

Press release

Inheriting Dreams

Curated by Max Saula

11 September 2025 – 30 January 2026

There is something magical in observing the world through the fresh **gaze of youth**: that unlimited **curiosity** that dares to discover the extraordinary in the everyday.

In "**Inheriting Dreams**," this idea comes to life through **Max Saula**, a nineteen-year-old young man, son of the gallery's founders.

The exhibition explores how photography becomes a **bridge** between different **ages** and perspectives. How does it influence our **family relationships**? How do we transmit the **passion for beauty**?

Each **photograph** has been selected for its ability to communicate, becoming a **faithful companion** in our lives.

The images inhabit the space where one generation's **experience** meets the **sensitivity** of the next, weaving **invisible bonds** between past, present, and future.

This **exhibition** celebrates the **transformative power** of photography and its capacity to **unite** us. It invites us to rediscover our surroundings and experience the **inspiration** that only art can provide.

As you walk through the gallery, you will see how photography manifests as a **dynamic language**, in continuous **evolution** and charged with **personal meanings**.

At the same time, you will be able to enjoy a selection of photographers from **different eras** whose images—captured over the last hundred years—stimulate **intergenerational dialogue**.

We invite you to discover how **photography** can enrich your life, becoming a **legacy** of **culture** and sensitivity that is transmitted from parents to children.



Max Saula photographed by Bruce Weber

Artists

Berenice Abbott	Joel Meyerowitz
Bruce Davidson	Gjon Mili
Harold Edgerton	Sarah Moon
Louis Faurer	Marvin E. Newman
Frank Horvat	Dorothy Norman
William Klein	Ruth Orkin
Jessica Lange	Pancho Saula
Saul Leiter	Louis Stettner
Vivian Maier	Larry Towell
Dolorès Marat	Bruce Weber
Ramón Masats	Weegee
Ryan McGinley	William Wegman
Steven Meisel	Clark Winter
Ray K. Metzker	Txema Yeste

For more information and images, please contact pancho@galeriaalta.com

“Inheriting Dreams”

Essay by Christian Cajouille

"My father was collecting photographs long before I was born, and from a young age my parents took me to exhibitions, galleries, and fairs. For me, unlike many of my friends, photographs hanging on the walls were simply a part of everyday life—I grew up surrounded by them."

At just **nineteen years old**, Max Saula speaks about his relationship with photography with **modesty** ("I have a lot to learn"), genuine **enthusiasm** ("there are photos I was immediately drawn to, and still truly cherish"), and **quiet determination**.

As he prepares to install his **first exhibition** in the **family gallery, established in 2021**, Max approaches the opportunity with a practical mindset and a sense of **humility**. He does not overanalyze his role; he is not posturing as a seasoned **gallerist** or a novice curator—even if, in some ways, he is a bit of both. Above all, he feels profound **gratitude** toward his parents and the trust they have in him. What truly drives him, though, is a sincere need for **authenticity**. He approaches his work as an **amateur** in the truest sense—a **passionate admirer** of the art—and has chosen to display only photographs for which he feels **genuine affection**.

Max is also fully aware that one's relationship with images **evolves over time**, a fact he has experienced personally: **"Some photographs I wanted immediately have sometimes lost a little of their magic, while others—photographs I may not have understood or valued at first—have become essential to me. You learn to look, to really see. My father taught me a great deal."**

Naturally, Max has curated a selection of photographs that are familiar to him, that he holds dear, and that he wishes to share. The result is an **eclectic mix**—largely **black and white**, with subtle flashes of color—dominated by **American photographers** from the **twentieth century**, with a few works reaching into the present. The collection doesn't champion any single style or "school." While there are a handful of images exploring movement or abstraction, **humanity is always at the heart**.

From portraits to street scenes, from classic documentaries bearing unmistakable signatures to images revealing the traces left by humans in their environment, the overall impression is one of **classicism**—infused with delightful surprises and even a hint of humor. The whole selection radiates the pleasure of choices made freely, without being confined by fashions or trends.

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Being a **gallerist** is a unique vocation: acting as an **intermediary and facilitator** between an artwork and its audience. The first duty is to defend the artists, which sometimes means selling artworks the **gallerist** might wish to keep. Too many people, unfortunately, see only the business side. But there is much more to it: at its core, the process is one of **exchange**. An object is exchanged for money, yes, but it's also an **exchange** of viewpoints, emotions, and ideas. The **gallerist** is not simply selling—he is **transmitting**.

At the heart of this remarkable initiative—made possible by his parents' encouragement—Max is able to share the photographs he treasures with others. In doing so, he also becomes the representative of a **new and younger generation**: a generation accustomed to viewing images—especially moving ones—on all kinds of **screens**, large and small, rather than studying **prints** and appreciating their **subtleties**.

How can this generation be introduced to the **depth of photography**—images crafted with care, in front of which **Max Saula "imagines the photographer's presence, tries to guess their intentions, and understand what inspired them to release the shutter, to compose the shot"**? Likely by inviting viewers to **slow down**, to linger before the photographs, to look beyond the superficial. Achieving this probably requires a blend of **surprise and emotion**, precise composition, and touches of dreaminess or whimsy—elements that can spark **curiosity** and, gradually, shape the way viewers perceive images. Learning how to look—**really look**—is always essential; from there, each person will decide what resonates most with them.

This is why **Max Saula's first exhibition** is more than just a source of enjoyment—it raises questions about today's ever-changing relationship to images. With technology speeding this evolution, the show invites us to ask: **"What am I looking at? What do I really see?"** It makes us compare the **lasting presence** of an image fixed in **silver salts** to the **fleeting images** shared for fun on a whim.

Most visitors will bring a **mobile phone** with them; the greatest wish we can extend to Max and his parents is that, even when visitors eventually see these images on their phone **screens**, they realize there is something uniquely different about what they witnessed on the walls. And, of course, that many young people Max's age will be inspired to visit as well.

Christian Caujolle

Curator, Writer, Journalist and Educator

July 2025