

Richard Avedon, *Billy Mudd, trucker, Alto, Texas, 07.05.1981*, 143x114cm, tiré du livre *In The American West*, 1985

QUELQUES PHOTOGRAPHES CÉLÈBRES DU 20^e SIÈCLE (1940-1990) :
LE PORTRAIT CLASSIQUE

PORTRAIT, VISAGE

Histoire de la photographie
Cours de Nassim Daghigian

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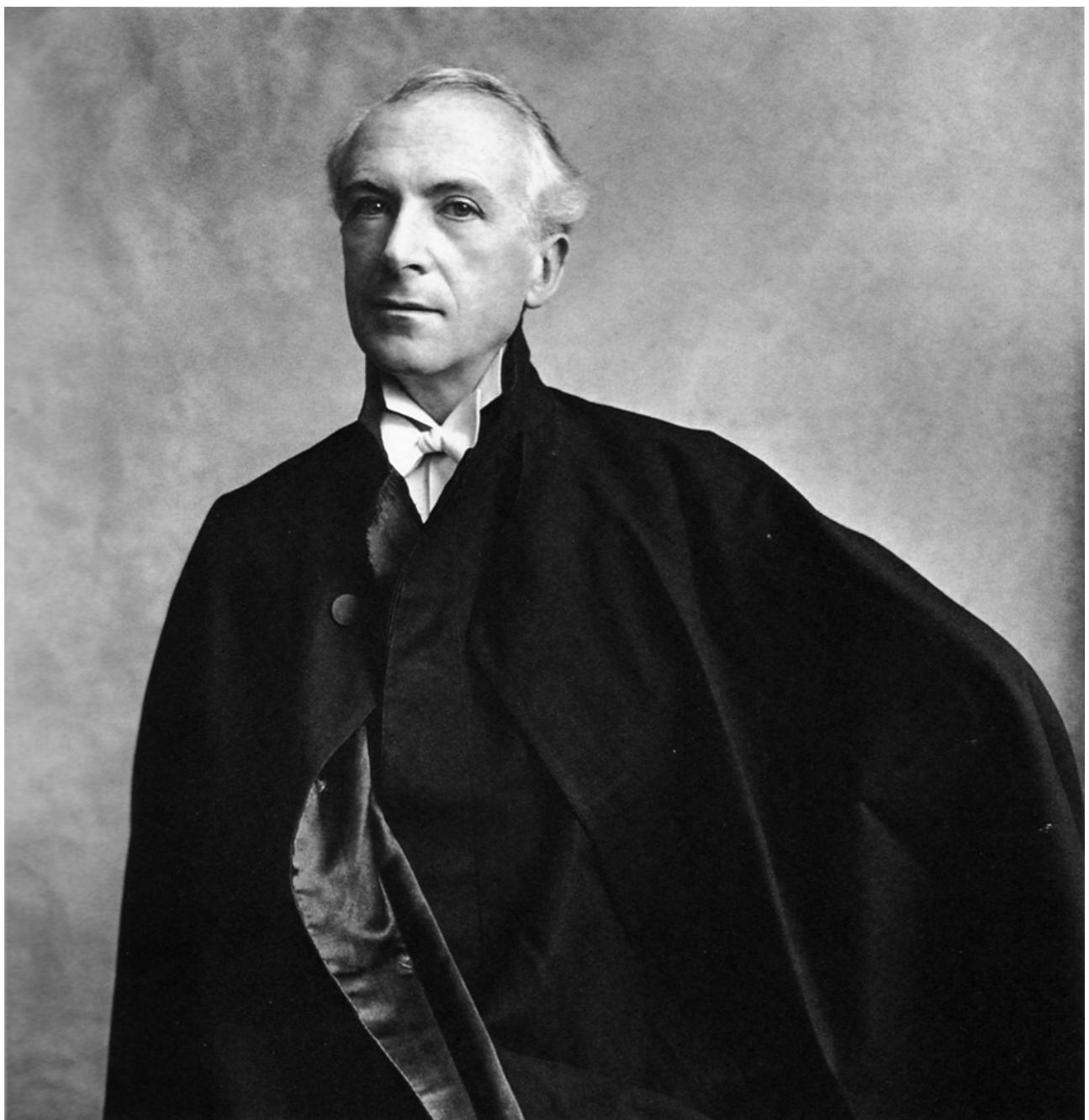
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Irving Penn, *Cecil Beaton*, London, 1950, épreuve platine-palladium (multiples couches), 38.1x37.2cm, tiré avril 1977

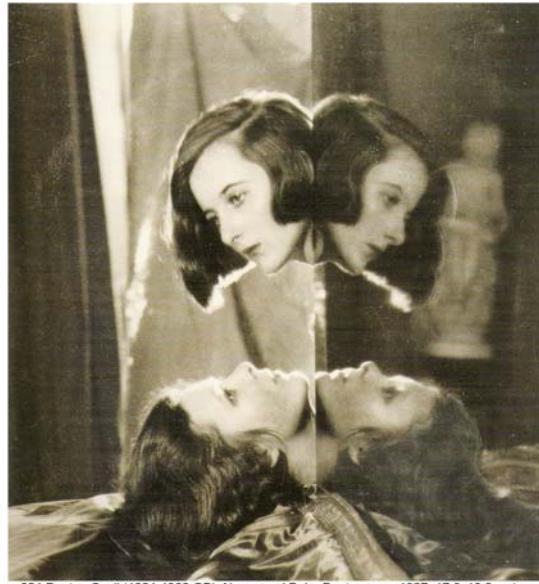
CECIL BEATON



Cecil Beaton, *Gary Cooper*, 1931



020 Beaton Cecil_Nancy & Baba Beaton_années 1920.jpg



021 Beaton Cecil (1904-1980 GB)_Nancy and Baba Beaton_vers 1927_17,6x18,3cm.jpg



022 Beaton Cecil_Baba Beaton_1926.jpg



023 Beaton Cecil_Baba Beaton_Fancy Dress_1926.jpg



024 Beaton Cecil_Miss Nancy Beaton as a Shooting Star, 1928, gbr, 49x38,8cm.jpg



025 Beaton Cecil_Countess of Castega_vers 1927.bmp



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027 Beaton Cecil_John Wayne_années 1930.jpg



028 Beaton Cecil_Marlene Dietrich_1940_gbr_24.6x19.4cm.jpg



029 Beaton Cecil_Greta Garbo (Greta Lovisa Gustafsson)_1946_gbr_30x30cm.jpg



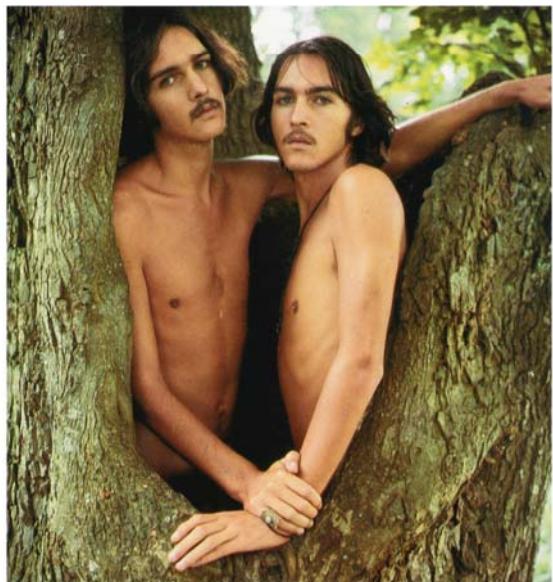
050 Beaton Cecil_Queen Elizabeth II at her Coronation, 1953, c-print.jpg



051 Beaton Cecil_Queen Elizabeth II at Buckingham Palace wearing the Order of the Garte...



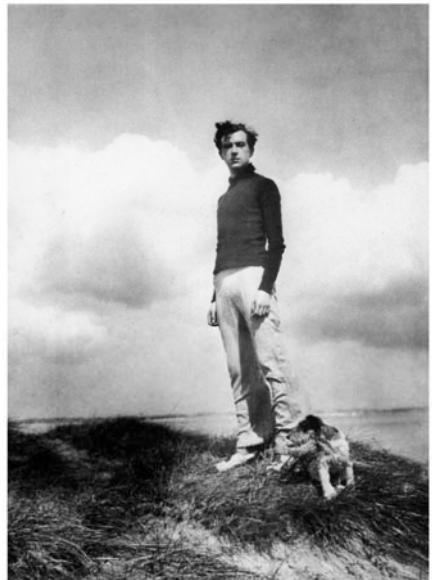
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101 Beaton Cecil_Self-Portrait_vers 1930.jpg



102 Brandt Bill_Cecil Beaton_vers 1945.jpg

Cecil Beaton (1904-1980, Londres, GB)

Présentation générale

Sir Cecil Walter Hardy Beaton (14 janvier 1904 - 18 janvier 1980, Londres) était un photographe de mode et de portrait britannique. Il fut également scénographe et concepteur de costumes pour le cinéma et le théâtre. Cecil Beaton se fait connaître par une première exposition à Londres en 1926 qui est bien accueillie et lui permet de signer un contrat avec la version britannique du magazine *Vogue* en 1931 pour lequel il collabore jusqu'au milieu des années 1950. Il travaille également avec la revue de mode *Harper's Bazaar* et comme photographe pour *Vanity Fair*. Il était connu pour son homosexualité : "Mes amitiés avec les hommes sont plus merveilleuses qu'avec les femmes. Je n'ai jamais été amoureux d'une femme et je ne pense pas que je le serai jamais de la même façon qu'avec un homme. Je suis vraiment un terrible, terrible homosexualiste et j'essaie tellement de ne pas l'être." (cité par Hugo Vickers, *Cecil Beaton, Londres, Weidenfeld et Nicolson, 1985.*)

Dans le Hollywood des années 1930, il réalise de nombreux portraits de célébrités. Beaton a obtenu le Tony Award du meilleur costume en 1957. Il est Commandeur de l'Ordre de l'Empire britannique.

Source au 09 01 30 : http://fr.wikipedia.org/wiki/Cecil_Beaton

Comme Lartigue, le Britannique Cecil Beaton, issu d'une riche famille, a découvert la photographie très tôt. En 1916 exactement : il avait douze ans. Avec une pointe de forfanterie, il prétendait même s'y être intéressé dès l'âge de trois ans. Ce qui est certain, c'est que toute son enfance fut marquée par le théâtre et les images victoriennes qu'il collectionnait avec passion. Et qu'à douze ans on lui offrit un appareil photographique. Ses premiers modèles seront ses sœurs Barbara et Nancy. Leur gouvernante Babi développe les photographies dans la baignoire et fait les tirages. Cecil, lui, déguise ses sœurs en costumes d'époque, les met en scène dans des décors de rêve réalisés à l'aide de morceaux d'étoffe trouvés dans le grenier de la maison paternelle et de toutes sortes d'accessoires, et règle les éclairages. La prééminence de la mise en scène sur la technique photographique proprement dite, qui sera à la fois l'originalité et la limite de Cecil Beaton, est donc peut-être héritée en partie de Adolphe De Meyer, comme on l'a dit, mais elle procède aussi d'un mouvement plus profond. Son père l'envoie étudier à Harrow puis à Cambridge et le destine à entrer dans un Office de la City.(...)

Source au 09 01 30 : http://www.universalis.fr/encyclopedie/UN81007/BEATON_C.htm

Cecil Beaton Portraits

National Portrait Gallery, London, 5 February - 31 May 2004

Cecil Beaton (1904-1980) is one of the most celebrated British Portrait Photographers of the Twentieth Century and is renowned for his images of elegance, glamour and style. His influence on portrait photography was profound and lives on today in the work of many contemporary photographers including David Bailey and Mario Testino. *Cecil Beaton: Portraits* marks the centenary of Beaton's birth and coincides with a revival of interest in his work occasioned in part by the publication of his unexpurgated diaries and the recent release of Stephen Fry's film *Bright Young Things*. This is the first major overview of Beaton's portraits since Sir Roy Strong's groundbreaking exhibition at the National Portrait Gallery in 1968.

This major retrospective exhibition brings together over 150 portraits from the five remarkable decades of Beaton's career, including iconic images as well as those never seen before. Beaton captures 50 years of fashion, art and celebrity, from the Sitwells in the 1920s to the Rolling Stones in the late 1960s. Definitive portraits of 20th century celebrities are shown alongside more sombre works from his time as a war photographer.

Highlights of the exhibition include Beaton's 1956 portrait of Marilyn Monroe, from her own collection, which is accompanied by his handwritten eulogy about her. Pages from Beaton's snapshot album of the Duke and Duchess of Windsor's wedding, showing idyllically situated portraits of Wallis Simpson in the grounds of the Château de Candé, France, are on public display for the first time.

Beaton acquired his first camera aged 11 and the exhibition opens with a portrait of his sister Baba, taken a few years later, in 1922. A number of vintage prints from Beaton's first exhibition (1927), notable for their striking red Beaton signature, have been reunited, including a celebrated portrait of Edith Sitwell posed as a gothic tomb sculpture. Edith Sitwell and her family's patronage confirmed Beaton's position as the most fashionable young photographer of the day and led to a number of exciting commissions, including a contract with *Vogue*, with whom Beaton was associated for over 50 years.

Other significant portraits from this early period include Nancy Cunard in front of a polka dot backdrop, the writers and poets Sylvia Townsend Warner, Stephen Tennant and Siegfried Sassoon, and bright young things including the Jungman twins, Tallulah Bankhead, and three young debutantes posing as "Soapsuds".

The exhibition features work taken from Beaton's first four Hollywood visits including images of Gary Cooper, Loretta Young, Marlene Dietrich and Johnny Weissmuler, preparing for his first Tarzan film. Other works from the 1930s include French subjects taken in Paris, such as the fashion designers Coco Chanel and Elsa Schiaparelli, and the artists Beaton befriended such as Jean Cocteau and Pablo Picasso.

Beaton received the ultimate establishment seal of approval when he was commissioned by the Royal Family in 1939. The exhibition includes two studies of HM Queen Elizabeth, later the Queen Mother, at Buckingham Palace, taken in dappled light and offering fairytale romance.

