

**SPYING ON A MEMORY**  
**PHOTOGRAPHS BY RON HAMMOND**  
**HIGHLINE HERITAGE MUSEUM**  
**819 SW 152ND ST, BURIEN, WA 98166**  
**MARCH 6 – MAY 30, 2020**



Pasqualina "Mama" Verdi — the Queen of the Market — 1978

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*Photographers deal in things which are continually vanishing  
and when they have vanished there is no contrivance on earth  
which can make them come back again.  
You cannot develop and print a memory.*

Henri Cartier-Bresson

The great HCB was right! Photography demands that I be there, point the camera in the right direction, release the shutter at the right time.

But when I am there, I do point the camera in the right direction, I do release the shutter at the right time — then I create a window into the past in a way that no other visual medium can match. Then I can develop and print a memory, or at least glimpse it — spy on it.

This exhibit from which this catalog was made introduces you to some of my projects — and some of my memories.

I hope they are your memories too.

*Ron Hammond*

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Punch and Judy,  
Covent Garden, London 1982

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Covent Garden, London 1991  
(Make a Joyful Noise)

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Fremont Solstice Parade #6  
Seattle 2001

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Pride Parade #1  
Broadway, Seattle 2003

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Missing Persons #22  
Silversmith's Workbench  
Vashon Island 2006

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Hangouts #50,  
Lake Quinault Lodge 2007

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On Stage #34  
Folklife Festival  
Seattle Center 2013

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The Cat Who Walks by Himself  
Café St. Regis  
Ile St Louis Paris 2014

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The Cat Who Walks by Himself  
Rue St.-Louis en l'Île, Paris 2014

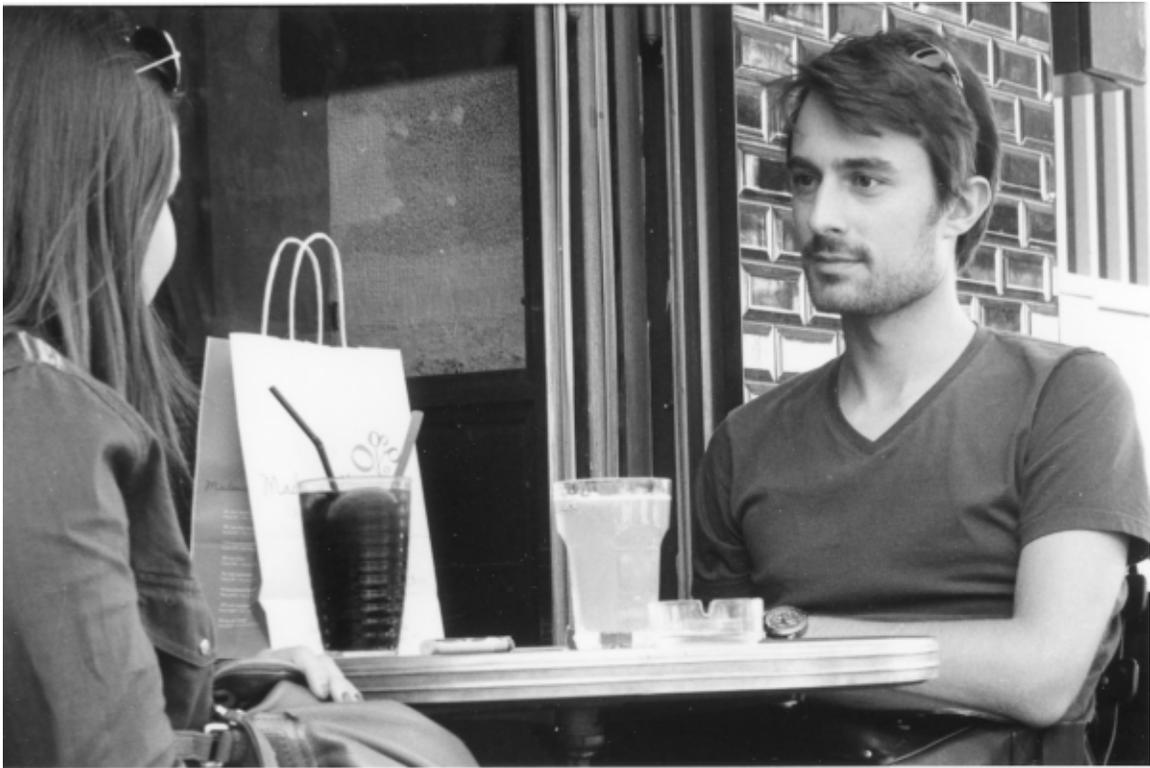
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Missing Persons #48  
Foundation Henri Cartier-Bresson  
Montparnasse, Paris 2014

