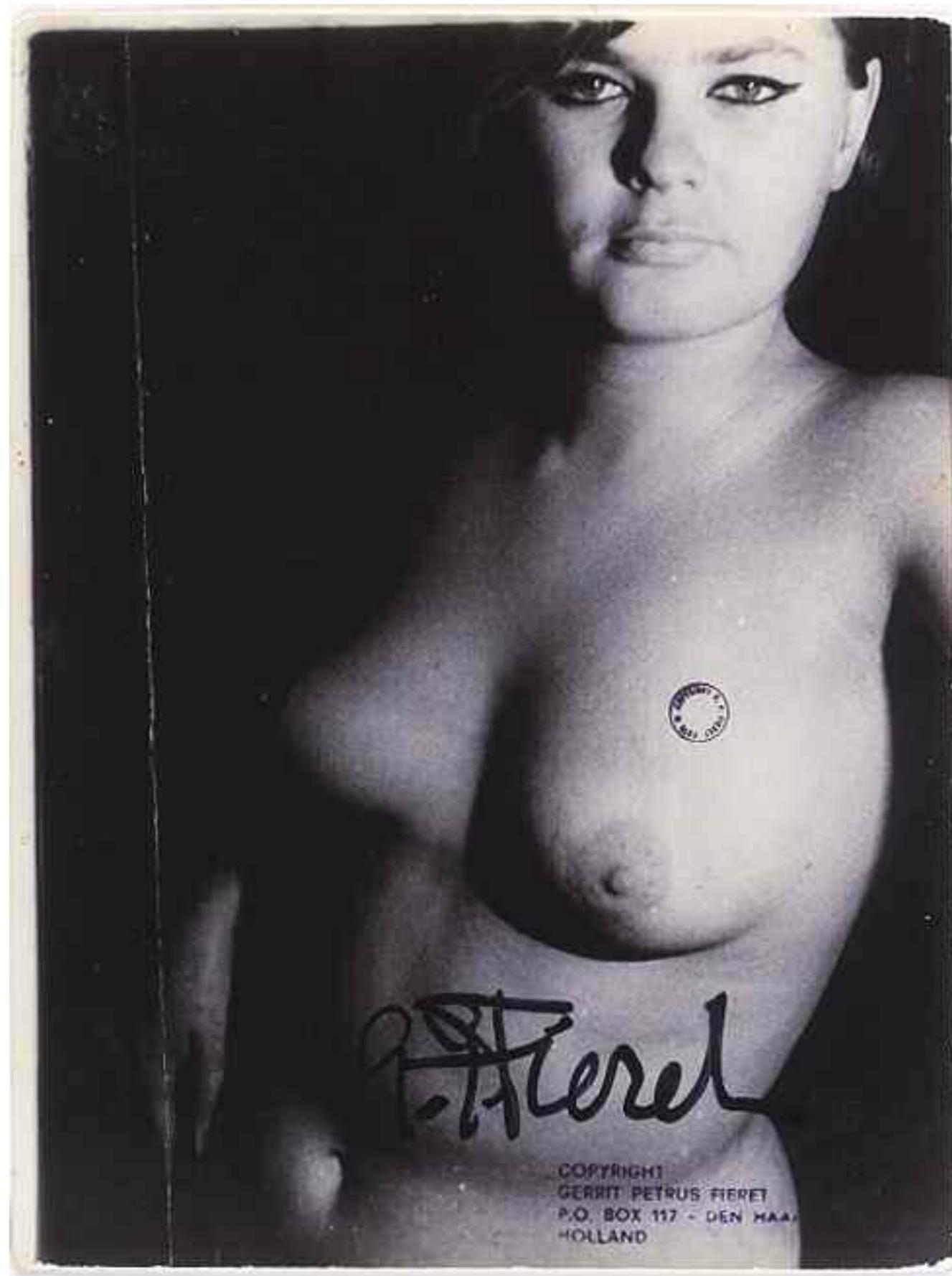
TOP
UNTITLED
 ca. 1960s
 15 1/2 x 19 1/2 in. (39.7 x 49.8 cm)

OPPOSITE
UNTITLED
 ca. 1960s
 composite of four photographs, including
 one self portrait,
 each 9 1/2 x 7 in. (23.8 x 17.8 cm)
 on mount 19 1/2 x 14 1/2 in. (49.5 x 37.5 cm)



LEFT
UNTITLED
ca. 1960s
9 3/8 x 11 1/4 in. (23.8 x 29.8 cm)
on mount 13 3/4 x 19 1/2 in. (34.9 x 49.5 cm)

OPPOSITE
UNTITLED
ca. 1960s
15 x 11 1/4 in. (40 x 29.8 cm)



MEETING GERARD FIERET

We see Fieret arrive in a taxi, climbing out of the back seat, a jumble of portfolios and plastic bags filled with photographs under both arms. It is early summer 1990.