With the outbreak of the Second World War, Beaton devoted himself to his work as an official war photographer. The Home Front is represented by pictures of land girls and Beaton's unforgettable portrait of the 3 year-old blitz victim Eileen Dunne (1940) in a hospital bed in the north of England. During this period Beaton also captured wartime artists such as the poet Cecil Day-Lewis, composer Benjamin Britten and the memorable study of the elderly Walter Sickert and his wife Helen Lessore in their garden near Bath in 1940.

In the post-war period Beaton photographed existentialist writers Albert Camus and Jean-Paul Sartre in Paris, and emerging actors in America, the 21 year old Marlon Brando and Yul Brynner, and the reclusive Greta Garbo, the subject of Beaton's long-term romance.

In 1956 Beaton started work on the costume designs for the first version of *My Fair Lady* for the American stage with Julie Andrews and Rex Harrison and was to continue with the production in its various forms until his own Oscar-winning work for the film version starring Audrey Hepburn in 1964. In the midst of this he also won an Oscar for his work on another great film musical *Gigi* (1957) with Leslie Caron.

In the 1950s Beaton produced many of his most famous portraits of women including Audrey Hepburn, Maria Callas, Elizabeth Taylor, Grace Kelly and Ingrid Bergman. Male subjects included Francis Bacon, Lucian Freud, John Betjeman, Sugar Ray Robinson, Frank Sinatra, Sammy Davis Jr and Dean Martin.

It is testament to Beaton's flexibility and skill that he reinvented his photographic style for a new decade. In the 1960s he was revitalised by working with some of the era's brightest cult figures such as David Hockney, Jean Shrimpton, Rudolf Nureyev and most importantly Mick Jagger. Up until a paralysing stroke in 1974, Beaton continued a punishing work schedule, whether working on the Barbra Streisand's film *On a Clear Day You Can See Forever* or photographing Warhol and his entourage in New York.

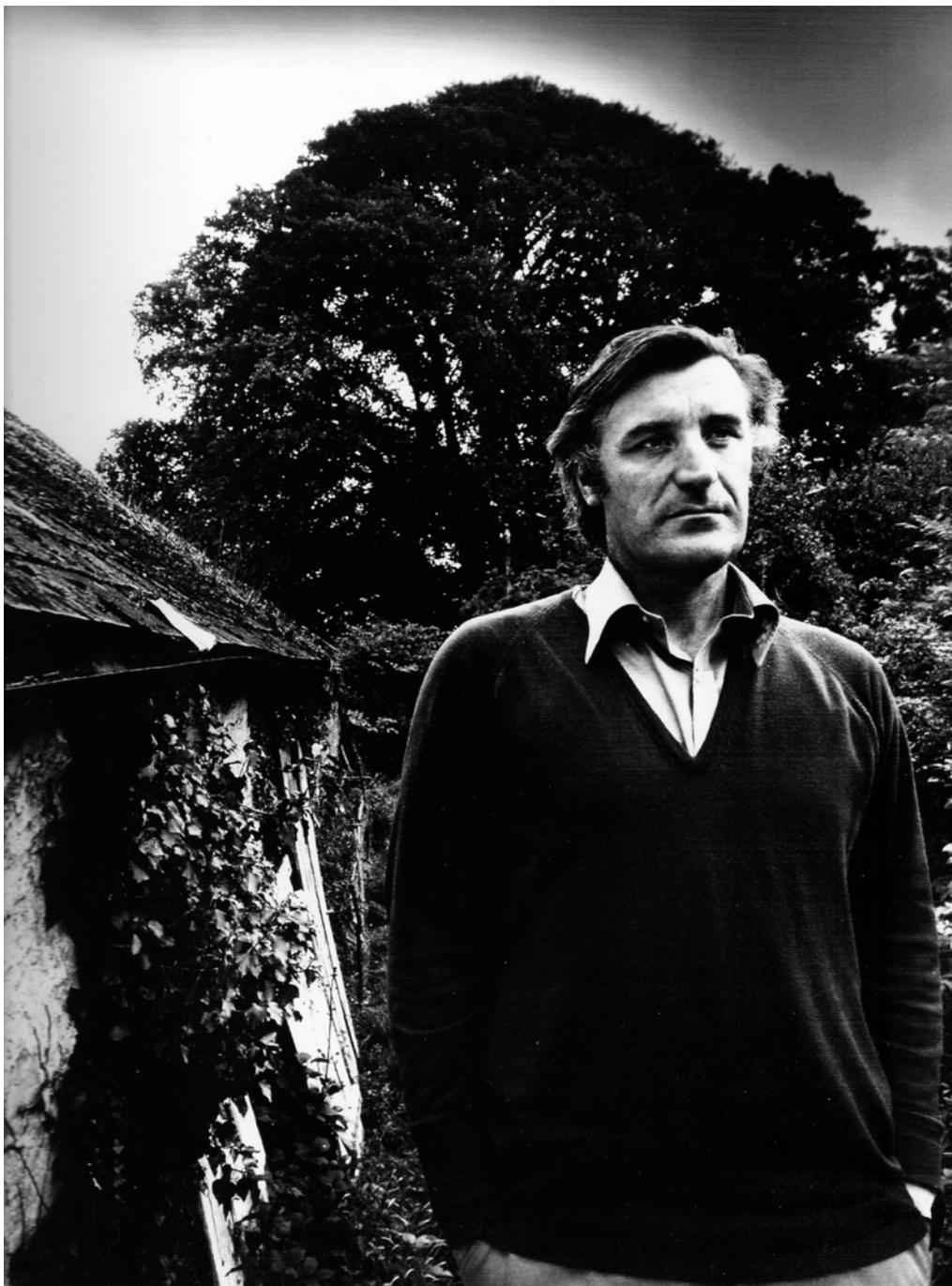
The exhibition concludes with Beaton's late poignant portraits of Ralph Richardson and Louise Nevelson, and a recumbent Bianca Jagger photographed in the conservatory of Beaton's home at Reddish.

Source au 09 01 30 : <http://www.npg.org.uk/whatson/exhibitions/cecil-beaton-portraits.php>



Laelia Goehr, *Bill Brandt*, 1945

BILL BRANDT



Bill Brandt, *Ted Hughes*, 1978, 23x19.8 cm, détail (manque bord gauche)

" Je réalise toujours les portraits dans l'environnement familier de mon sujet. Je me concentre énormément sur l'image dans son ensemble et je laisse le modèle tranquille. Je le regarde à peine, lui parle très peu. Cela a tendance à lui faire oublier ce qui se passe, et habituellement tout air forcé ou gêné disparaît ainsi. J'essaye d'éviter le côté vif et fugitif de l'image instantanée. Une expression calme permet d'obtenir une ressemblance plus profonde avec le sujet. Pour moi, un bon portrait doit dire quelque chose du passé du sujet, et suggérer quelque chose de son avenir.

Une des mes photographies la plus souvent reproduite est *Portrait d'une Jeune Fille* - allongée sur le sol de sa chambre londonienne. Peut être ne s'agit-il pas d'un portrait à proprement parler. Son visage remplit le premier plan, et derrière le profile se trouvent une chaise et un meuble à tiroirs ; à travers deux fenêtres on distingue des maisons, de l'autre côté de la rue.

Cette image a peut-être été inconsciemment influencée par *Citizen Kane*, d'Orson Welles. La technique de ce film a eu un impact certain sur mon travail à l'époque où je commençais à faire des nus."

Bill Brandt, Introduction de son livre *Camera in London*, Londres, Focal Press, 1948 ; retravaillé ultérieurement par l'auteur.
Source au 08 10 24 : www.henricartierbresson.org/infos/ressources/FR-DossierDePresse-HCB-Bill-Brandt.pdf



001 Brandt Bill_At Charlie Brown's_vers 1936.jpg



002 Brandt Bill_East End Girl, doing the Lambeth Walk_vers 1936.jpg



003 Brandt Bill_Parlourmaid at a window in Kensington_1931-1935.jpg



004 Brandt Bill_Parlourmaid and Under-parlourmaid Ready to Serve Dinner_vers 1936-1938.jpg



005 Brandt Bill_Parlourmaid Drawing a Bath before Dinner_Mayfair_1936_gbr_23x19.5cm.jpg



006 Brandt Bill_Drawing Room_Mayfair_1938.jpg



010 Brandt Bill_Coal-searcher returning home from Jarrow_1937_22.8x19.7cm.jpg



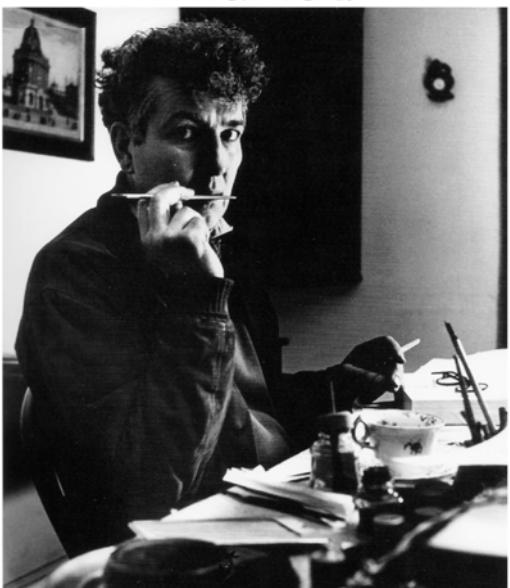
011 Brandt Bill_People Sheltering in the Tube_Elephant & Castle Tube Station_Londres_1940 novembr.jpg



012 Brandt Bill_Dylan Thomas_1941.jpg



013 Brandt Bill_Cecil Day Lewis_1941.jpg



014 Brandt Bill_Robert Graves_1941.jpg



015 Brandt Bill_Robert Graves_1979_22.9x19.8cm.jpg



020 Brandt Bill_Jack Yeats_1946.jpg



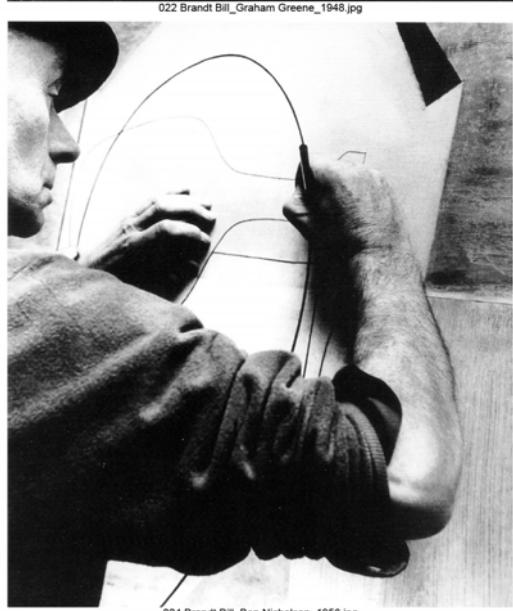
021 Brandt Bill_Pablo Casals_1946.jpg



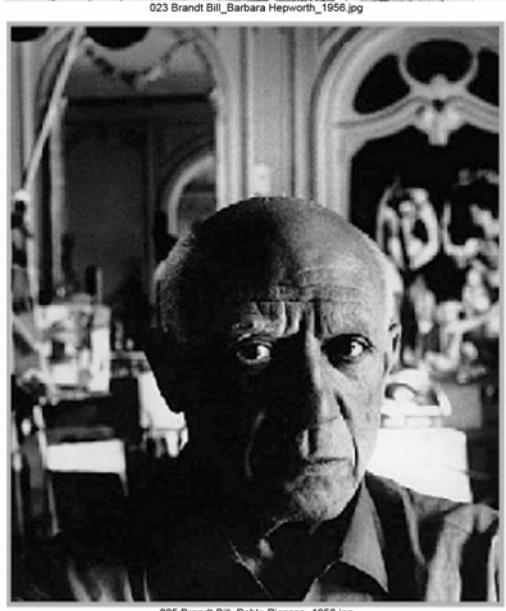
022 Brandt Bill_Graham Greene_1948.jpg



023 Brandt Bill_Barbara Hepworth_1956.jpg



024 Brandt Bill_Ben Nicholson_1956.jpg



025 Brandt Bill_Pablo Picasso_1956.jpg



050 Brandt Bill_Hampstead_Londres_1945_23x18cm.jpg



051 Brandt Bill_Portrait of a Young Girl_Eaton Place_Londres_1955_23x18cm.jpg



052 Brandt Bill_Campden Hill, Londres_1948_23x18cm.jpg



053 Brandt Bill_London_1952_23x18cm.jpg



054 Brandt Bill_East Sussex Coast_1957_33.5x28.8cm.jpg



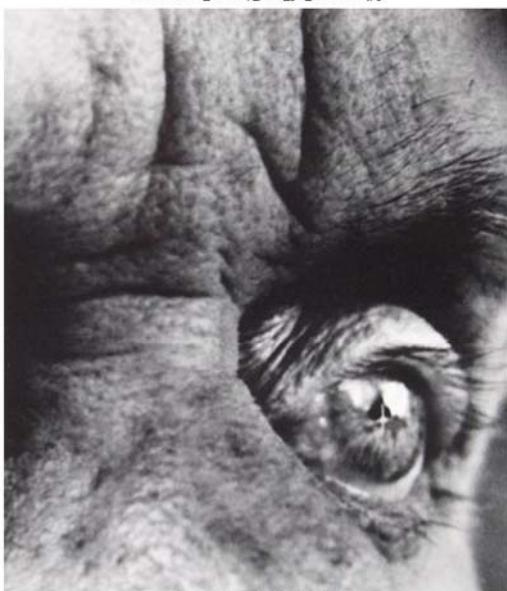
080 Brandt Bill_Jean Dubuffer's Right Eye_1960_gbr_21.3x18.4cm.jpg



081 Brandt Bill_Jean Arp_1960_gbr_23x19.9cm.jpg



082 Brandt Bill_Georges Braques_anées 1960_gbr_23x19.9cm.jpg



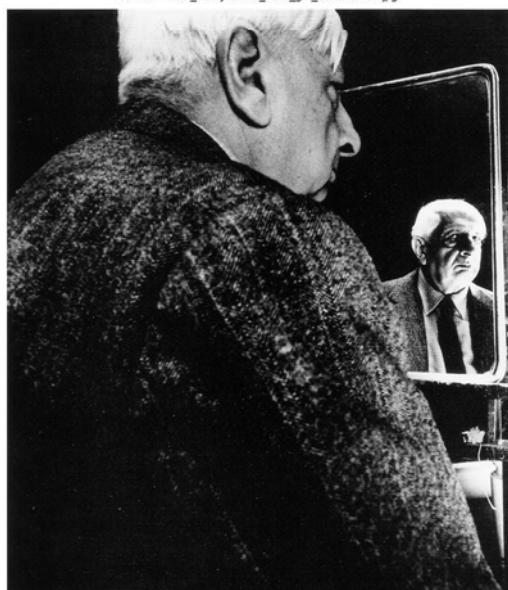
083 Brandt Bill_Max Ernst_1963_gbr_23x19.7cm.jpg