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Hangouts #25  
Le Café Milou, Square Gaston Baty,  
Montparnasse, Paris 2014

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Missing Persons #54  
Yakima River Canyon Road 2015

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Pride Parade #51  
Burlesque Dancer  
Seattle Center, 2015

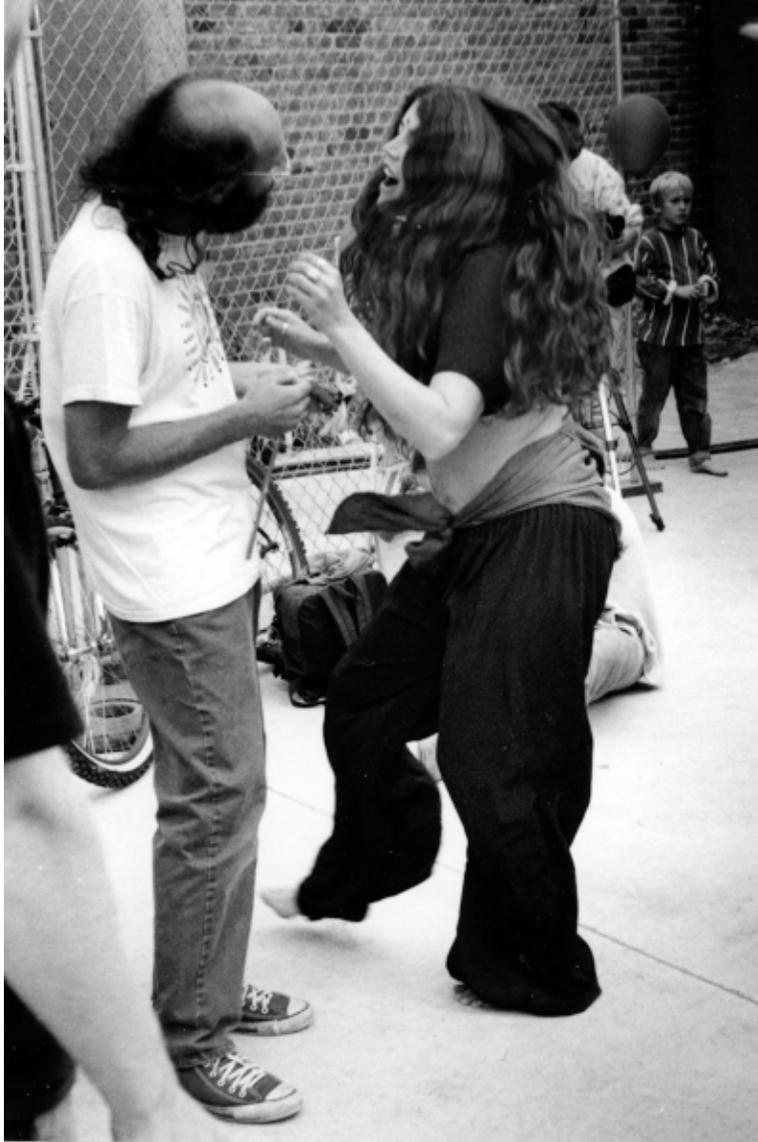
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# ECSTATIC DANCERS

My first project was photographs of people dancing at street fairs and festivals. I didn't start it on purpose — this print one the next page, taken at the Eugene Oregon street fair, made a light bulb go on.

It was simply obvious that I had enough negatives of dancers that I ought to collect them into a more-or-less cohesive body of work.

