

around the outside, he sought to own the version that was exactly as the designer conceived it; if the dust jacket changed in later editions, he wanted to own all versions. Illustration photographs for the books were retouched to replicate each book as it looked upon publication, not their current state fifty or one hundred years later.

In building his book collection, Manfred was especially drawn to instances when photographers altered their original concepts in subsequent editions. He collected every known edition of Robert Frank's *The Americans*. He had also secured a first-edition copy of Eikoh Hosoe's book *Barakei (Killed by Roses, Shueisha, 1963)*, as well as a first edition of the 1971 version (Shueisha), which was radically redesigned by the avant-garde graphic designer Tadanori Yokoo. The book was retitled *Ordeal by Roses* in English editions. All the international editions of the 1985 version *BARAKEI (Ordeal by Roses II)* were also acquired, as well as those published only recently. He was particularly avid to purchase every known publication by photographers he admired, including their commercial as well as their fine-art endeavors. For instance, he had over six hundred publications, magazines, and brochures featuring images by Albert Renger-Patzsch, including variations of subsequent revisions.

For the Museum of Fine Arts, Houston, to understand the extraordinary importance of Heiting's book collection, and to acquire it as well as his photography collection, was a fulfillment of my dreams. Both Heiting and I regarded his book and photograph collections as complementary halves of a whole. With this extraordinary array of images joining the museum's existing photographic print and book collections, the history of photography could have been studied and presented in rich and imaginative ways. Working with his photography collection after 2002 expanded my understanding of the medium and its history every time we began to exhibit different images. But it was also frustrating, because there were many works by European and Asian photographers largely unknown in the United States. Owning the photographers' books would have allowed us to put their works in context.

To further understand Manfred's collection, the museum also acquired his archive, which preserves a record of the shows he organized, forming his knowledge of the field and introducing him to many photographers from whom he later acquired photographs. The most important of those shows were at Photokina, the biannual world's fair of the photographic industry in Cologne, for which Heiting designed and managed all of Polaroid's fifty-thousand-square-foot participation from 1966 to 2000 (eighteen years after he left the company). He also curated large thematic and solo exhibitions as part of the Photokina cultural program in 1982, 1986, and 2002. Other purchases were made from his shows at Fotografie Forum Frankfurt, a nonprofit photography exhibition space that he cofounded and directed from 1984 to 1994.

Occasionally over the years of our friendship, I was able to enter what I think of as Heiting's *Wunderkammer*. His library was not a cabinet of curiosities, but an extraordinarily crafted collection. The curiosity was all mine. I held books that I had only read about, and I wanted more time to sit and consider them. I planned long afternoons in the MFAH, once the book collection had arrived and been installed in the print room that was to be renovated to accommodate them. First on my list was Kikuji Kawada's *Chizu (The Map; Bijutsu Shuppan-sha, 1965)* and all of Daido Moriyama's books. I wanted to learn about photographers such as Dr. Paul Wolff, who was the most-published German photographer in the 1920s. There were over ninety different books by Wolff in Heiting's now vanished collection, because he thought that we can't just look at images by the chosen few. We have to understand whose works were popular with audiences during the same time period as known classics.

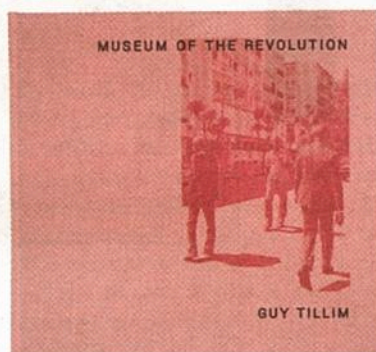
I am old enough to have lost many members of my family and friends. The part of grieving that never ends is the "what ifs," the things unsaid, the questions never asked, the stories that can no longer be verified, and what I could have learned by paying more attention. For the same reasons, I am grieving about the burned collection. The loss of these opportunities is huge for me now, and for other scholars and future generations. Heiting was perfectly trained to carry through his vision to build the library most needed by the field, and he too anticipated its future users. (But he did worry about their handling the books correctly.) The museum was thrilled to be this library's permanent home. Now, as Manfred said, "We had great plans—now only dreams." Unless, of course, we could rebuild it . . .

Anne Wilkes Tucker is the curator emerita of the Museum of Fine Arts, Houston.

Reviews

Museum of the Revolution

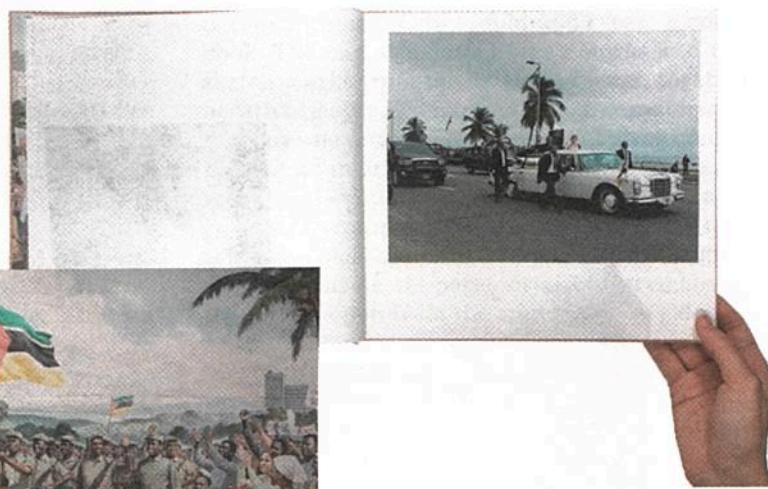
Sean O'Toole on Guy Tillim



Guy Tillim

Museum of the Revolution

MACK and Fondation Henri Cartier-Bresson · London and Paris, 2019 · Designed by Morgan · Crowcroft-Brown · 11 x 10 1/4 in. (28 x 26 cm) · 136 pages · 117 color images · Clothbound with silkscreen image · mackbooks.co.uk