084 Brandt Bill_Henry Moore_1972_gbr_23.1x19.8cm.jpg



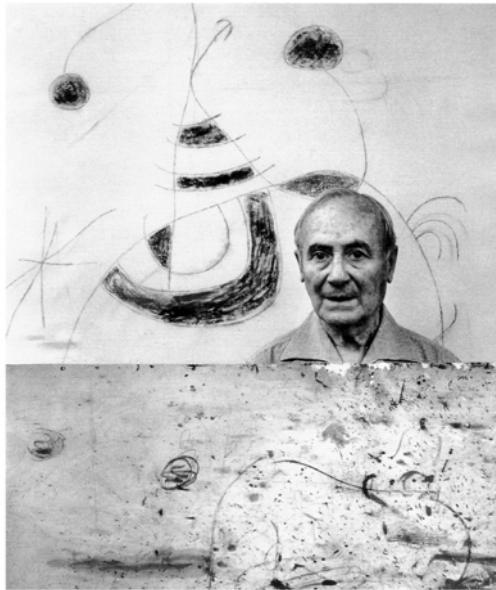
085 Brandt Bill_Francis Bacon Walking on Primrose Hill_London_1963_34.3x29.4cm.jpg



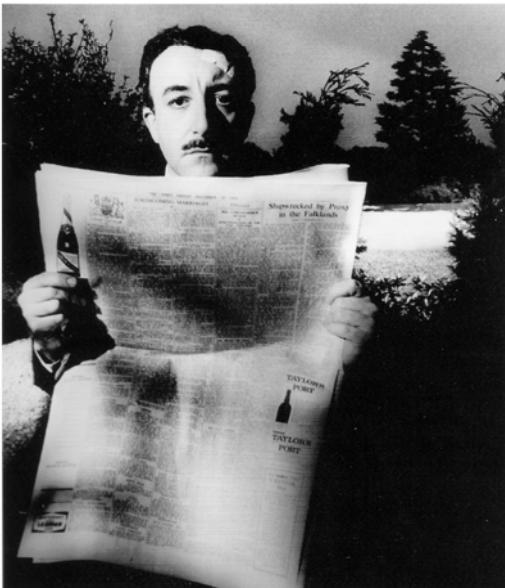
086 Brandt Bill_Giorgio De Chirico_1965_23x19.8cm.jpg



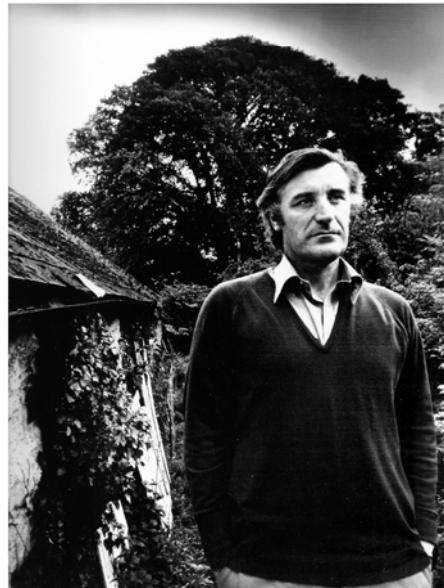
087 Brandt Bill_with his picture "The Great War", Brussels_1966_22.8x19.8cm.jpg



088 Brandt Bill_Joan Miró_1968.jpg



089 Brandt Bill_Peter Sellers_1963.jpg



090 Brandt Bill_Ted Hughes_1978_23x19.8cm_détail (manque bord gauche).jpg



091 Brandt Bill_David Hockney_1980.jpg



092 Brandt Bill_Paul Schofield_1981.jpg

Bill Brandt (1904, Hambourg, Allemagne – 1983, GB)

<http://www.billbrandt.com/>

Biographie

Hermann Wilhelm Brandt est né à Hambourg en 1904 d'un père anglais et d'une mère allemande, dans un milieu cossu de banquiers et de commerçants luthériens. Traumatisé par la Première Guerre mondiale et par sa double nationalité, il décida de renoncer à sa culture germanique et toute sa vie il essaya de se défaire de son accent allemand. De 16 à 22 ans, il vécut dans un sanatorium des Alpes suisses pour traiter sa tuberculose. Guéri, il partit rejoindre un de ses trois frères en Autriche.

Sa carrière de photographe débuta à Vienne en 1928 grâce à un portrait du poète Ezra Pound. Très impressionné par le talent de Brandt, celui-ci le présenta à Man Ray, qui le prit comme assistant à Paris pendant trois mois en 1929 (poste qu'occupèrent également Berenice Abbot et Lee Miller). Brandt vécut l'âge d'or du surréalisme à Paris, qui eut un impact considérable sur son imagination visuelle, stimulant davantage encore son enthousiasme pour la photographie.

Au début des années 1930, Brandt rencontra Eva, qui devint la première de ses trois femmes. Ensemble ils voyagèrent en Europe, notamment à Barcelone et en Hongrie, puis en 1934 ils s'établirent dans le nord de Londres, dans un quartier réputé pour sa vie artistique et intellectuelle. Il installa un laboratoire dans sa petite cuisine.

C'est à cette époque qu'il se lia d'amitié avec Brassaï, qu'il fréquenta toute sa vie. Il photographiait alors des personnages dans leurs intérieurs, à Hampstead ou à Campden Hill.

Son premier livre, *The English at Home*, parut en 1936, suivi en 1938 par *A Night in London* – images inquiétantes, sombres et mélodramatiques de la vie nocturne londonienne - très inspirées par le *Paris la nuit* de Brassaï.

Vers 1937 il commença à travailler comme photojournaliste pour le *Weekly Illustrated*, puis pour les magazines *Lilliput*, *Harper's Bazaar* et le *Picture Post*. Il se fit alors connaître grâce à un reportage sur les inégalités au sein des classes sociales britanniques : ses photographies montraient à la fois la vie des mineurs du nord de l'Angleterre, les enfants des rues de l'est londonien, et les classes privilégiées en chapeau haut de forme sur les champs de courses ou au salon, servantes en cuisines. Pendant la guerre, Brandt réalisa pour le Ministère de l'Information britannique des images historiques des rues désertées pendant le couvre-feu, et des Londoniens réfugiés sur les quais du métro. Ses photographies furent publiées pour la première fois aux Etats Unis dans *LIFE Magazine*.

En 1946, Brandt entama une série de portraits d'artistes britanniques pour *Lilliput* et le *Picture Post*, qu'il élargit dans les années 1950 et 1960 pour *Harper's Bazaar*. C'est également à cette époque que son premier nu fut publié.

A la fin des années 1950, il se consacra à une passion grandissante : la photographie de paysages, fasciné par l'atmosphère qui s'en dégage : « l'envoûtement qui charge l'endroit le plus banal de beauté. » En 1951, *Literary Britain* publia parmi ses plus belles images.

Parallèlement, il fit l'acquisition d'un appareil Kodak grand angle dans une brocante, et il commença à se consacrer de plus en plus au nu, en intérieur dans un premier temps, puis en extérieur – notamment sur les plages du Sussex et de Normandie. Sans doute fut-il influencé à ce stade par l'œuvre du sculpteur Henry Moore, dont il avait visité le jardin sculptural en 1946 - date à laquelle *Lilliput* publie son premier nu. En 1961, ses nus furent publiés à Londres et à New York, dans un ouvrage intitulé *Perspective of Nudes*.

En 1969, le MoMA présenta la première rétrospective de Bill Brandt, sous la direction de Steichen et de Szarkowski, et en 1970, la *Hayward Gallery* organisa sa première rétrospective londonienne. Bill Brandt, qui souffrait de diabète depuis plus de 40 ans, s'éteint à Londres en décembre 1983. Sa carrière photographique dura plus d'un demi siècle. Ses cendres furent dispersées sur Holland Park, dans le quartier de Londres où il passa la fin de ses jours.

Tiré du dossier de presse de la Fondation Henri-Cartier Bresson, Paris, 2005

Source au 08 10 24 : www.henricartierbresson.org/infos/ressources/FR-DossierDePresse-HCB-Bill-Brandt.pdf

Biographie détaillée sur : <http://www.billbrandt.com/Research/biography.html>

NOMBREUSES IMAGES SUR : <http://www.artic.edu/aic/collections/search/citi/artist:Bill+Brandt>

Présentation générale

Tiré du dossier de presse de la Fondation Henri-Cartier Bresson, Paris, 2005

Henri Cartier-Bresson disait de Brandt en novembre 1990 : « C'est quelqu'un que j'aimais beaucoup, avec une perception tellement sensible et très affirmée. Les portraits sont remplis de perspicacité avec un grand sens de la forme et des valeurs. » Pour l'exposition inaugurale de la fondation, *Les Choix d'Henri Cartier-Bresson*, il avait choisi de montrer une de ses œuvres (Jarrow, 1937). Exacts contemporains, ils ont tous deux vécu la période surréaliste, qui les a grandement influencés. Bill Brandt fut l'élève de Man Ray, comme Lee Miller ou Berenice Abbott :

« J'ai eu l'immense chance de commencer ma carrière à Paris en 1929. Pour tout jeune photographe, Paris était le centre du monde. C'était la période exaltante où les poètes et les surréalistes reconnaissaient les possibilités qu'offrait la photographie. (...) Les travaux d'Atget étaient enfin publiés. Il était mort méconnu, deux ans auparavant. Brassai, Kertész et Cartier-Bresson travaillaient également à Paris, comme Man Ray. »

Bill Brandt, d'origine allemande, s'identifia pleinement à l'Angleterre où il vécut la plus grande partie de sa vie. Son oeuvre souvent mélancolique mais extrêmement rigoureuse, s'écoule sur près de cinquante ans et résume à elle seule les quatre grands genres de la photographie – reportage, portraits, nus et paysages. L'exposition rassemble une centaine de photographies noir et blanc tirées par Bill Brandt lui-même – accompagnées de publications, écrits et correspondances de l'époque - reprenant l'ensemble des phases de sa carrière :

- une première période – influencée par le surréalisme puis par le courant documentaire – rassemble des images de Paris, de l'Europe et de l'Angleterre dans les années 1930 et 1940 : photographies de rue, nuits urbaines inspirées par Brassai, étude des contrastes sociaux dans l'Angleterre de l'entre deux guerres, les mineurs du nord de l'Angleterre, et Londres pendant le *black out*.

- les portraits de personnalités : Ezra Pound, Francis Bacon, René Magritte, Peter Sellers, Henry Moore, Graham Greene,... réalisés notamment pour Harper's Bazaar.

- les nus, photographiés dans des intérieurs victoriens puis en extérieur, sur les plages de galets du sud de l'Angleterre ou de la France.

- les paysages, inspirés par la scène littéraire britannique, comme les images emblématiques du West Country de Thomas Hardy et des Yorkshire Moors d'Emile Brontë.

Brandt considérait que le tirage était un stade fondamental pour l'achèvement d'une image et consacrait beaucoup de temps au laboratoire : « Seul l'agrandisseur me permet de terminer mon travail de composition. Je ne vois pas en quoi cela pourrait altérer la vérité de la photo. » Pour lui, être photographe, c'était « mettre en scène une apothéose » .

L'exposition de la Fondation tente de retracer ce parcours intense où, finalement, seule compte la détermination de l'auteur à exprimer son imaginaire. En effet, bien que profondément touché par la situation difficile des mineurs du nord de l'Angleterre ou par Londres pendant la guerre, Brandt n'hésitait pas à composer ses images en faisant poser des modèles : « J'ai souvent l'impression d'avoir déjà vécu une situation présente, et j'essaie de la reconstituer telle qu'elle était dans mon souvenir. » Puis, après la guerre, lassé par le genre documentaire, Brandt retrouve « l'approche poétique » qu'il avait abordée auprès des surréalistes et notamment de Man Ray dont il avait été l'élève à Paris : « Il me semblait qu'il y avait encore d'immenses champs non explorés. Je me suis mis à photographier des nus, des portraits et des paysages. » Son oeuvre est empreinte de mystère et d'étrangeté, de connotations symboliques, à l'image de ses deux films fétiches, *Citizen Kane* d'Orson Welles et *Soupçons* d'Alfred Hitchcock.

Bill Brandt va laisser totalement libre court à sa créativité : la théâtralité des paysages ou des portraits, les nus « devenant un paysage imaginaire » (son contemporain britannique Cecil Beaton disait de lui qu'il était « le Samuel Beckett de la photographie ») ... Bill Brandt portraitiste demeure très silencieux avec ses modèles. Il repère minutieusement les décors, fidèles à l'idée qu'il se fait du personnage : « Je crois qu'un bon portrait se doit d'exprimer quelque chose qui concerne le passé du sujet et donner à entrevoir quelque chose de son avenir. » Son style va pleinement s'exercer dans les séries de « nus en extérieur », dont la singularité poétique et sculpturale vise à l'infini.

Source au 08 10 24 : www.henricartierbresson.org/infos/ressources/FR-DossierDePresse-HCB-Bill-Brandt.pdf

Bill Brandt sur la photographie

Introduction de son livre *Camera in London*, Londres, Focal Press, 1948 ; retravaillé ultérieurement par l'auteur.

J'ai eu la chance de débuter ma carrière à Paris en 1929. Pour tout jeune photographe de l'époque, Paris était le centre du monde. C'étaient les beaux jours où les poètes et les surréalistes français reconnaissaient les possibilités qu'offrait la photographie.

Il y avait les parutions surréalistes, *Bifui*, *Variétés*, *Minotaure* et d'autres encore, les premiers magazines qui choisissaient des photographies pour leur qualité poétique. Il y avait les films surréalistes comme le fameux *Chien Andalou* et *L'Age d'or* de Buñuel, qui eurent un fort impact sur la photographie.