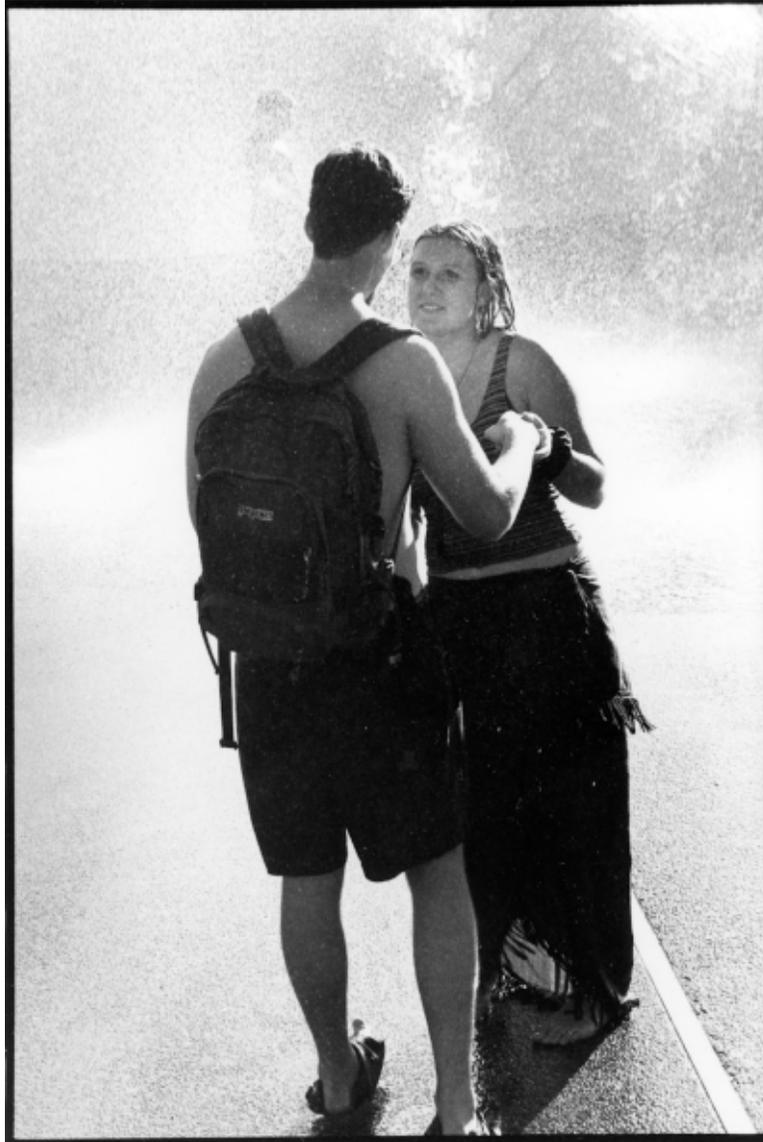
The combination of warm sunshine, an electric crowd, and potentially rhythmic music puts dancers into “the zone” and they touch the ground only because gravity requires it of them.



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Ecstatic Dancers #2,  
Eugene Celebration  
Eugene Oregon 1996

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Ecstatic Dancers #4,  
International Fountain  
Seattle 1998