Marian has set up our meeting in a café, in The Hague; we've come to buy photographs. The Hague is where Fieret was born, in 1924, has always lived and has made all his photographs. Across the floor of the café's stone courtyard he arranges the prints, haphazardly walking on them as he talks and gestures about each one. He speaks Dutch and German, some French, a little English. Marian translates his Dutch into English for my benefit. He offers words and sometimes whole sentences in French and German when I tell him I can understand these languages.

He has a story, often a long one, about each photograph. Earthy, sexy, warm, they are pictures by a man who cares genuinely about women. They do not exploit; they celebrate their subjects. Some are a little melancholy, revealing his loneliness. In their tenderness they remind me of Rembrandt's portrayals of Saskia and Hendrickje.

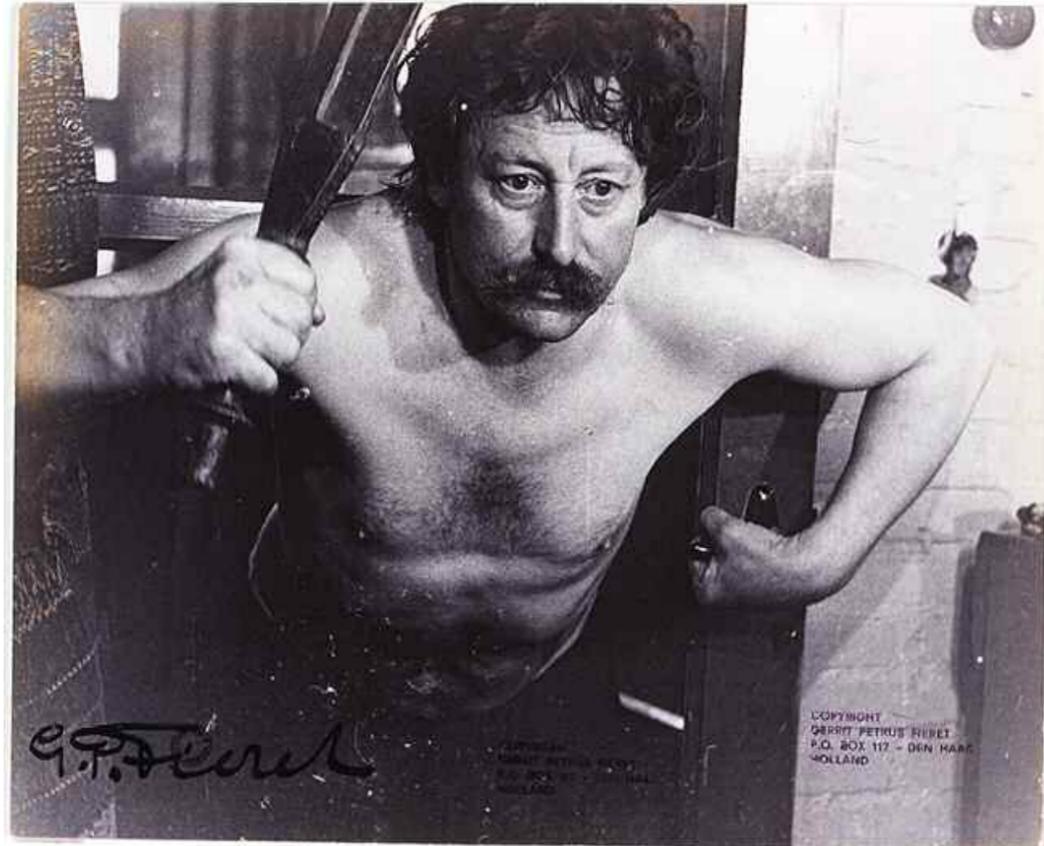
Speaking to Fieret about other artists elicits a string of charges that they have stolen his artistic ideas. Even Picasso is not immune from accusation. Fieret fears thefts of photographs by collectors and lawsuits from his former models. He allows no one into his home. Nevertheless, his charm, strong intelligence and wide-ranging knowledge of art are on display during our meeting as much as his evident turmoil.

We discover that he carries many of his personal papers in the bulging pockets of his clothes. When a mass of paper scraps falls out of his vest pocket, his distress is visible. Marian and I wait patiently while, photographs forgotten, he recovers and reorders his filing system.

Other eccentricities have a touching poignancy. Fieret's notoriety rests, in part, on the care he lavishes on the sorts of animals—pigeons, mice, insects—most of us would not welcome as household pets. When a large beetle marches across our table, appearing from who-knows-where, Marian pushes her chair back, clearly repelled. I try looking nonchalant. Fieret calls for a matchbox from the waiter. He cradles the shiny black creature in his hands, stows it inside the matchbox, not much larger than its new occupant, and puts the matchbox into his shirt pocket. The beetle, Fieret declares, has come with him to the café and they will go home together.