On pourrait dire que c'est à cette époque-là que naquit la photographie moderne.

Le travail d'Atget venait enfin d'être publié. Il était mort quasiment inconnu, deux années auparavant. Brassai, Kertesz et Cartier-Bresson travaillaient tous à Paris, comme Man Ray.

Man Ray, le photographe le plus original de tous, venait d'inventer les nouvelles techniques de rayographie et de solarisation. J'étais élève dans son studio, et j'ai beaucoup appris de ses expériences.

Deux tendances émergeaient déjà : l'école poétique, dont Man Ray et Weston étaient les têtes de file, et l'école du documentaire *instant-de-vérité*. Les deux m'attiraient, mais quand je suis entré en Angleterre en 1931 je me suis concentré entièrement au travail documentaire, et ce pendant plus de dix ans.

Les contrastes sociaux extrêmes de cette période d'avant guerre étaient, visuellement, une grande source d'inspiration pour moi.

J'ai commencé par photographier Londres, le West End, la banlieue, les bas quartiers. J'ai photographié tout ce qui se passait dans les grandes maisons des familles cossues, les servantes en cuisine, des gouvernantes intimidantes dressant des tables de dîner élaborées, ou préparant les bains pour la famille; des réceptions dans le jardin et les invités discutant et jouant au bridge dans les salles de jeux : la maison d'une famille de la classe ouvrière, plusieurs enfants dormant dans un seul lit, la mère tricotant dans un coin de la chambre. J'ai photographié des pubs, des foyers la nuit, des théâtres, des bains turcs, des prisons et des gens dans leur chambre.

Londres a tellement changé que certaines de ces images ont aujourd'hui le charme désuet d'une époque révolue, presque d'un autre siècle. Après plusieurs années de travail à Londres, je suis allé dans le nord de l'Angleterre, où j'ai photographié les mineurs pendant la crise industrielle.

L'image la plus connue de cette série, sans doute parce qu'elle symbolise le mieux cette période de chômage de masse, montre un ramasseur de charbon dans l'East Durham rentrant chez lui le soir.

Il poussait son vélo le long d'un chemin rocheux au beau milieu d'un terrain vague entre Hebburn et Jarrov. Sur le guidon, il avait accroché un sac de charbon : tout ce qu'il avait pu trouver au bout d'une journée de fouilles sur les terrils.

J'ai également photographié les villes du nord et l'intérieur des chaumières des mineurs, avec les familles dinant le soir, ou les mineurs faisant leur toilette dans des petites bassines de fer, face au feu de la cuisine. Vers la fin de la guerre, mon style a radicalement changé. On m'a souvent demandé pourquoi. Je pense que j'ai peu à peu perdu mon enthousiasme pour le reportage. La photographie documentaire était devenue à la mode. Tout le monde la pratiquait. Qui plus est, mon sujet principal des dernières années avait disparu : l'Angleterre n'était plus ce pays aux forts contrastes sociaux. Quelle qu'en fut la raison, le courant poétique de la photographie, qui m'avait déjà attiré dans ma jeunesse parisienne, a recommencé à me fasciner. Il me semblait qu'il restait encore d'immenses champs à explorer. Je me suis mis à photographier des nus, des portraits, et des paysages.

Pour réussir à photographier un paysage il faut que je devienne obsédé par une scène en particulier.

J'ai parfois le sentiment d'avoir été quelque part il y a longtemps et je dois le re-capturer tel qu'il était dans mon souvenir. Une fois que j'ai trouvé un paysage que je veux photographier, j'attends la bonne saison, la bonne météo, et les moments propices de la journée ou de la nuit, pour prendre la photographie que je connais – parce qu'elle s'y trouve déjà.

L'une de mes images préférées de cette époque est celle de *Top Withens*, dans les landes du Yorkshire. J'essayais alors de photographier la campagne qui avait inspiré Emilie Brontë.

Je me suis rendu l'été dans le West Riding, mais il y avait des touristes et c'était à mon sens le mauvais moment de l'année. Je préférais l'endroit plongé dans le brouillard, sous la pluie, dans la solitude du mois de novembre. Mais je ne fus réellement satisfait que quand je le revis en février.

Je pris la photographie juste après une averse de grêle, alors qu'un vent puissant soufflait sur la lande.

Une autre image de cette époque est le *Nid de Goélands sur l'île de Skye*. J'avais découvert les œufs par un après midi ensoleillé, mais la lumière était alors trop plate et le nid semblait trop joli pour cette partie très sauvage de l'île, alors j'ai décidé de revenir le soir. C'était une nuit estivale très lumineuse et le crépuscule vert pâle tardait à venir.

Quand je me suis approché du nid sur un monticule de cailloux isolé, un goéland gigantesque, qui était assis sur les oeufs jusque-là, s'envola et fit des cercles juste au-dessus de ma tête, en aboyant comme un chien. Il n'y avait pas un souffle de vent, les montagnes écossaises se reflétaient dans la mer – la lumière était maintenant parfaite pour la prise de vue.

Je réalise toujours les portraits dans l'environnement familier de mon sujet. Je me concentre énormément sur l'image dans son ensemble et je laisse le modèle tranquille. Je le regarde à peine, lui parle très peu. Cela a tendance à lui faire oublier ce qui se passe, et habituellement tout air forcé ou gêné disparaît ainsi. J'essaye d'éviter le côté vif et fugitif de l'image instantanée. Une expression calme permet d'obtenir une ressemblance plus profonde avec le sujet. Pour moi, un bon portrait doit dire quelque chose du passé du sujet, et suggérer quelque chose de son avenir.

Une des mes photographies la plus souvent reproduite est *Portrait d'une Jeune Fille* - allongée sur le sol de sa chambre londonienne. Peut être ne s'agit-il pas d'un portrait à proprement parler. Son visage remplit le premier plan, et derrière le profile se trouvent une chaise et un meuble à tiroirs ; à travers deux fenêtres on distingue des maisons, de l'autre côté de la rue.

Cette image a peut-être été inconsciemment influencée par *Citizen Kane*, d'Orson Welles. La technique de ce film a eu un impact certain sur mon travail à l'époque où je commençais à faire des nus.

Frustré par les appareils modernes et les objectifs qui semblaient élaborés pour imiter le regard humain et une vision convenue, je recherchais partout un appareil avec un très grand angle. Un jour, dans un magasin d'occasions près de Covent Garden, je mis la main sur un Kodak en bois vieux de 70 ans. J'étais aux anges. Comme les appareils du 19^e siècle, il n'avait pas d'obturateur, et l'objectif grand angle, doté d'une ouverture minuscule, était réglé sur l'infini.

En 1926, Edward Weston écrit dans son journal : « L'appareil photo voit plus que l'œil, alors pourquoi ne pas s'en servir ? ». Mon nouvel appareil voyait d'avantage, et voyait différemment. Il donnait une formidable illusion d'espace et une perspective irréelle, en créant des distorsions.

Quand j'ai commencé à faire des nus, je me suis laissé guider par cet appareil, et au lieu de photographier ce que je voyais, je photographiais ce que l'objectif voyait. Je n'interférais que très peu, et il captait des images et des formes anatomiques que mes yeux n'avaient encore jamais observées.

Je crois que j'ai alors compris ce qu'Orson Welles entendait lorsqu'il disait : « la caméra est bien plus qu'une machine à enregistrer. C'est un médium à travers lequel des messages nous parviennent depuis un autre monde ». Quinze années durant, j'allais être hanté par la photographie de nus...

J'ai beaucoup appris de mon vieux Kodak. Il m'a enseigné l'usage d'une distorsion accentuée pour traduire le poids d'un corps ou la légèreté d'un mouvement. Au final, il m'avait également montré comment utiliser des appareils modernes de manière non-conventionnelle, et pour le dernier chapitre de mon livre *Perspective of Nudes* publié en 1961, j'ai laissé le Kodak totalement de côté.

Ces dernières images sont des plans rapprochés de bouts de corps, photographiés en plein air, je voyais des genoux et des coudes, des jambes et des poings comme des pierres et des galets qui se mélangeaient avec les falaises, devenant un paysage imaginaire.

Quand de jeunes photographes viennent me montrer leur travail, ils me disent souvent avec fierté qu'ils suivent toutes les règles du moment. Jamais ils n'utilisent de flash ou de lampes électriques ; jamais ils ne recadrent une image dans la chambre noire : ils tirent à partir du négatif original ; ils capturent leur sujet évoluant dans la chambre.

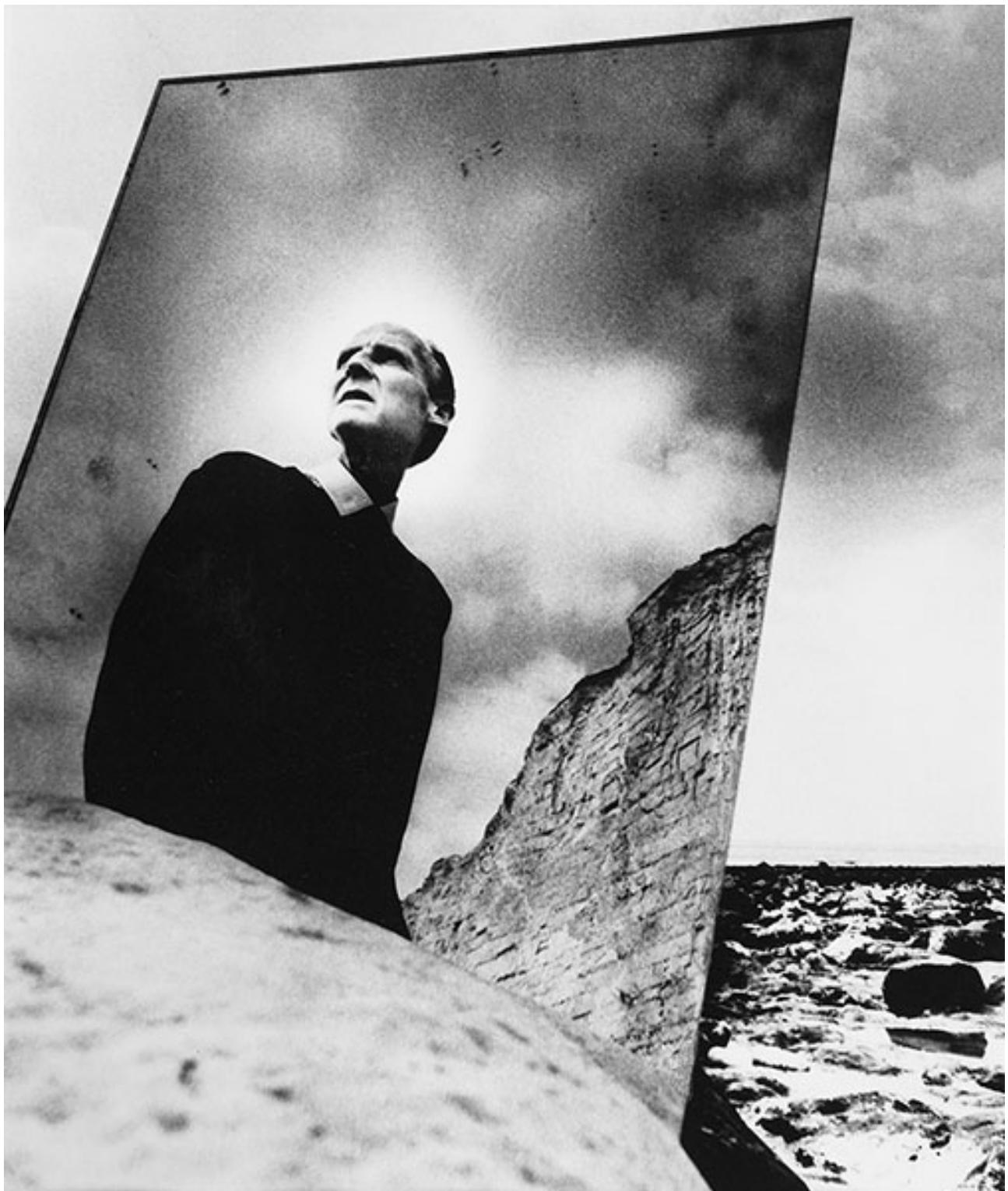
Les règles et les conventions ne m'intéressent pas... la photographie n'est pas un sport. Si je pense qu'une image sera meilleure avec beaucoup de lumière, alors j'utilise des spots, ou même le flash. C'est le résultat qui compte, peu importe la façon d'y arriver. Pour moi, le travail en chambre noire est très important, car c'est seulement sous l'agrandisseur que je peux achever la composition d'une image. Je ne vois pas en quoi cela devrait interférer avec la vérité. Les photographes devraient se fier à leur propre jugement - pas aux lubies ou aux dictats des autres.

La photographie en est encore à ses débuts et tout est autorisé - et tout devrait être expérimenté.

Et il n'y a assurément aucune règle en matière de tirage. Avant 1951, j'aimais mes photographies sombres et un peu ternes. Aujourd'hui je préfère un effet de noir et blanc très contrasté. Le rendu est plus frustre, plus dramatique, et très différent de la photographie en couleurs.

Il est fondamental que le photographe maîtrise l'effet produit par ses objectifs. L'objectif est son œil, et c'est lui qui fait ou détruit ses images.

Le sens de la composition est un atout majeur. Je pense que c'est une question d'instinct. Il est possible de le développer, mais je doute qu'il soit possible de l'apprendre. Toutefois, pour accomplir le meilleur de lui-même, le jeune photographe doit découvrir ce qui l'exalte le plus visuellement. Il doit découvrir son propre monde.



Bill Brandt, *Self-Portrait with mirror*, East Sussex Coast, 1966, 19.4x22.7 cm

" Au préalable, le photographe doit avoir perçu dans son sujet, ou du moins un aspect de son sujet, ce qui transcende l'ordinaire. Le travail du photographe consiste, en partie, à voir les choses plus intensément que la plupart des gens. Il doit avoir et garder en lui la réceptivité de l'enfant qui regarde le monde pour la première fois, ou celle du voyageur qui découvre une contrée exotique... ils ont en eux une aptitude à l'émerveillement.