Guy Tillim's new book of color photographs, *Museum of the Revolution* (MACK and Fondation Henri Cartier-Bresson, 2019), gathers his ambulatory work made on walking excursions along major avenues in several African cities between 2014 and 2018. Extending on the drift initiated in his book *Avenue Patrice Lumumba* (Prestel, 2008) and enabled by his receipt of the 2017 HCB Award, his new photobook contains numerous diptychs or triptychs—as if one frame is insufficient to contain the quotidian abundance of postindependence life in such major African cities as Addis Ababa, Harare, Johannesburg, Libreville, Luanda, and Nairobi.

The book opens with a fractional view of a military parade in Maputo, martial pageantry being a feature of Tillim's work since the 1980s. It is followed a few pages in by a four-part study taken in 2017 at a busy intersection in the Mozambican capital. It has just rained in this photo; Avenida 24 Julho, a major artery named for the day (July 24, 1975) Mozambique's month-old socialist government nationalized education, health, and legal services, is waterlogged. In one frame a woman wearing a floral skirt and pink heels purses her lips as she waits to cross the uneven tarmac; in another a pudgy man with a lanyard tucked into his shirt pocket is caught midstride, ignoring the red light. In post-socialist Mozambique, some people jaywalk.

Strikingly, none of the Maputians appearing in *Avenida 24 de Julho, Maputo* (2017) seems remotely aware of or even interested in the white South African photographer looking at them. The same is true of Tillim's photographs taken on Haile Selassie Avenue in Nairobi, or Boulevard du Général de Gaulle in Dakar, where he witnessed a military procession. None of Tillim's photos exhibit that reciprocal involvement and recognition—or even conflict—that defines Garry Winogrand's in-your-face street photography. Paul Graham's indifferent pedestrians come to mind, although Tillim's invisibility and irrelevance to his photographic subjects is piquant in liberated Africa.

Tillim was in his early teens when, in June 1975, Mozambique gained its independence from Portugal following a decade of strife and armed conflict. In 1986, working as a photojournalist, he visited Maputo to document the funeral of Samora Machel, the rebel fighter who became Mozambique's first president. Machel had just died in a mysterious plane crash in neighboring South Africa. His death was deeply felt. Among the photographs Tillim took during his press trip, one somehow foreshadows his preoccupations in *Museum of the*

Revolution. It portrays a group of female mourners, many wearing headscarves, queuing to view Machel's body as he lay in state in Maputo's colonial-era city hall.

This early photo anticipates Tillim's current interest in cityscapes and the human bodies that activate them. But this photo is important for another reason. The endpapers of *Museum of the Revolution* reproduce a large painting housed in a four-floor museum along Avenida 24 Julho. Produced by North Korean artists for the 1978 launch of the Museu da Revolução (or Museum of the Revolution, from which Tillim's book derives its title), the painting describes a jubilant crowd of black Mozambicans greeting a parade of soldiers in neat olive fatigues led by Machel.

Writing about this painting in 1983, *New York Times* journalist Joseph Lelyveld—a friend and supporter of photographers Ernest Cole and David Goldblatt—revealed that Machel had been "unhappy" with the painting, in particular the artist's rendering of eyes, which "looked more Korean than African" and required "considerable retouching at the President's behest." Pyongyang remains a prominent sculptor of memory in postcolonial Africa, its artisans famously contributing to the production of architect Pierre Goudiaby's puzzling African Renaissance Monument in Dakar.

In some places, notably Luanda, where Tillim wandered around Avenida 4 de Fevereiro in 2016, the African metropolis now more resembles China than Europe. But the pervasive influence of forces beyond the continent is not the focus of Tillim's roaming, detail-interested study of time and progress in urban Africa. If there is a defining image, it is a diptych from his forsaken birth city, Johannesburg. Taken in 2013, it records a car park slowly being demolished. Passers-by don't even look at the spectacle. Of course, Johannesburg is not alone in feeling the bite of diesel-driven excavators; cities everywhere are continuously atrophying and being remade. Tillim's book records this infrastructural life force, both with marked dispassion and an affecting curiosity.

Sean O'Toole is a writer and editor based in Cape Town. He has contributed essays to photobooks by, among others, Adam Broomberg and Oliver Chanarin, Margaret Courtney-Clarke, David Goldblatt, Jackie Nickerson, and Mikhael Subotzky. He has published one book of fiction, *The Marquis of Mooikloof and Other Stories* (Double Storey, 2006).