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**DESIGN**  
Beverly Joel, pulp, ink.

**PRINTING**  
Meridian Printing,  
East Greenwich, RI



ABOVE  
**SELF-PORTRAIT WITH  
ELS BARENTS**, ca. 1960s  
photocollage  
7 X 9 3/4 in. (17.8 X 49.5 CM)

COVER  
**UNTITLED**, ca. 1960s  
15 3/4 x 19 1/2 in. (39.7 x 49.5 cm)

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

GERARD PETRUS FIERET PHOTOGRAPHS

DEBORAH BELL PHOTOGRAPHS & PAUL M. HERTZMANN, INC.

# Gerard Petrus FIERET

PHOTOGRAPHS

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*G.P. Fieret*

PHOTOGRAPHS  
**Gerard Petrus**  
**FIERET**

Exhibition on view

**February 24–May 19, 2007**

**Deborah Bell Photographs**

511 West 25th Street, Room 703, New York, NY 10001

tel 212 691 3883 fax 212 691 3222

**in association with**

**Paul M. Hertzmann, Inc.**

San Francisco, CA



**UNTITLED**, ca. 1960s  
18¾ x 23½ in. (47.6 x 59.7 cm)  
flush-mounted on board

**G**erard Petrus Fieret's photographs are unforgettable. The fresh, innovative portraits and alluring nudes of the 1960s and 1970s, their prints liberally anointed with his copyright stamps and signed in a celebratory flourish of penmanship, are widely and increasingly appreciated.

These portraits and nudes, along with Fieret's vivid vignettes of everyday life in The Hague, are easy enough to appreciate for their reminder of the uninhibited artistic and personal freedom and intoxicating spirit of those extraordinary decades.

If it were only because of these cultural associations, however, his images would be merely nostalgic, fossilized period pieces. Instead, the robust energy and private narrative of each picture make Fieret's work as fresh and relevant today as it was thirty and forty years ago.

One of his trademarks is his very personal approach to his subjects. Fieret is not a creeping, furtive voyeur; instead, what is obvious in his pictures is the collaboration with his subjects—who are always in motion, always animated and always free to be themselves.

The visceral qualities of Fieret's gritty and unorthodox prints reveal that he operates completely by instinct in the darkroom as well as through the camera. Though trained in graphic design, he dismisses perfection and consistency for innovation and experimentation—by solarizing film and paper; sandwiching negatives; re-photographing images in another setting; cropping his compositions in surprising ways; fogging the paper; varying the contrast of papers to create dissonance; and taking advantage of plenty of accidents in the darkroom that worked out to his great delight. The results are never repetitive or pretentious.

In the 1960s and early 1970s, when the market for photography was fledging, Fieret had no need to make multiples of his prints. It was his excitement with the myriad possibilities of photographic printing that kept him moving on to the next adventure. With photography his quest was *l'art pour l'art*, and the darkroom was an integral part of the odyssey.

And then there are Fieret's enigmatic composites. These juxtapositions demonstrate Fieret's sophisticated, yet still natural, eye for composition and formal relationships. The images relate to each other more for their classically aesthetic attributes of light, shape, tone and line than for their subject matter.

What makes an artist singular, able not only to compel but to sustain our attention? In the case of Gerard Fieret, it is the seamless fusion of honest, humorous autobiographical narrative with artistry: the vitality of his compositions, the lush tonal scale and chiaroscuro of his prints, and the mysterious balance he achieves between craft and accident.

DEBORAH BELL, SUSAN HERZIG AND PAUL HERTZMANN  
January 2007



ABOVE  
**UNTITLED**, ca. 1960s  
19½ x 15½ in. (49.5 x 39.4 cm)

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



ABOVE  
**UNTITLED**, ca. 1960s  
19<sup>5</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> in. (49.8 x 40 cm)  
on mount 33<sup>5</sup>/<sub>8</sub> x 19 in. (85.4 x 48.3 cm)

OPPOSITE  
**UNTITLED**, ca. 1960s  
15<sup>5</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> in. (39.7 x 29.8 cm)



LEFT  
**UNTITLED**, ca. 1960s  
9½ x 7 in. (24.1 x 17.8 cm)