Je crois fermement qu'il existe au fond de chaque être humain la capacité à voir le monde comme quelque chose de neuf et d'étrange. [...] "

Bill Brandt, Introduction de son livre *Camera in London*, Londres, Focal Press, 1948 ; retravaillé ultérieurement par l'auteur.
Cité in Bill JAY, Nigel WARBURTON, Bill Brandt, Paris, La Martinière, 1999, p.11



Terry O'Neill, *David Bailey en séance photo avec Moyra Swan, Studio 3 du magazine Vogue, 1965*

DAVID BAILEY



David Bailey, *Jane Birkin*, March 1969, tirage argentique, 40.9x40.7cm, tiré de *Goodbye Baby & Amen*

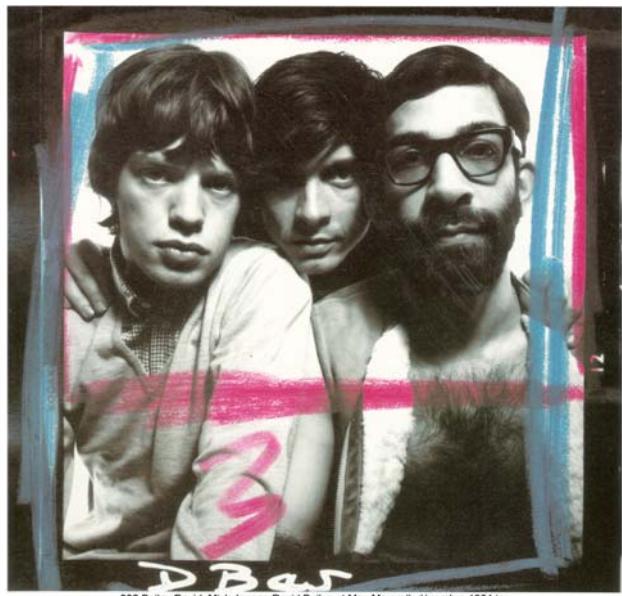
" The pictures I take are simple and direct and about the person I'm photographing and not about me. I spend more time talking to the person than I do taking pictures. The pictures are over in minutes. I've had models cry because they think they're no good, because I've only done one roll. They'll say, "What's wrong?" and I say, "Nothing's wrong. We got it." Even with personalities, I don't take that long. Because I watch them, and I've already decided the way the picture's going to be. [...]

I never considered myself a fashion photographer. I've never really been interested in fashion. The reason I did fashion was that I liked what was in the frocks. It was just a nice way to work with beautiful women. I do think you have to have a kind of gay side to be a fashion photographer, and I suppose I've got a gay side because I'm totally comfortable with gay men... and I have a "gay" understanding of women. I love the way my mother looks. "

David Bailey, Charles Ganee, *Talk* magazine, 2000
Source au 08 10 31 : <http://pdngallery.com/legends/bailey/interview15.shtml>



001 Bailey David_Self-Portrait_Singapour_1957_chambre à l'armée avec poster Picasso.jpg



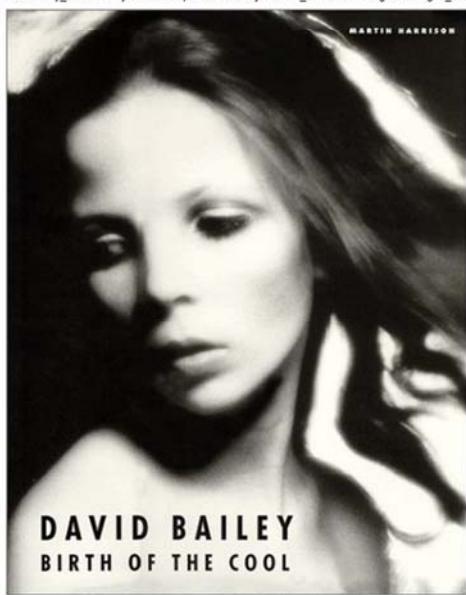
002 Bailey David_Mick Jagger, David Bailey et Max Maxwell_décembre 1964.jpg



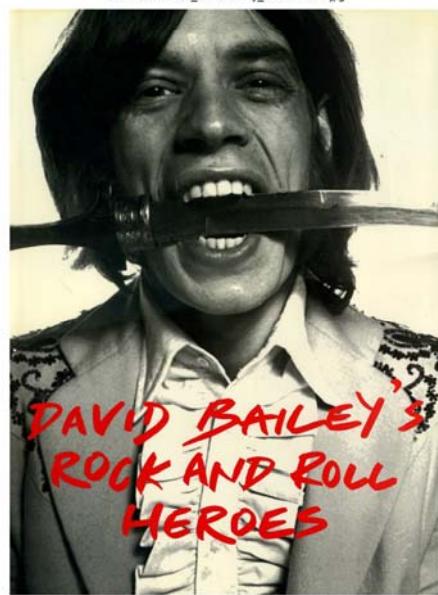
003 O'Neill Terry_David Bailey en séance photo avec Moyra Swan_Studio 3 du magazine Vogue_1965.jpg



004 Beaton Cecil_David Bailey_octobre 1970.jpg

DAVID BAILEY
BIRTH OF THE COOL

005 Bailey David_Birth of the Cool_1957-1969_txt Martin Harrison.jpg

DAVID BAILEY'S
ROCK AND ROLL
HEROES

006 Bailey David_Rock'n Roll Heroes_1997_Schirmer Mosel, München.jpg



010 Bailey David_Joy Weston_Sunday Pictorial_1960_1e photo mode publiée_style John French.jpg



020 Bailey David_Jean Shrimpton at 91 Heigham Road_1961_gbr_30x20.2cm_maison familiale de Bailey.jpg



021 Bailey David_Jean Shrimpton_1965_Box of pin-ups.jpg

© David Bailey
022 Bailey David_Jean Shrimpton_juillet 1965_Box of pin-ups.jpg© David Bailey
023 Bailey David_Jean Shrimpton_American Vogue_1971.jpg© David Bailey
024 Bailey David_Jean Shrimpton_Vogue_Paris Collections YSL_1972.jpg



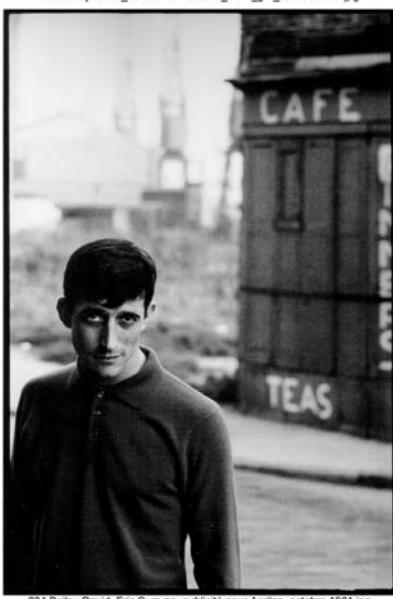
030 Bailey David_Catherine Deneuve_août 1965_Vogue.jpg



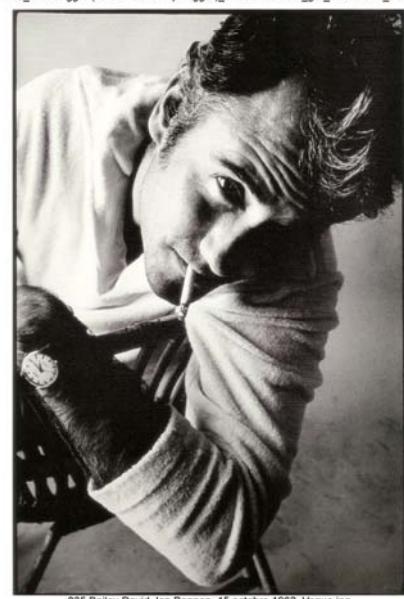
031 Bailey David_Catherine Deneuve_Bretagne_avril 1966.jpg



032 Bailey David_Catherine Deneuve_1968_gbr_25.4x24.4cm.jpg

© David Bailey
033 Bailey David_Mick Jagger (Sir Michael Philip Jagger),December 1964_gbr_41x40.8cm_Box of Pin-ups.jpg

034 Bailey David_Eric Swayne_publicité pour Acrilan_octobre 1961.jpg



035 Bailey David_Ian Bannen_15 octobre 1962_Vogue.jpg



© David Bailey
1 Bailey David_The Rolling Stones_septembre 1964_variante de la couverture du LP Out of Their Heads.jpg



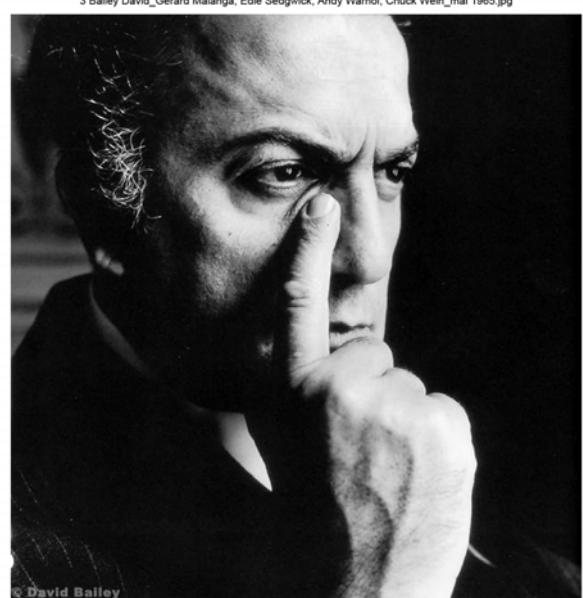
© David Bailey
2 Bailey David_Mick Jagger_mars 1964.jpg



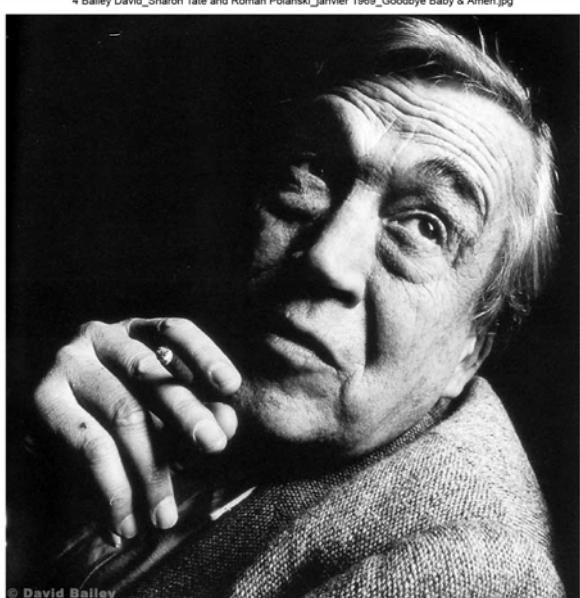
© David Bailey
3 Bailey David_Gerard Malanga, Edie Sedgwick, Andy Warhol, Chuck Wein_mai 1965.jpg



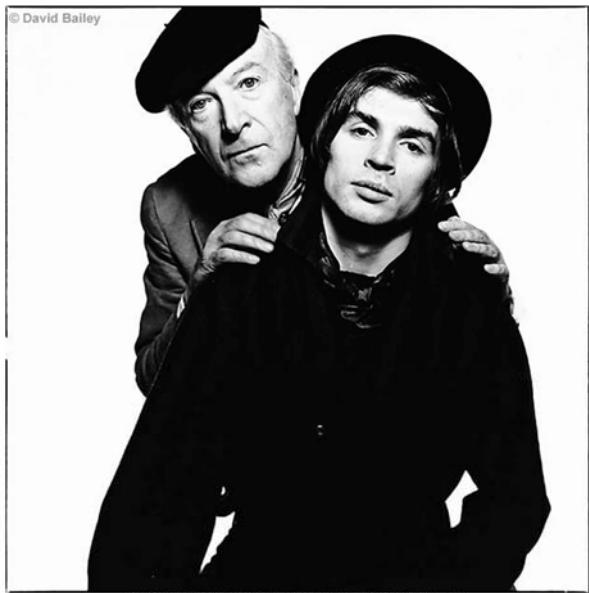
© David Bailey
4 Bailey David_Sharon Tate and Roman Polanski_janvier 1969_Goodbye Baby & Amen.jpg



© David Bailey
5 Bailey David_Federico Fellini_décembre 1965_variante de l'image publiée dans Vogue.jpg



© David Bailey
6 Bailey David_John Huston_décembre 1965_Vogue.jpg



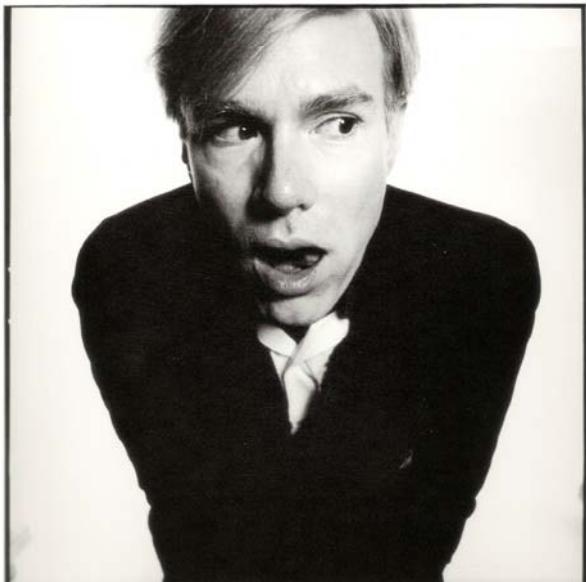
036 Bailey David_Cecil Beaton and Nureyev_1965_Box of pin-ups.jpg



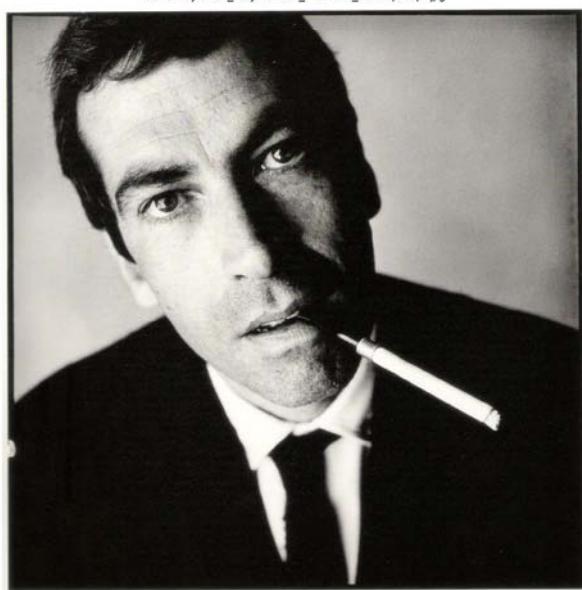
037 Bailey David_John Lennon and Paul McCartney_janvier 1965_gbr_50.5x49.3cm_Box of Pin-ups.jpg