After many hours of conversation and explanations and numerous coffees, Marian and I make our selections. Fieret gives us a price. We pay for the photographs and, excited as children with new gifts, pack up our pictures. Fieret must be pleased as well; he gives me a little volume of his poems. On the inside cover he scribbles a dedication, a signature and a sketch of himself—as he is so often seen on the streets of The Hague—playing his panpipes.

SUSAN HERZIG
June 2003



SELF-PORTRAIT
ca. 1960s
15 3/4 x 19 1/2 in. (39.7 x 49.5 cm)

Chronology

1924

Born January 19 in The Hague, Netherlands.

1939–1942

Education at the Koninklijke Academie van Beeldende Kunsten (Royal Academy of Fine Arts), The Hague. Takes night courses in painting, drawing, typography, illustration and art history. Works as assistant in the bookshop Nijhoff and discovers the writings of Goethe, Poe, Baudelaire, Rimbaud and others. Writes first poems.

1942

Learns stained glass techniques.

1943

Transported to Germany as a forced laborer. Escapes after 1½ years.

1945–50

Works as glassmaker. Resumes stud-ies at Royal Academy of Fine Arts.

1950–65

Teaches drawing at Royal Academy. Deals in oriental art.

1954

First poems published.

1959

Acquires second-hand Praktiflex camera and starts to make photo-graphs. Becomes immersed in pho-tography.

1960s

Concentrates on photography and becomes especially productive in second half of decade. Experiments with montage, unusual camera angles, rephotographing, blow-ups and printing techniques. Receives encour-agement from Professor Hans van de Waal, director of the Leiden Printroom, University of Leiden, Netherlands, who promotes the work; exhibitions and publications result.

1970s

Receives wide recognition and is exhi-bited in museums in Holland. Resumes writing poetry, which is published in several books. Work in black-and-white photography ends abruptly.

1980s

Continues to work with his older images by stamping, signing, folding and making composites of them, although no longer taking or printing photographs.

1992

Receives the Ouborg Prize for his important contribution to Dutch art.

Selected One-Person Exhibitions

1965-66
Bioscoop Du Midi, The Hague

1971
Gemeentemuseum, The Hague

1972
Akademische Gebouw
Rijksuniversiteit, Leiden
Seinpost Galerie, Scheveningen

1973
Stedelijk Museum, Alkmaar

1976
Van Abbemuseum, Eindhoven

1977
Haagse Kunstkring, The Hague

1982
Fotogalerie Kiek, Scheveningen
Haagse Kunstkring, The Hague

1991
G. Ray Hawkins Gallery, Santa Monica, CA

1993
Gemeentemuseum, The Hague [1992 Ouborg Prize exhibition: *Gerrit Petrus Fieret: Foto’s, Tekeningen, Gedichten* [Photos, Drawings, Poetry]]

1996
Robert Mann Gallery, New York, NY

2003
Deborah Bell Photographs, New York, NY

2004
Fotomuseum Den Haag, The Hague: Retrospective (with catalogue) of Fieret’s photographs, drawings and poetry scheduled for June–September in honor of the artist’s 80th birthday

Selected Group Exhibitions

1970
Gemeentemuseum, The Hague: *Foto-Portret*

1971
Gemeentemuseum, The Hague: *Contrasts: 22 fotografen van nu* (Contrasts: 22 Contemporary Photographers)

1973–74
Haagse Kunstkring, The Hague

1976
Pulchri Studio, The Hague

1989
Galerie Nouvelles Images, The Hague: *Ogen Blikken* (Fleeting Images): *A Selection of Work by 12 Photographers from The Hague, Holland*

2001
Gemeentemuseum, The Hague: *Gerard Fieret, Paul Kookier, Arno Nollen*

Awards

1992
Recipient of the Ouborg Prize. Named after Pieter Ouborg (1893–1956), an artist from The Hague, the awards were begun in 1990 and are given bi-annually by the municipality of The Hague to a mature, Hague-based artist in honor of his or her complete oeuvre. The award consists of a sum of money, a publication and an exhibition at the Municipal Museum of The Hague (Gemeentemuseum Den Haag).

Selected Publications Containing Fieret’s Photographs

Foto-Portret. The Hague: Gemeentemuseum, 1970 (catalogue).

Gerard Fieret Photos. Eindhoven: Van Abbemuseum, 1976 (catalogue).

Barents, Els, ed. *Fotografie in Nederland 1940–1975*. The Hague: Staatsuitgeverij, 1978.

Ober, Jerven, ed. *Le Monde Entier*. Apeldoorn: van Reekum Edition, 1979 (album with original photographs).

Geen Commentaar (No Comment: Photographers as Eyewitnesses to Aggression and Violence). Amsterdam: Nederlandse Kunst Stichting, 1982 (catalogue).