OPPOSITE  
**UNTITLED**, ca. 1960s  
composite of four photographs,  
each 9¾ x 7 in. (23.8 x 17.8 cm)  
on mount 19 x 14¾ in. (48.3 x 36.5 cm)





**UNTITLED**, ca. 1960s  
 composite of two photographs,  
 including one self-portrait,  
 top 7 x 9 $\frac{3}{8}$  in. (17.8 x 23.8 cm);  
 bottom 9 $\frac{3}{8}$  x 7 in. (23.8 x 17.8 cm)  
 on mount 20 x 14 $\frac{1}{8}$  in. (50.8 x 35.9 cm)



**UNTITLED**, ca. 1960s  
 composite of four photographs, including  
 one self-portrait with family,  
 each 7 x 9 $\frac{3}{8}$  in. (17.8 x 23.8 cm)  
 on mount 14 $\frac{1}{4}$  x 19 in. (36.2 x 48.3 cm)





TOP  
**UNTITLED**, ca. 1960s  
 7 1/8 x 9 3/8 in. (17.9 x 23.8 cm)  
 on mount 8 x 11 1/8 in. (20.3 x 29.7 cm)

BOTTOM  
**UNTITLED**, ca. 1960s  
 6 1/4 x 8 3/4 in. (15.9 x 22.2 cm)



**UNTITLED**, ca. 1960s  
 15 5/8 x 19 1/2 in. (39.7 x 49.5 cm)





LEFT  
**UNTITLED**, ca. 1960s  
 composite of four photographs,  
 each 9 3/8 x 7 in. (23.8 x 17.8 cm)  
 on mount 19 1/2 x 15 1/4 in. (49.8 x 38.7 cm)

OPPOSITE  
**UNTITLED**, ca. 1960s  
 composite of four photographs,  
 each 9 3/8 x 7 in. (23.8 x 17.8 cm)  
 on mount 19 1/2 x 15 1/4 in. (49.5 x 40 cm)





TOP  
**UNTITLED**, ca. 1960s  
 6¼ x 8¾ in. (15.9 x 21.9 cm)

BOTTOM  
**UNTITLED**, ca. 1960s  
 7¼ x 9¾ in. (17.9 x 23.8 cm)  
 on mount 8 x 11½ in. (20.3 x 29.2 cm)

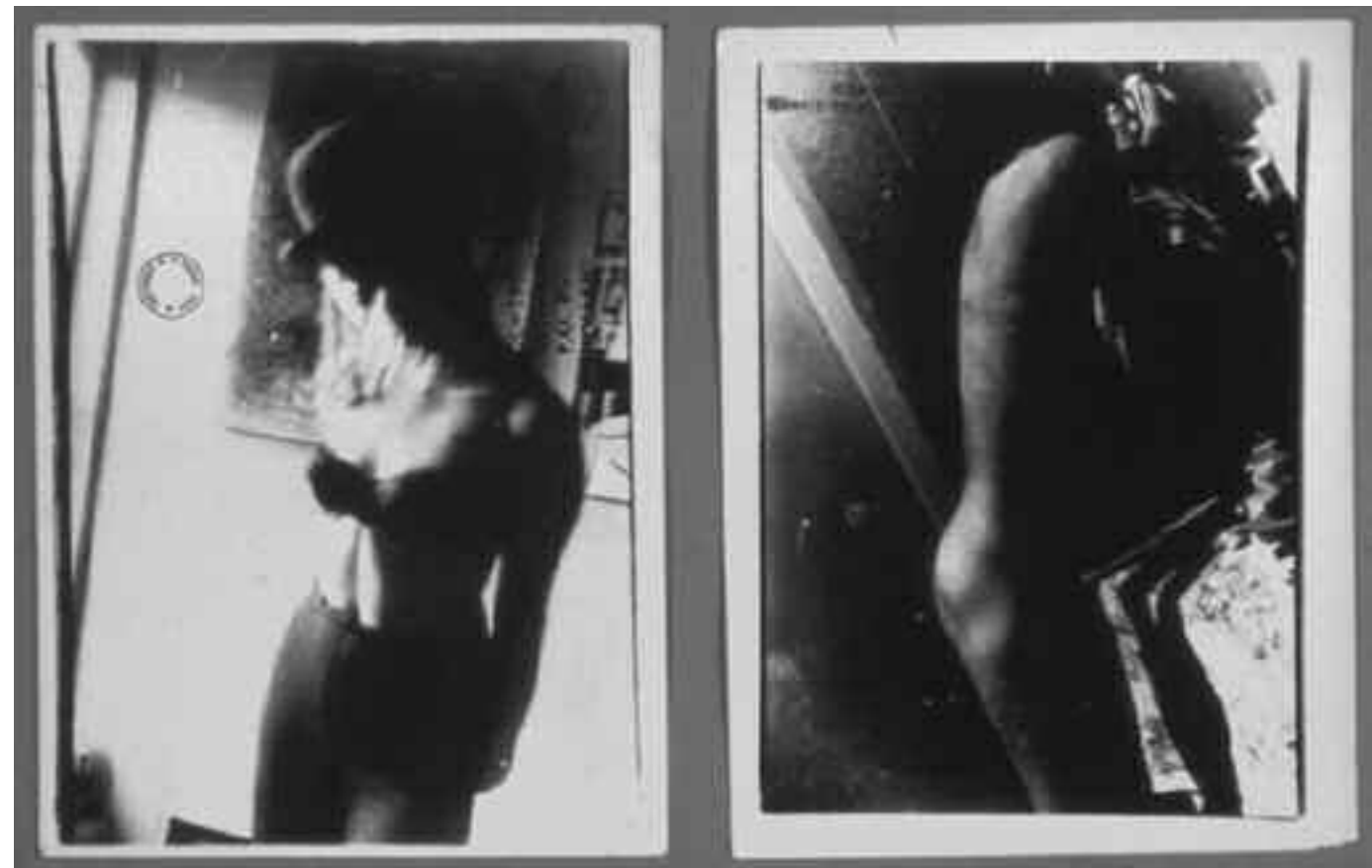
OPPOSITE  
**OUDE ATELIER  
 WILDENB. STR., D-H.**, ca. 1960s  
 9¾ x 7¼ in. (23.8 x 17.9 cm)  
 on mount 11¼ x 8 in. (28.6 x 20.3 cm)