038 Bailey David_Kray brothers_avril 1965_Box of pin-ups.jpg



039 Bailey David_Any Warhol_juillet 1965_Vogue.jpg



040 Bailey David_Roger Vadim_décembre 1965_Vogue.jpg



041 Bailey David_Peter Ustinov_décembre 1965_Vogue.jpg



050 Bailey David_Monica Vitti_01.10.1965_Vogue_variante de l'image de couverture.jpg



051 Bailey David_Penelope Tree_novembre 1967_variante non publiée dans Vogue.jpg



052 Bailey David_Penelope Tree_novembre 1967_variante de l'image publiée dans Vogue.jpg



053 Bailey David_Penelope Tree, Machine Gun_Private Project_1970.jpg



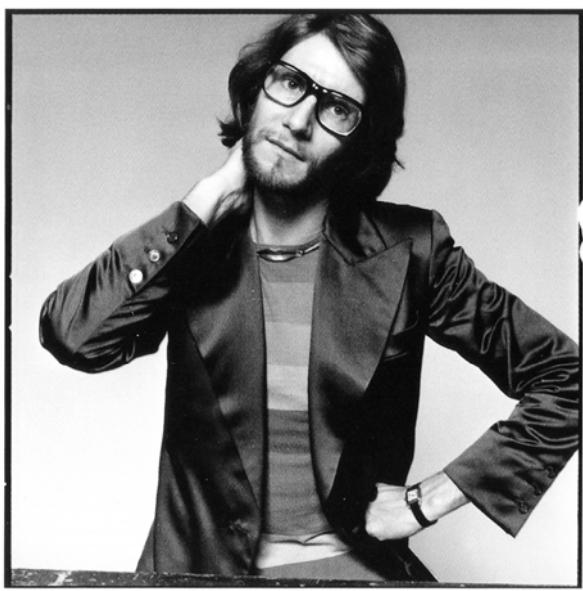
054 Bailey David_Mia Farrow_juin 1967_variante de l'image publiée dans Vogue.jpg



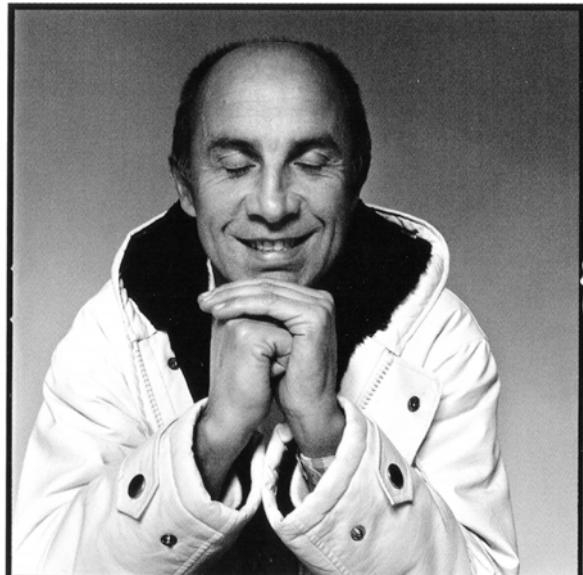
055 Bailey David_Brigitte Bardot_novembre 1967.jpg



060 Bailey David_Jane Birkin_March 1969_gbr_40.9x40.7cm_Goodbye Baby & Amen.jpg



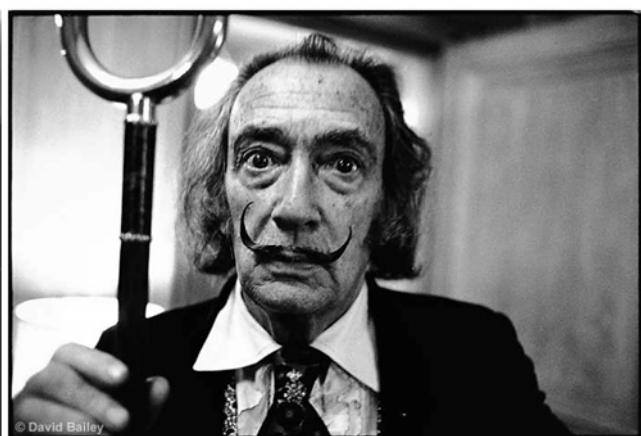
061 Bailey David_Yves Saint-Laurent_décembre 1970.jpg



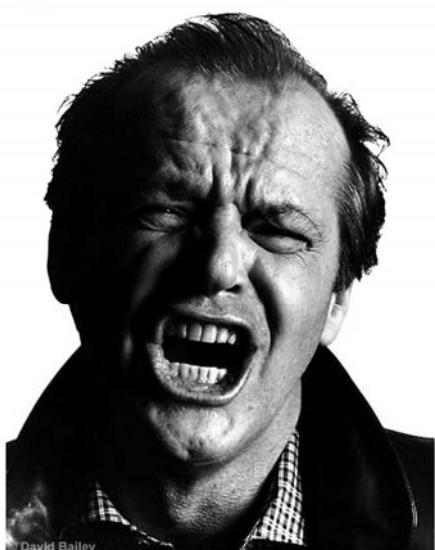
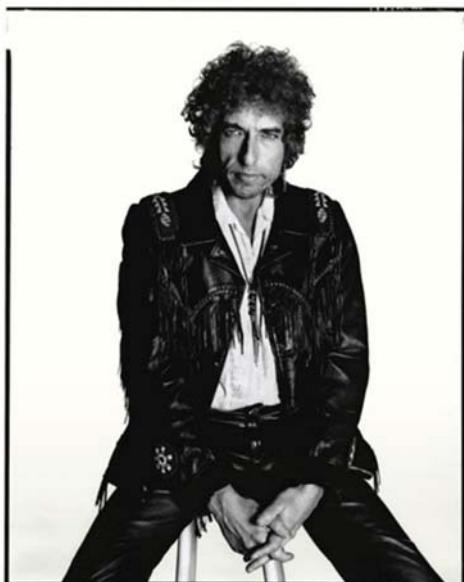
062 Bailey David_André Courrèges_décembre 1970.jpg

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063 Bailey David_Marianne Faithfull_The London Times_1999.jpg

064 Bailey David_Marianne Faithfull_septembre 1964_6x6 recadré.jpg

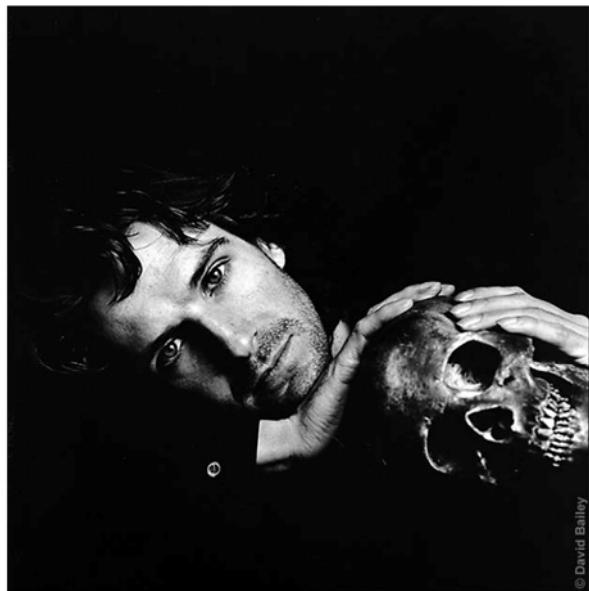


065 Bailey David_Salvadore Dali_Paris_1972.jpg

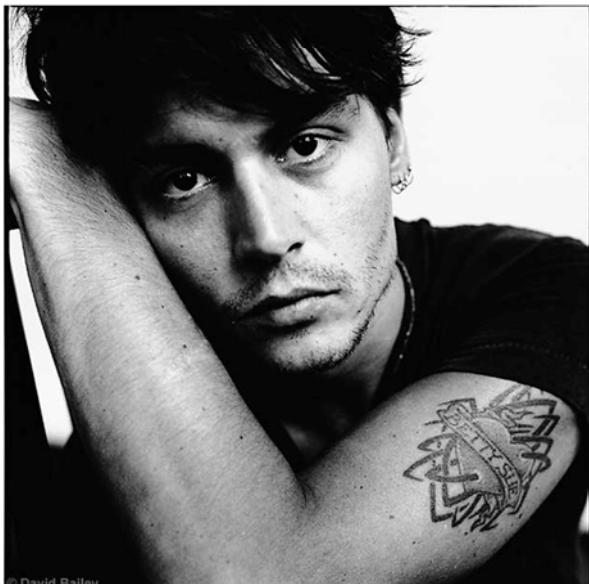
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070 Bailey David_Francis Bacon_London Studio_1983.jpg© David Bailey
071 Bailey David_Brassai_South of France_1983.jpg© David Bailey
072 Bailey David_Jack Nicholson_London_1984.jpg© David Bailey
073 Bailey David_Woman with Guitar_Italian Vogue_1984.jpg© David Bailey
074 Bailey David_Bob Dylan_1986_121.4x96.5 (retrage digital 2006).jpg© David Bailey
075 Bailey David_Catherine Bailey & Angie Hill_Lady is a Tramp_1986.jpg



© David Bailey
076 Bailey David_Catherine Bailey with African Mask_Private Portrait_1986.jpg



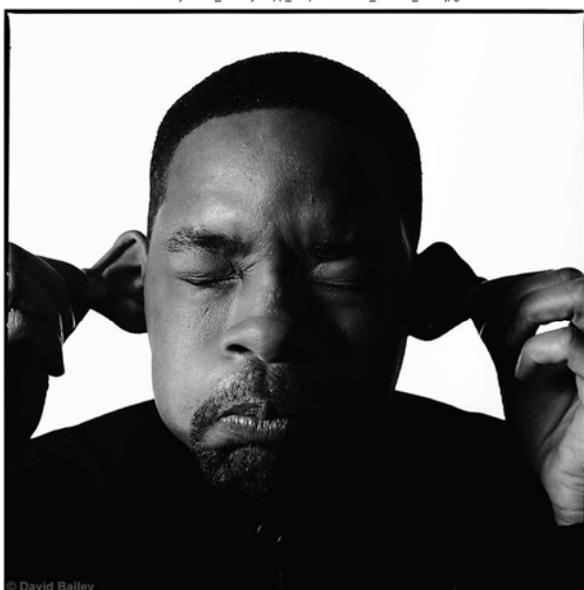
© David Bailey
077 Bailey David_Ralph Fiennes_London_1995_Harper's Bazaar.jpg



© David Bailey
078 Bailey David_Johnny Depp_Harper's Bazaar_London_1995.jpg



© David Bailey
079 Bailey David_Joachim Cortez_Armani_London_1997.jpg



© David Bailey
080 Bailey David_Will Smith_Los Angeles_1997_Harper's Bazaar.jpg



© David Bailey
081 Bailey David_Tim Burton & Lisa Marie_London_1999_Harper's Bazaar & Queen Magazine.jpg

David Bailey (1938, Leytonstone, London, GB)

<http://www.david-bailey.co.uk/>

Biographie

Né le 2 janvier 1938 à Londres (Angleterre).

De son vrai nom David Royston Bailey, aussi connu sous le nom David Bailey

"Celui qui naît dans l'East End ne peut guère espérer que trois types de carrière : boxeur, voleur de voitures ou éventuellement musicien", aime à rappeler David Bailey. Originaire de ce quartier populaire de Londres, où il voit le jour en 1938, Bailey deviendra cependant le premier photographe vedette des années soixante et l'un des participants les plus actifs du renouveau artistique de l'Angleterre, qui affectera à l'aube des sixties des domaines aussi divers que la mode, la musique, le théâtre ou le cinéma. Non content d'être l'un des meilleurs photographes de mode de tous les temps, Bailey se révélera un portraitiste inspiré et abordera en quarante ans de carrière tous les domaines du visuel : photo, peinture, pub et aujourd'hui cinéma...

Enfant, David Bailey songe à devenir naturaliste et rêve d'être un nouveau Fred Astaire. Bien qu'exceptionnellement éveillé, il passe auprès de ses professeurs comme un cancre, uniquement doué pour les disciplines artistiques. Ses premiers clichés, réalisés avec une caméra bon marché, ne sont guère prometteurs, et sa vocation naissante ne reçoit pas le moindre encouragement. Bailey doit se contenter de petits boulots : vendeur de tapis, étalagiste, etc., avant de servir dans la RAF.

En 1956, Bailey acquiert enfin son premier bon appareil photo et commence à étudier de plus près cet art, dévorant chaque numéro de Life. Libéré en 1958, il obtient un poste de second assistant dans les studios de John French, académie officieuse pour photographes de mode en herbe. S'ouvre alors une période d'expérimentation tous azimuts : natures mortes, portraits, photos d'extérieurs avec pour modèle sa sœur Thelma, etc. En 1960, Today publie son premier portrait d'écrivain, consacré à Somerset Maugham.

Bailey quitte bientôt French pour rejoindre le Studio Five, où sa clientèle s'élargit et se diversifie, incluant aussi bien des quotidiens que des hebdomadaires à grand tirage et des mensuels prestigieux comme Vanity Fair. Désirant rajeunir son audience, Vogue le prend sous contrat en juillet 1960 pour collaborer à la rubrique shopping. Son ascension y sera fulgurante : sa première photo de couverture paraîtra en février 1961. Ce sera le début de la légende Bailey...

Bailey, qui privilégiait jusqu'alors le portrait et le reportage (considéré par lui comme l'expression la plus authentique de son art), se révèle et s'impose à travers la photo de mode. Il trouve sa muse en la personne de Jean Shrimpton, gracieux mannequin aux yeux de biche dont il va décliner les charmes dans les situations et les décors les plus divers, avec une sophistication malicieuse, un humour complice et une élégante désinvolture. Dans le genre jusqu'alors guindé de la photo de mode, Bailey introduit l'énergie, le mouvement, la nervosité, la spontanéité, la géométrie anguleuse et la fluidité du corps. C'est toute l'imagerie du "swinging London" qui naît devant son objectif, et que transposera un peu plus tard à l'écran Richard Lester dans ses frénétiques The Knack 1 et Hard Day's Night.