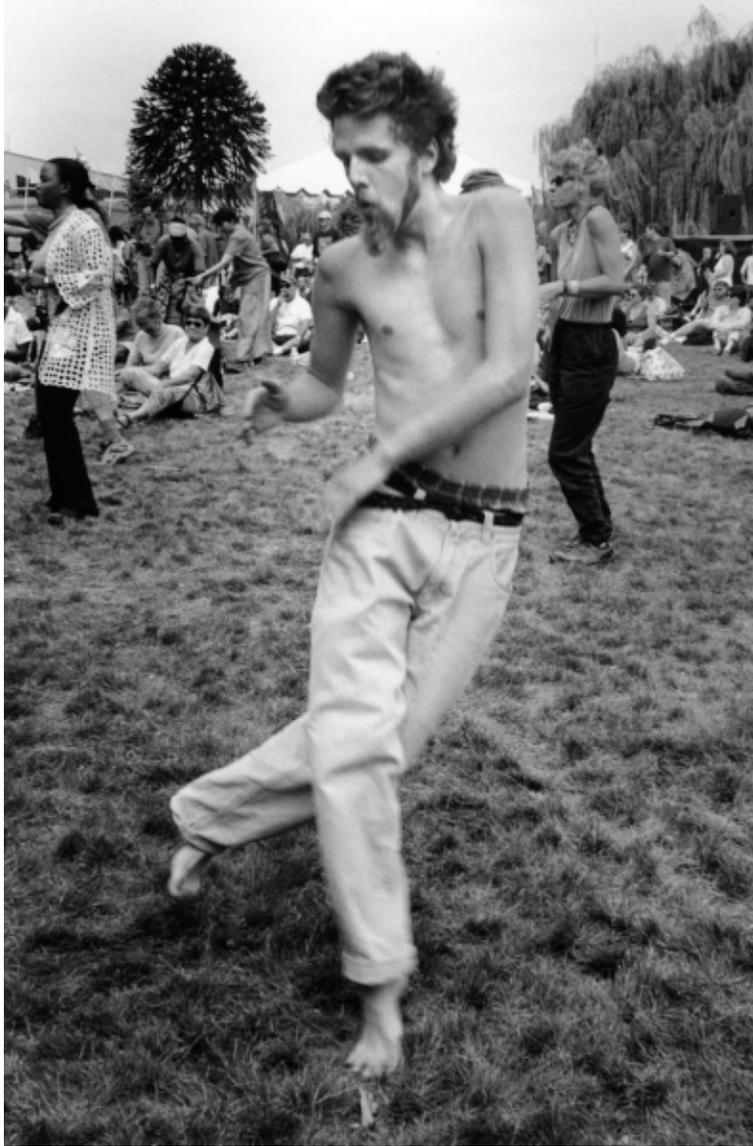
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Ecstatic Dancers #11,  
Folklife Festival  
Seattle 1999

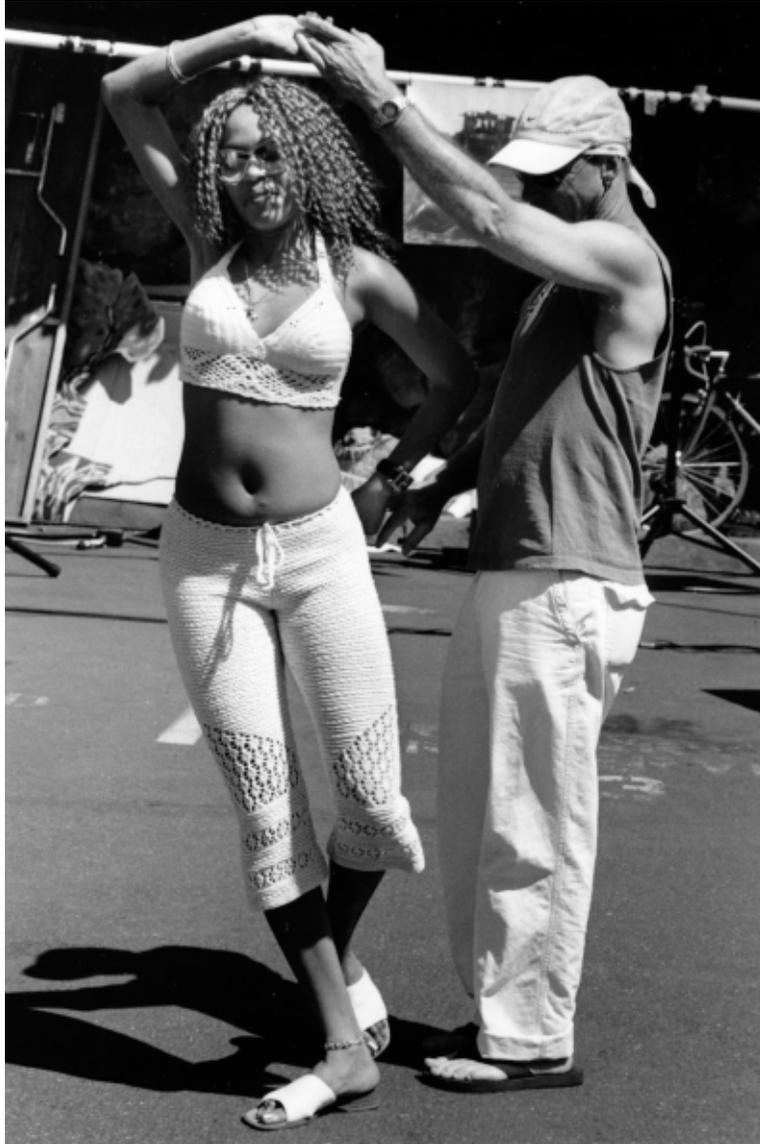
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Ecstatic Dancers #21,  
Bumbershoot 1999  
(Zonker Harris)