ABOVE  
**UNTITLED**, ca. 1960s  
19<sup>5</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> in. (49.8 x 40 cm)  
on mount 23<sup>3</sup>/<sub>4</sub> x 19 in. (60.3 x 48.3 cm)



OPPOSITE  
**UNTITLED**, ca. 1960s  
15<sup>3</sup>/<sub>4</sub> x 11<sup>3</sup>/<sub>4</sub> in. (40 x 29.8 cm)



ABOVE  
**UNTITLED**, ca. 1960s  
 composite of two photographs,  
 each 8¾ x 7 in. (22.2 x 17.8 cm)  
 on mount 9¾ x 14¾ in. (23.8 x 37.5 cm)

OPPOSITE  
**UNTITLED**, ca. 1960s  
 19½ x 15½ in. (49.5 x 39.7 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 studies 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 photographs. Becomes immersed in photography.

### 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 encouragement 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 exhibited 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: *Gerard P. Fieret—80th Birthday. Photo Retrospective*

### 2004–05

Deborah Bell Photographs, New York, NY

### 2007

Deborah Bell Photographs, New York, NY

### 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*

### 2006

Blum & Poe, Los Angeles, CA: *The Monty Hall Problem*

### 2007

Marvelli Gallery, New York, NY: *Gerard Fieret & 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.

*Gerard Petrus Fieret: Photographs*. New York: Deborah Bell Photographs and San Francisco: Paul M. Hertzmann, Inc., 2003 (catalogue).

van Sinderen, Wim. *Foto en Copyright by G.P. Fieret*. The Hague: Fotomuseum Den Haag, 2004 (retrospective catalogue).

*Gerard Petrus Fieret: Photographies*. New York: Deborah Bell Photographs and San Francisco: Paul M. Hertzmann, Inc., 2005 (brochure).

#### 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.

Horton, Anne. “The Pickup Artist,” *Art + Auction*, February 2004.

### 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
The Museum of Modern Art, New York, NY
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.

### 1998

Fairbanks, Susan. *Was webst du für Erinnerung?* [What Memories are You Spinning There?]. Bristol: Susan Fairbanks, 1998.



**SELF-PORTRAIT**, early 1960s  
9½ x 11¾ in. (24.1 x 30.2 cm)