En juillet 61, Bailey publie dans Vogue huit photos "historiques" de Jean Shrimpton. Ces clichés, et d'autres encore, attirent l'attention des publicitaires qui bombardent le photographe de commandes, l'amenant à travailler pour des agences, des compagnies aériennes, des fabricants de tissus, etc.

Novateur, Bailey adhère à la spontanéité des premiers films de Truffaut et Godard autant qu'au détournement des emblèmes de la société de consommation par Andy Warhol. Il casse allégrement les codes de la photo de mode, fait descendre les modèles dans la rue, joue des effets de contraste, dicte des poses inédites : il est ainsi le premier à photographier un mannequin agenouillé au sol. Ses clichés privilégient l'instant, favorisent l'expression spontanée ("en photo comme au cinéma, je suis surtout intéressé par les personnages, l'émotion qu'ils peuvent dégager, et non par le décor") grâce à un rapport intimiste et ludique avec le modèle. Dépouillées, jouant fréquemment sur des fonds blancs unis, les photos de Bailey annoncent avec plusieurs décennies d'avance les tendances hyperréalistes des années 90.

Bailey n'en oublie pas pour autant son quartier natal, dont il capte les rues anciennes promises à la destruction, ni sa vocation de portraitiste. Au Mexique, il fait poser l'actrice Dolores del Rio ; à Londres, il fait défiler dans son atelier toutes les célébrités des sixties, qu'il fixe pour la postérité, sans chercher à les flatter, dans un souci de vérité qui va jusqu'à exposer leurs failles secrètes. Parmi ses portraits les plus célèbres : Marianne Faithfull (dont la voix accompagnera le générique de fin de

Suspicion), Noureev, Catherine Deneuve, Jeanne Moreau, Duke Ellington, Michael Caine, Man Ray, Twiggy, les Beatles, les Stones - pour lesquels ils réalise aussi de nombreuses pochettes d'albums -, David Hockney, Fellini, John Huston, etc.

Bailey illustre également pour Vogue la rubrique "Young Ideas", qui témoigne de la créativité, de la vitalité insolente de la capitale et de sa prééminence sur la scène internationale. "C'était la première fois que des gens issus de la classe ouvrière pouvaient donner de la voix. Auparavant, si vous aviez l'accent prolo, vous ne franchissiez pas la porte d'un magazine comme Vogue.") Mais lorsque Londres sombre dans l'auto-parodie kitsch, Bailey passe triomphalement le cap : les années soixante n'étaient pour lui qu'une étape...

Cinéphile assidu, David Bailey fréquente quotidiennement les cinémas londoniens durant son adolescence. Lorsqu'il débute dans la photo, il est influencé par la Nouvelle Vague française et le Fellini de 8 1/2. Photographe de plateau d'Alphaville, il signe des portraits de Godard, Anna Karina et Eddie Constantine. Il suit également le tournage de Cul-de-sac et rencontre, par l'entremise de Roman Polanski, Catherine Deneuve, qu'il épouse en 1965 2.

Il songe alors à la réalisation et adapte "Orange Mécanique" d'Anthony Burgess avec l'intention de confier les rôles principaux... aux Rolling Stones. Son scénario ayant été rejeté par la censure, il écrit, avec Gérard Brach, un moyen métrage de 30 minutes : G. G. Passion, cofinancé par Polanski pour un budget de 6000 £. Quelques mois plus tard, le producteur Carlo Ponti suggère au photographe d'être le héros de Blow-Up, personnage emblématique où certains croiront voir un portrait déguisé de Bailey.

Après avoir publié le recueil "David Bailey's Box of Pin-ups", le photographe entame une série de portraits qu'il rassemblera en 1969 sous le titre "Goodbye Baby and Amen" : 150 photos de styles contrastés, avec utilisation de voiles et filtres pour les mannequins, de fonds unis et d'éclairages très crus pour les hommes.

En phase avec l'époque, Bailey a traversé, depuis, toutes les modes, s'adaptant sans peine à de multiples changements culturels sans cesser d'élargir son champ d'activité. C'est ainsi qu'il a réalisé et produit, de 1968 à 1971, plusieurs documentaires télévisés, dont "Beaton", "Warhol" et "Visconti" ; réalisé en 1992 la dramatique BBB "Who Dealt ?", interprétée par Juliette Stevenson ; écrit et réalisé en 1995 le téléfilm The Lady is a Tramp, dont sa femme Catherine tenait la vedette ; tourné pour Channel 4 le documentaire "Models Up Close", avec les plus célèbres mannequins de notre temps.

Peintre, réalisateur de pubs haut de gamme (il en a signé plus de 500), lauréat de nombreux prix, dont un Clio Award, un Lion d'Or et deux D & AD Awards, Bailey a exposé à la National Gallery, au Victoria & Albert Museum, à l'ICP de New York, à l'ICA, ainsi qu'à Los Angeles, Berlin, Milan, à la Nouvelle-Orléans, et tout récemment au Barbican Centre. Il a également publié une quinzaine de livres depuis 1964 dont "Monographie 1" retracait ses premières années d'activité.

Suspicion est son premier long métrage et met en scène Charlotte Gainsbourg, Charlotte Gainsbourg et Charles Edwin Powell.

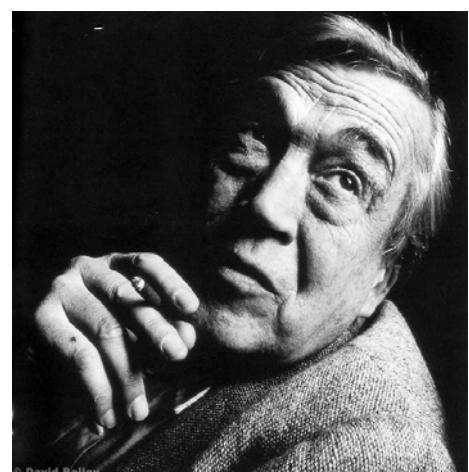
Source au 08 10 27 : <http://www.toutlecine.com/star/biographie/0006/00061345-david-bailey.html>

Dossier d'images, biographie et interview (texte et vidéo) sur : <http://pdngallery.com/legends/bailey/intro.shtml>

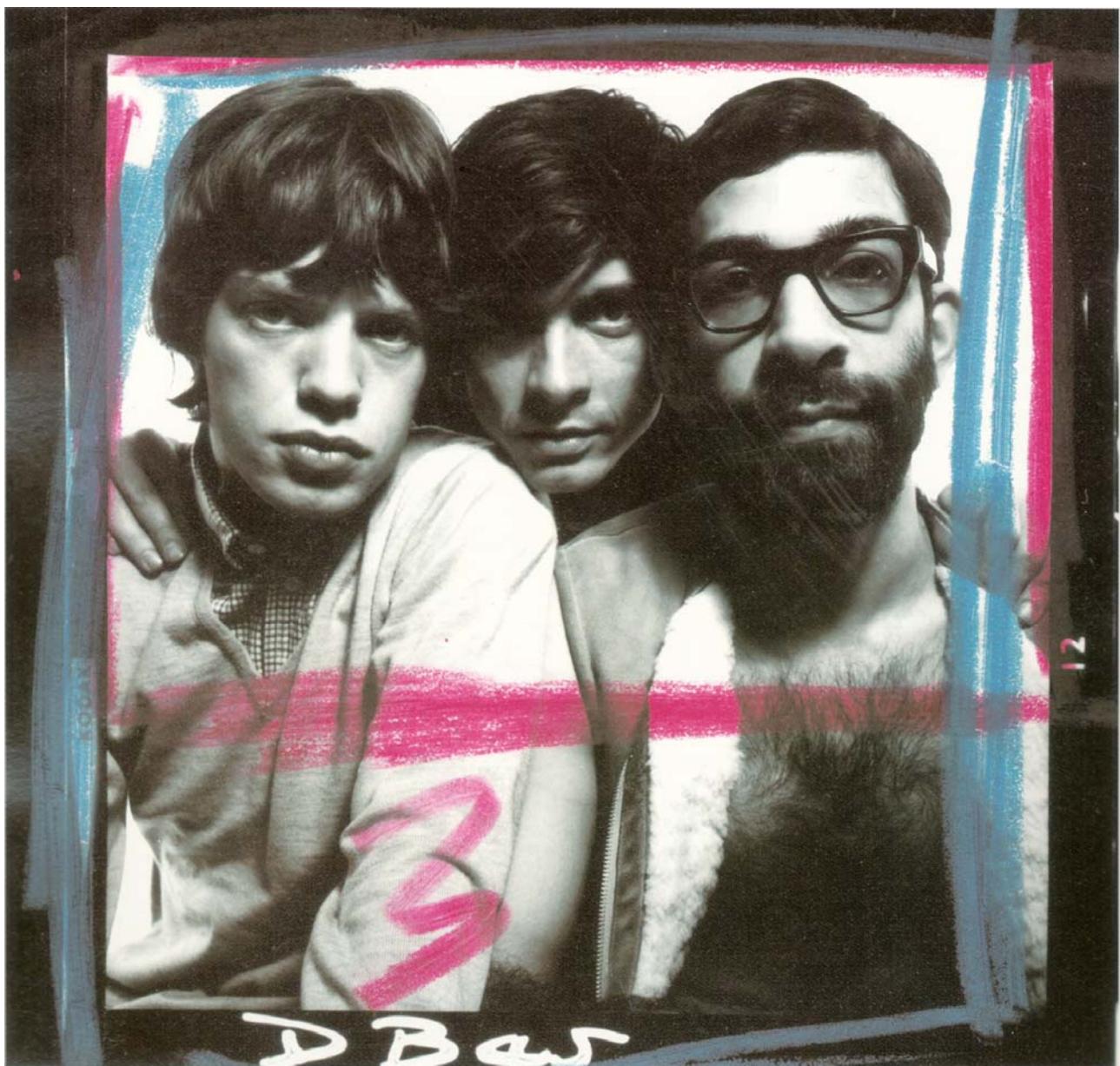
Is there someone you wish you'd photographed, but didn't?

BAILEY: In a way. But you should never photograph heroes because it takes something away from your myth of your hero. I got to know John Huston really well, who was a hero. And I once asked Orson Welles if I could take his picture, and he sent me a very nice letter back saying, "I don't want to be remembered the way I look now." I could have done Picasso a couple of times for *Vogue*, but I sort of declined, because I didn't want to spoil the myth. I was stupid. I wish I'd done it. But the consolation is in my house in London I have a great big platinum print of Picasso by Penn.

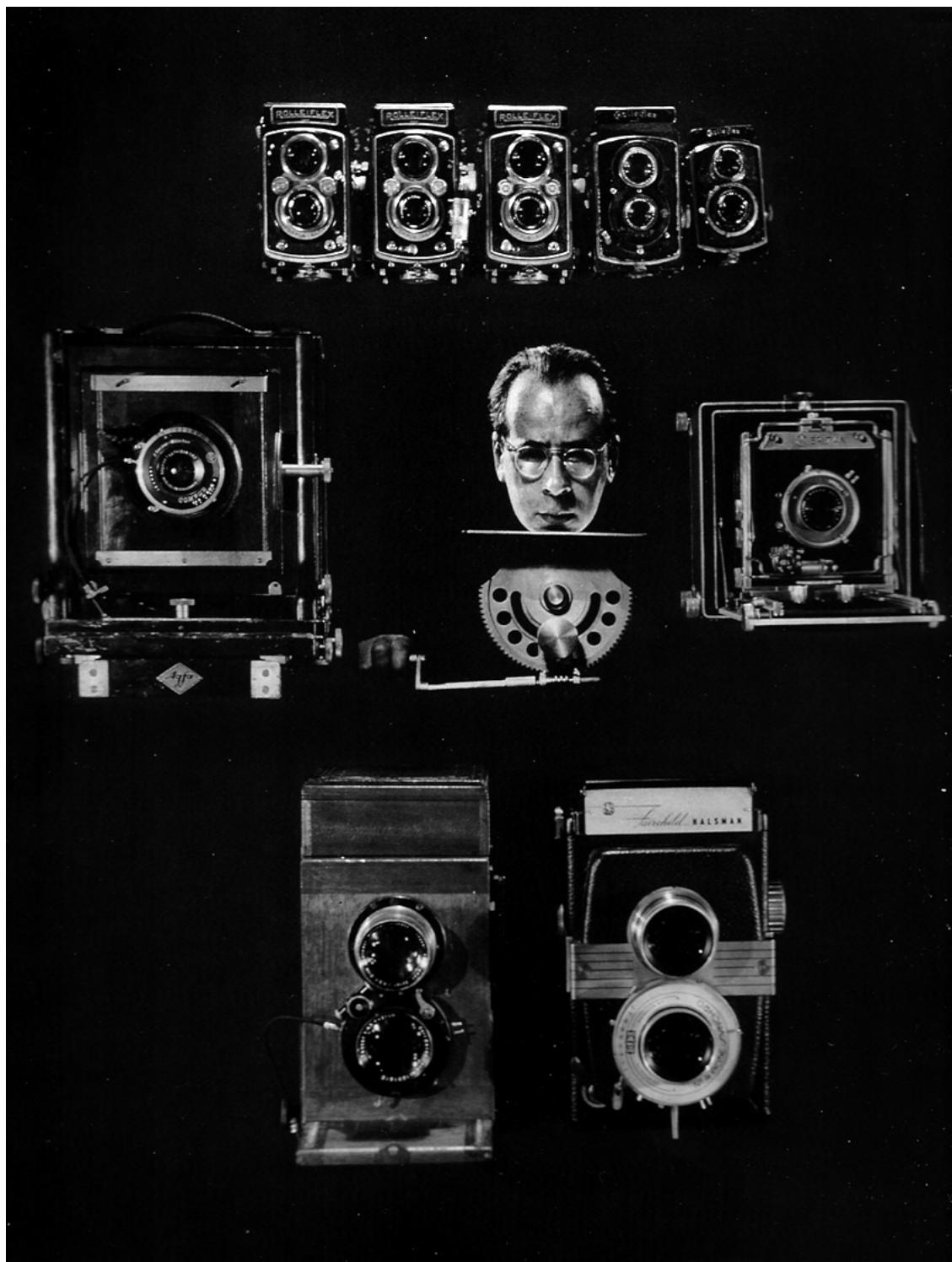
Source au 08 10 31 : <http://pdngallery.com/legends/bailey/intro.shtml>