Leijerzapf, Ingeborg, ed. *Geschiedenis van de Nederlandse Fotografie* (Dutch History of Photography). Alphaen aan den Rijn: Samson Uitgeverij, 1984.

Ogen Blikken (Fleeting Images: A Selection from the Work of Twelve Photographers from The Hague, Holland). Essay by Flip Bool. The Hague: Galerie Nouvelles Images, 1989 (catalogue).

Gerard Petrus Fieret: Vintage Photographs. San Francisco: Paul M. Hertzmann, Inc., 1990 (catalogue).

Gerrit Petrus Fieret: Foto’s, Tekeningen, Gedichten (Photos, Drawings, Poetry)/*Ouborg Prize 1992*. The Hague: Stroom Center for Fine Arts, 1993 (catalogue).

van Zoetendaal, Willem, ed. *Gerard Fieret, Paul Kookier, Arno Nollen*. Essay by Anouk La Verge. The Hague: Fotokabinetten Gemeentemuseum Den Haag, 2001 (catalogue).

van Sinderen, Wim, ed. *Fotografen in Nederland: Een Anthologie 1852–2002* (Photography in the Netherlands: An Anthology). Amsterdam: Ludion/ Fotomuseum Den Haag, 2002.

Articles about Fieret & Fieret’s Exhibitions

de Vinck, P.J. “Gerard Fieret in Du Midi,” *Het Vaderland*, January 10, 1966.

v.d. Eyck, P. “Gerard Fieret,” *Photo Tribune 29*, (month unknown), 1967.

Welling, D. “Het derde oog van Gerard Fieret gaat gewoon zijn eigen gang” [Gerard Fieret’s Third Eye Simply Does What It Wants], *Haagsche Courant*, September 18, 1971.

Sillevis, J.J. Th. “Opmerkelijke portret-fotos Fieret” (Striking Photo Portraits by Fieret), *NRC*, October 16, 1971.

Coumans, Willem K. “Gerard Fieret Zet Zijn Tanden Zacht in de Werkelijkheid” [Gerard Fieret Bites Down Gently on Reality], *Foto 1971* (No. 11), 1971.

“Fotos van Fieret in Leidse Academie,” *Het Vaderland*, March 8, 1972.

Beks, M. “Interessante fotografie in het Van Abbemusuem, *Nieuwsblad van het Zuiden*, November 27, 1976.

Pols, Bram. “Het houdt nooit op: Gerard Fieret” (It Never Ends: Gerard Fieret), *Haagsche Courant*, November 26, 1977.

Prins, Ralph. “Gerard Fieret”, *Foto 1977* (No. 10), 1977, (with editorial comments by Willem Broekman).

Roodnat, Bas. “Dichter toont wereld-beeld in fotografische dagboek” (Poet Shows World Image in Photographic Diary), *NRC*, July 2, 1979.

van den Hooff, Joost. “Gerard Fieret, een hedendaagse Franciscus” [Gerard Fieret, a Contemporary Francis], *Het Vrije Volk*, May 24, 1983.

Mokveld, N. “Gerard Fieret’s ode aan het leven” [Gerard Fieret’s Ode to Life], *Het Binnenhof*, April 14, 1983.

McKenna, Kristine.“The Lost Dutchman,” *Los Angeles Times*, May 14, 1991

_____. “Through the Lens Darkly: Gerard Fieret’s Chaos,” *LA Weekly*, May 17–23, 1991.

Selected Collections

Bibliothèque Nationale, Paris, France
The Busch-Reisinger Museum, Harvard University, Cambridge, MA
Fotomuseum Den Haag, The Hague, Netherlands
Gemeentemuseum, The Hague, Netherlands
LaSalle Bank Photography Collection, Chicago, IL
Museum of Fine Arts, Boston, MA
New Orleans Museum of Art, New Orleans, LA
Printroom, University of Leiden, Netherlands
Stedelijk Museum, Amsterdam, Netherlands
Van Reekum Museum, Apeldoorn, Netherlands

And numerous private collections in Europe and the United States

Films and Videos about Fieret

1970
Meyer, Jacques. *Gerard Fieret, foto-graaf* (Gerard Fieret, Photographer). [Screened at the exhibition in the Gemeentemuseum, The Hague, 1971.]

1983
Fillikers, Jan, et al. Film for the Dutch television program *Showroom*, broadcast April 14, 1983.

1992
Gerard Petrus Fieret: de Route (The Way). The Hague: Stroom Center for the Arts, 1992. [Updated video version of Jacques Meyer’s 1970 film presented on the occasion of Fieret’s award of the 1992 Ouborg Prize.]



SELF-PORTRAIT
ca. 1960s
11¼ x 9½ in. (29.8 x 24 cm)
on mount 19¾ x 13⅞ in. (50.2 x 34.8 cm)

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