

# Voice

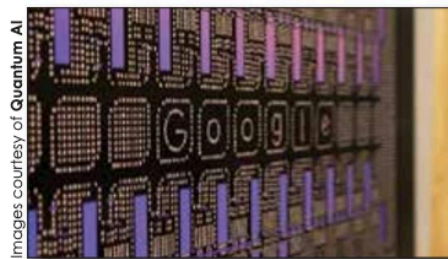
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Models in the Windows, 1960 (Printed Later) (detail) by Ormond Gigli (1925-2019)



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**Sullivan Goss**  
AN AMERICAN GALLERY

## The Power of Photography

Opening Reception  
1st Thurs., Jan. 2nd | 5 to 8pm

Lecture & Book Signing  
by Peter Fetterman  
January 11th | 4 to 6pm

January 2nd to 27th  
[www.SullivanGoss.com](http://www.SullivanGoss.com)

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Sullivan Goss: An American Gallery

# The Power of Photography

**Opening** 1st Thursday, January 2nd, 5 to 8pm

**Lecture & Book Signing** by Peter Fetterman  
January 11th, 4 to 6pm

**On view** January 2nd to 27th

By Kerry Methner / VOICE

**T**HE COMPLEXITIES OF HUMAN EXISTENCE can fall away when a lens captures and embraces a moment, preserving it long enough for others to apprehend.

A series of such moments will be shared with visitors when Sullivan Goss, in collaboration with the Peter Fetterman Gallery, opens *The Power of Photography* on 1st Thursday, January 2nd, in an exhibition that will continue through January 27th.

Sullivan Goss' first photographic exhibition in nearly 20 years, *The Power of Photography* promises moments of spontaneous joy, such as in *The Circle* by Todd Webb (above) and moments of sheer beauty such as in *Two Pears* by Paul Caponigro (below).

"For this special occasion we have curated a show consisting of a diverse group of images from the collection of Peter Fetterman, one of LA's most respected photography dealers," the Sullivan Goss team explains. "From Peter's extensive inventory, we have selected a group of photographs that share a singular powerful quality - to inspire joy."

Fetterman, born in London, hails from a long career as collector of images. His current home base is Bergamot Station where he was one of the pioneer tenants of the Santa Monica Center of the Arts, when it opened in 1994.

"Everything I've learned about life, the world, history - basically everything, including



**The Circle, La Salle St. at Amsterdam, New York, 1946**, 10.5 x 13.5 inches, Silver Gelatin Print, Signed by **Todd Webb** (1905-2000)

about myself - I have really discovered from the power of a great image," Fetterman noted in an email exchange about the exhibit. "I use the analogy of a great novel... You are one person before you experience it and a different person afterwards. I just want others to experience it too. This has been my motivation and why I feel the compulsion to continue to do it."

Part of the inspiration for the exhibition was drawn from Fetterman's recently published book *The Power of Photography* (2022).

The story goes that "during the COVID lockdown, with no way to bring collectors into his gallery, Fetterman 'exhibited' one photograph per day via his email list, usually accompanied by quotes from the artist and Peter's personal anecdotes or explanations about why he found this particular image so compelling."

While joy and the human spirit rise to the top as overarching themes, many of the images also bring into focus everyday moments that somehow offer a rich sense of history.

## The Circle

Of Todd Webb's *The Circle*, Fetterman wrote to his email list, "A scorching hot New York summer day. A hydrant goes off and all of a sudden a group of kids from all racial backgrounds join together in a circle in harmony and joy to embrace this gift. One of the greatest New York images ever in this collector's humble opinion. A symbol of hope that only mostly children seem to possess."

Webb's words that were also shared by Fetterman were, "Creative photography does not have to have anything to do with location, project, or causes as such, yet it can involve anyone of them. It is a need to express something within the photographer. A creative photograph is one seen through the photographer. The reason for making the photograph is often unexplainable."



**Two Pears, Cushing Maine, 1999**, 9.25 x 12.75 inches, Silver Gelatin Print, Signed, by **Paul Caponigro** (1932-2024)



**Ella Fitzgerald, Duke Ellington, Benny Goodman, New York, 1948**, 11 x 14 inches, Silver Gelatin Print, Signed. By **Herman Leonard** (1923-2010)

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Copyright © Grace Robertson / The Grace Robertson | Thurston Hopkins Archive / Courtesy of Peter Fetterman Gallery



*On the Caterpillar, Women's Pub Outing, Clapham, 1956*, 9.5 x 6.5 inches, Silver Gelatin Print, Signed on back by **Grace Robertson** (1930-2021)

### Ella Fitzgerald, Duke Ellington, Benny Goodman, New York, 1948

Another everyday profound moment featured by Fetterman was captured by Herman Leonard in 1948: *Ella Fitzgerald, Duke Ellington, Benny Goodman, New York, 1948*. Fetterman's abilities and history as a collector are reflected in it.