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Ecstatic Dancers #58  
Fremont Solstice Celebration  
Seattle 2004

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Ecstatic Dancers #38  
Bumbershoot, 2004  
(Sophia with the twirly skirt)

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Ecstatic Dancers #51  
Tango Dancer  
Bumbershoot 2005

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# HANGOUTS

Sociologists say that everybody has three places in their life; where they live, where they work, and where they hang out.

These "third places" are the village square, the general store, the neighborhood bar, the coffee shop or café . They are the places where we meet our friends, talk art (my favorite) or current events, trade gossip, have coffee or hoist a beer, have a sandwich or a dinner. They are the places where you are only a newcomer once if you smile, find out the server's name, find out what's good and what's going on.

Seattle has a lot of them. Every neighborhood I frequent has at least one and finding the neighborhood hangout is high on my agenda when we travel. I love them.





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Hangouts #29,  
Sadie's Tea Shop, Bellingham 2003  
(Oooh, this one's chocolate)

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Hangouts #40,  
Torrefazioni  
Seattle 2005

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Hangouts #43  
Lunch at Salumi  
Seattle 2005

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Hangouts #46,  
Mika's Coffee,  
Eureka Illinois 1992

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Hangouts #48,  
Seattle's Best Coffee  
3rd Avenue, Seattle 2007  
(Where it all began and the guys who began it)

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Hangouts #77  
Uptown Espresso  
Westlake, Seattle 2009

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Hangouts #88  
Bootlegger's Cove,  
Tieton Washington 2015

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## **A LITTLE STREET MUSIC**

It's hard for me to resist photographing street musicians — buskers. So I don't resist. I stop and listen. Many of them are very much worth listening to.

I photograph — even the ones who are less accomplished are intent on their performance, interesting to look at and fun to photograph.

I chat with them between songs. I leave my card with “Send me an email. If I get something I like, I'll send you a print.” Once in a while they do — and I do.

And I also leave a donation in the hat or instrument case no matter how bad they are.



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A Little Street Music #4,  
Cité Metro Station,  
Paris 1978

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A Little Street Music #18  
Seabeck Washington 1988  
“We are the boat” (Carlos and Eileen)

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A Little Street Music #36  
Pike Place Market, Seattle 1993  
(In My Dreams I am a Cello)

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A Little Street Music #87  
Post Alley & Pike Place  
Seattle 2016

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A Little Street Music #94  
Under the Clock, Pike Place Market  
Seattle 2010

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A Little Street Music #104  
La Basilique du Sacré Coeur  
Paris 2014

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A Little Street Music #105  
Truman and Adam Price  
Seattle Center 2015

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A Little Street Music #108,  
Eight Year Old Celtic Harpist  
Folklife Festival  
Seattle 2015

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A Little Street Music #106  
Folklife Festival  
Seattle Center 2015

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A Little Street Music #114  
Jam Session, Folklife Festival  
Seattle 2016

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A Little Street Music #112  
Folklife Festival  
Seattle 2016

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A Little Street Music #117,  
Zambuko Marimba Ensemble  
Folklife Festival  
Seattle 2017

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## **REGULAR CUSTOMER**

Fifty nine years ago on my second day in Seattle, I visited the market and fell in love with it. Ten years later - baby in a carrier on my back (she is 51 now), camera on my neck, canvas bag of vegetables on one arm - a tourist photographed me! I had become part of the scene.

My photographs are an extended portrait of the market from the viewpoint not of a tourist or vendor, but of a regular customer.

Most of all, they shows the people that we have gotten to know - the cheese seller that will say “The usual?” when I walk up to the counter or the fruit seller that knows we will leave an order and pick it up later.