Fetterman shared that Leonard wrote of his work, "My parents loved classical music and all my childhood musical experiences had been traditional. Then when I heard Jazz, it was a whole new thing, like eating candy for the first time." And this is an image of Ella Fitzgerald!

Fetterman recalled, "This great Herman Leonard image has so much personal resonance for me. I grew up listening to Ella singing all the great American Songbook albums. They were my holy grail. In the 1960's the great American Jazz promoter, Norman Granz used to bring over all the great jazz musicians to London in his celebrated "Jazz at The Philharmonic" series. As a skinny kid I used to slip backstage and collect jazz autographs. There was basically no security in those days. I met them all, including my beloved Ella. Herman was such a classy gentleman – and a really great photographer."

### On the Caterpillar, Women's Pub Outing, Clapham, England, 1956

Another strand of history is raised in Grace Robertson's *On the Caterpillar, Women's Pub Outing, Clapham, England, 1956*. Fetterman shared Robertson's thoughts on her work, "I felt I was an observer of society. I never thought about my presence in it. My driving force in photographing women was to find out what makes them tick."

Robertson's curiosity delivered a delightful image. Fetterman continues, "Whenever I need a pick me up I look at this hilarious photograph. It was taken by my friend, Grace Robertson. Grace was one of the pioneer women photojournalists who worked for *Picture Post*, the UK equivalent of *Life Magazine*. Her most beloved story was "Mother's Day Outing" originally published by *Picture Post* and two years later re-commissioned by *Life Magazine*, which follows a group of working-class women who were friends from a local pub. As the day progresses they become more and more tipsy and more and more uninhibited as only women in the company of women can do...Free from all their domestic responsibilities. As Grace says of the day, 'I set off on the Saturday with the women in the coach. Their energy was awesome. These women were survivors. These were women in their fifties, sixties, and seventies and they had been through two world wars and the Great Depression in the middle. They were incredibly exuberant. And inspiring.'"

Everything I've learned about life, the world, history, I have really discovered from the power of a great image. **– Peter Fetterman**



*Yves Saint Laurent, Premiere Dior Collection, Paris, 1958* (Printed 2020), 17.5 x 14 inches, Chromogenic print, Signed on back by **Sabine Weiss**.

Copyright © Sabine Weiss Archive / Courtesy of Peter Fetterman Gallery

Fetterman also ventured into collecting some fabulous, historic photos of women in an entirely different sphere - fashion. This exhibition captures some of the excitement as the fashion world emerged in front of the photographer's lens in the 50's and 60's.

Sabine Weiss, who wrote, "Photography gave me happiness. It's a chance to talk to anybody, to travel, to meet different people. Photography opens so many doors," was positioned at the center of the scene.

### Yves Saint Laurent, Premiere Dior Collection

Fetterman wrote to his email list of her, when he shared her *Yves Saint Laurent, Premiere Dior Collection*, "Sabine is one of my favorite photographers. At 96 years old, she is still feisty and working on new projects and books. She is the last one left from that great generation of photographers that inspired my passion for the medium. Here is a rare gem from her archive. Yves St Laurent was the boy wonder of French fashion and was hand-picked by Christian Dior to be his successor at his own illustrious House of Fashion. *Life Magazine* asked Sabine to shoot his first fashion collection for Spring/Summer 1958. It seems from another era but still evokes all the elegance and beauty we associate with Haute Couture."

The *VOICE* cover image by Ormond Gigli also speaks of fashion. Fetterman wrote, "Ormond Gigli's greatest image, *Models in the Windows*, was taken on New York's East 58th Street in 1960. It is widely considered one of the most famous fashion shots of the 1960s, and captures a slice of long-gone New York. It has such great energy... Here are Gigli's own words: 'In 1960, while a construction crew dismantled a row of brownstones right across from my own brownstone studio on East 58th Street, I was inspired to, somehow, immortalize those buildings...' Visit Sullivan Goss for the rest of the story."

**Artists in the exhibition:** Kristoffer Albrecht, Paul Caponigro, Georges Dambier, Martin Elkort, Elliott Erwitt, Ormond Gigli, Burt Glinn, Don Hunstein, Yale Joel, Michael Kenna, Andrew Kent, Herman Leonard, Grace Robertson, Willy Ronis, Pentti Sammallahti, George Tice, Todd Webb, and Sabine Weiss.

**Lecture & Book Signing:** Sullivan Goss will host a lively, informative lecture by Peter Fetterman, highlighting the collaborative exhibition inspired by his book *The Power Of Photography* on January 11th from 4 to 6pm. Copies of *The Power of Photography* will be for sale at the event. The lecture is free to attend but an RSVP is required. To register for the event and RSVP please visit:

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