This project eventually became a book, **REGULAR CUSTOMER**.



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Dominic, 1966  
(I never knew his last name)

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Sol Amon, 1966

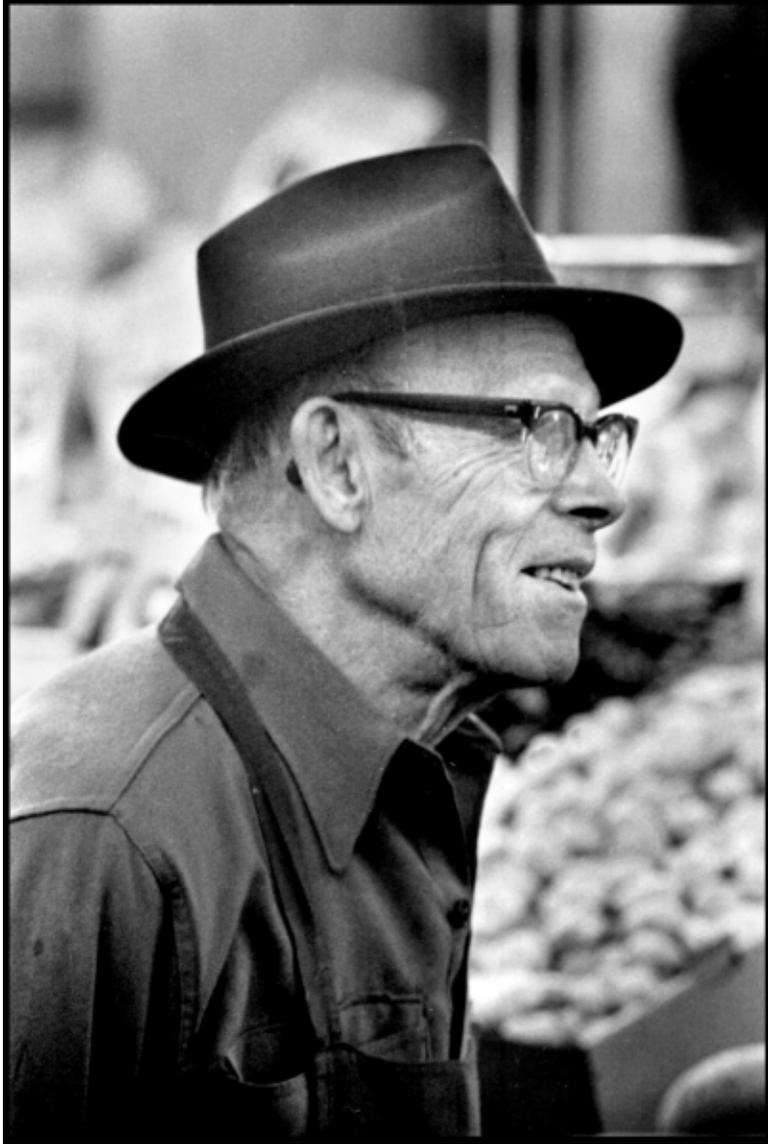
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Andy Padua, 1966

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Pinhas (Pinky) Almaleh 1988  
(Fruit & Veggie Seller Extraordinaire)

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Pete DeLaurenti, 1975

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Morris (Uncle Morrie) Manzo, 1976

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Pete Hasson & His Father Pepe, 1976

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Carlos (Shalom) Hano 1976

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Ann Magnano, 1979

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## RON HAMMOND

I returned to the Highline area two years ago after a very long absence in Buffalo N.Y. and, more recently, Bellevue. Now retired after a long career as an engineer, I consider myself a full-time photographer.

Like my heroes the great humanist photographers I am much more interested in people and their everyday lives than in spectacular places or momentous events.

My photographs have been in the Seattle PI and Times, Buffalo Evening News, New York Review of Books, and the New York Times. They are in MOHAI, the Bowerbird Foundation (Philadelphia), the Walker Center for the Arts (Minneapolis), and several private collections.

I am sticking like glue to black and white film photography and to darkroom printing both because I enjoys the craft of doing so and prefer the look of a silver print.

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