© David Bailey
David Bailey, John Huston, décembre 1965,
Vogue

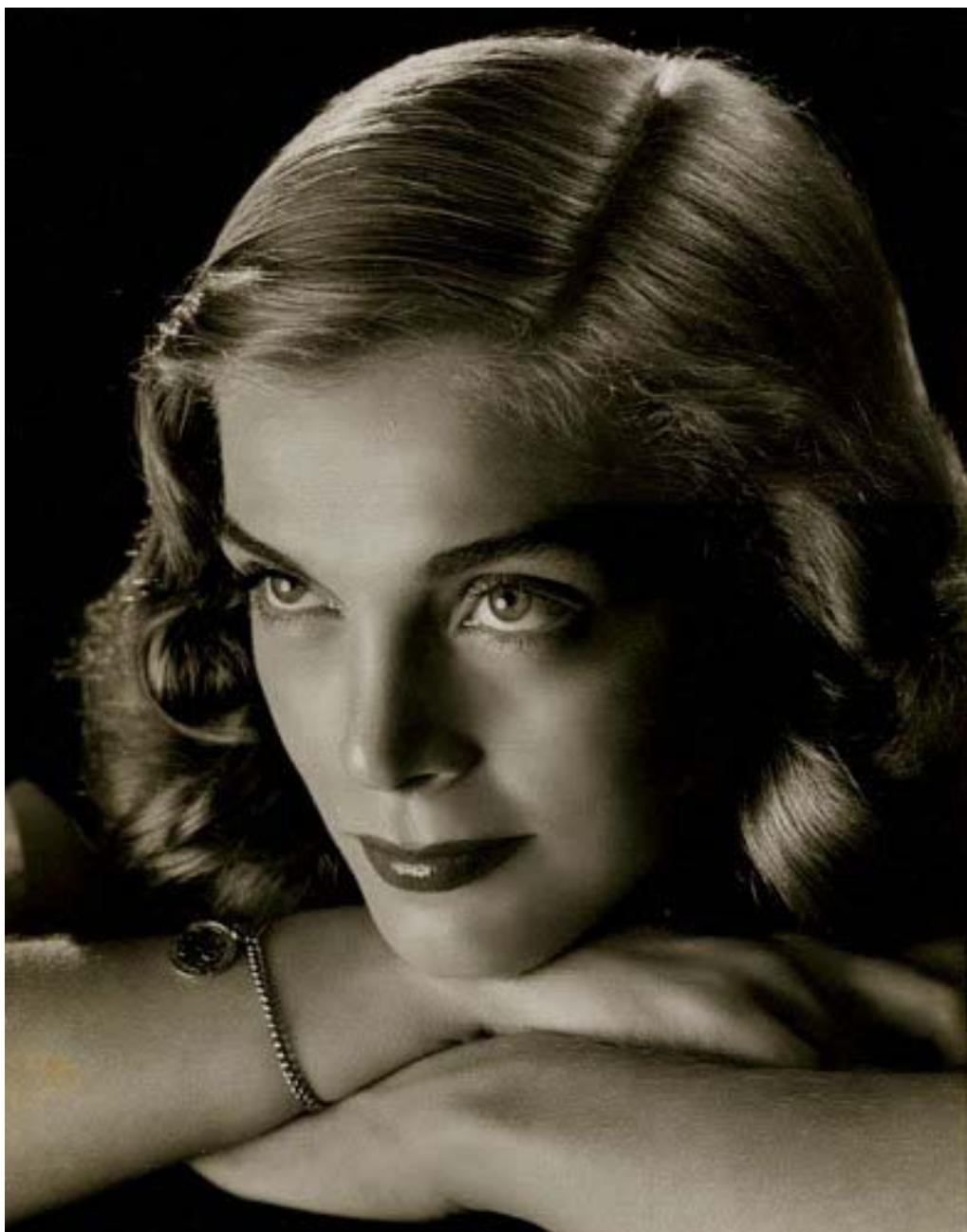


David Bailey, *Mick Jagger, David Bailey et Max Maxwell*, décembre 1964



Philippe Halsman, *Self-Portrait*, 1950 (détail)

PHILIPPE HALSMAN



Philippe Halsman, Lizbeth Scott, 1945

" Ma fascination pour le visage humain ne m'a jamais quitté... Chaque visage que je vois semble cacher – et, parfois, révéler l'espace d'un instant – le mystère d'un autre être humain. Capturer cette révélation est devenu le but et la passion de mon existence. "

Philippe Halsman, in *Philippe Halsman. Retrospective. Photographies appartenant à la collection de la famille Halmann*, Paris, éd. du Collectionneur, 1998, p.167



Philippe Halsman, *Dali Atomicus*, 1948

" Most people stiffen with self-consciousness when they pose for a photograph. Lighting and fine camera equipment are useless if the photographer cannot make them drop the mask, at least for a moment, so he can capture on his film their real, undistorted personality and character. "

Philippe Halsman, cité sur <http://www.magnumphotos.com/>

" En plein saut, le protagoniste, dans une soudaine explosion d'énergie, surpassé la pesanteur. Il ne peut contrôler ses expressions, ses gestes faciaux et les muscles de ses membres. Le masque tombe. La vraie personne se fait visible. Il faut juste attraper ce moment avec l'appareil photo. "

Philippe Halsman



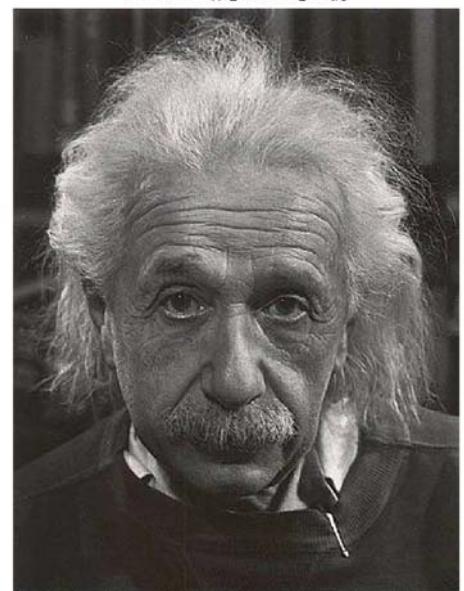
010 Halsman Philippe_Lauren Bacall_1944_gbr_34.8x27cm.jpg



011 Halsman Philippe_Lizbeth Scott_1945.jpg



012 Halsman Philippe_Frank Sinatra_1944_gbr.jpg



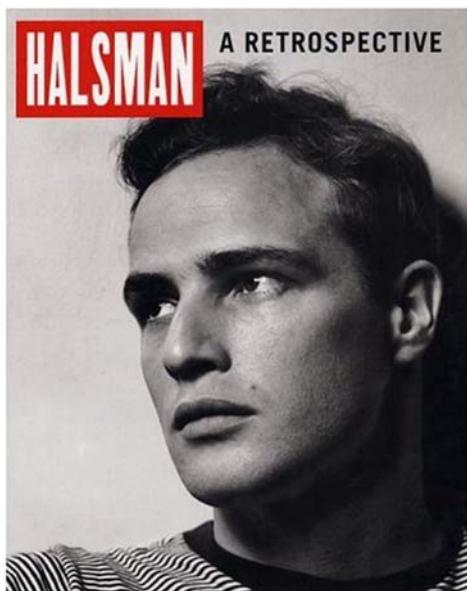
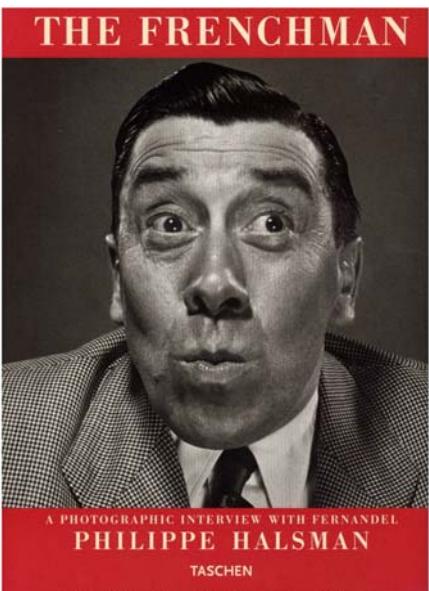
013 Halsman Philippe_Albert Einstein_1947_gbr_35.2x27.8cm_tiré en 1954.jpg



014 Halsman Philippe_Elizabeth Taylor_1948_gbr_49.4x39.8cm.jpg



015 Halsman Philippe_Elizabeth Taylor_1948_LIFE.jpg





032 Halsman Philippe_Audrey Hepburn_1955_jump.jpg



033 Halsman Philippe_Bob Hope_1950-1952_gbr.gif



034 Halsman Philippe_Dean Martin and Jerry Lewis_1951.jpg



035 Halsman Philippe_Duke and Duchess of Winsor_1956_gbr.jpg



036 Halsman Philippe_Jump_Edward Steichen_1959.jpg



037 Halsman Philippe_Halsman and Marilyn jumping_1959.jpg



050 Halsman Philippe_Jean Cocteau with actress Ricki Soma and dancer Leo Coleman_1949.jpg



051 Halsman Philippe_Jean Cocteau_1949_.jpg



055 Halsman Philippe_Dali Atomicus_1948.jpg



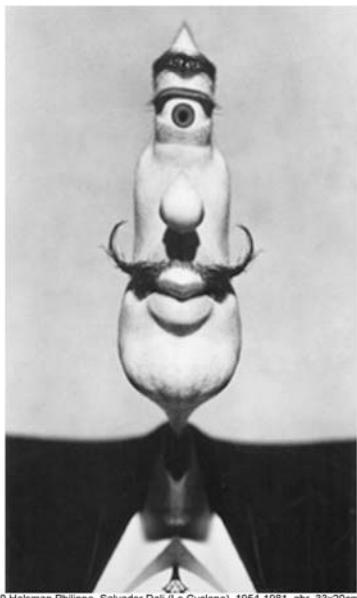
056 Halsman Philippe_Dali Atomicus_1948_avant recadrage.jpg



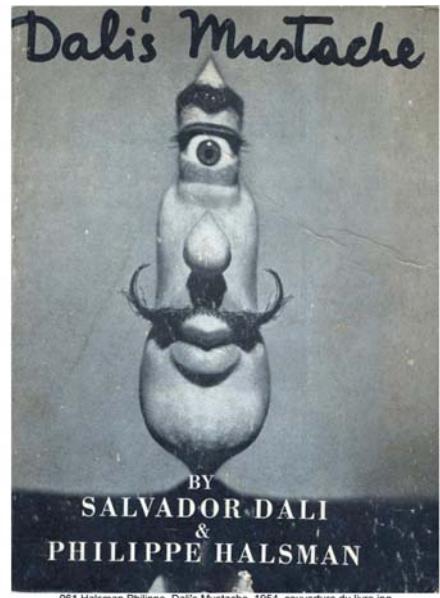
057 Halsman Philippe_Salvador Dali_New York City_1951.jpg



058 Halsman Philippe_Dali_In Voluptate Mors_1951.jpg



060 Halsman Philippe_Salvador Dalí (Le Cyclope)_1954-1981_gbr_33x20cm.jpg



061 Halsman Philippe_Dali's Mustache_1954_couverture du livre.jpg



Me crazy? I am certainly saner than the man who paid a dollar and a half for this book.

117

062 Halsman Philippe_Dali's Mustache_1954_p.117 du livre.jpg



063 Halsman Philippe_Salvador Dalí (moustache).jpg



064 Halsman Philippe_Dali's Mustache_1950.jpg



065 Halsman Philippe_Salvador Dalí's mustache_1953.jpg



066 Halsman Philippe_Salvador Dalí (loupe).jpg



067 Halsman Philippe_Salvador Dalí (loupes).jpg



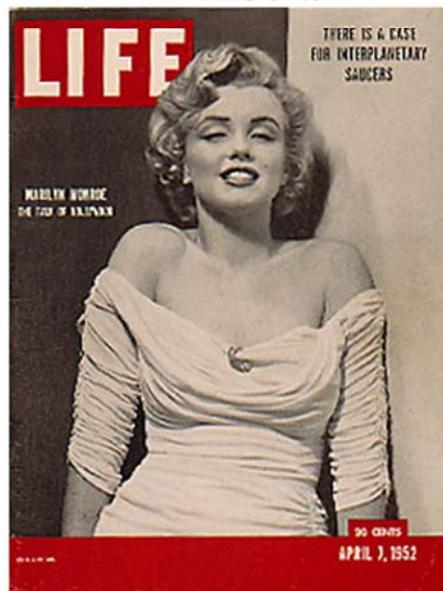
068 Halsman Philippe_Dali under water_25x20cm.jpg



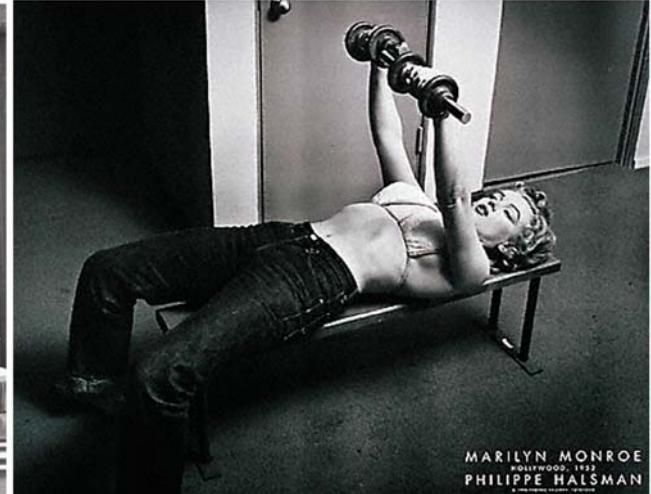
069 Halsman Philippe_Dali_1960.jpg



070 Halsman Philippe_Marilyn Monroe_1952_gbr_33x25.3cm.jpg



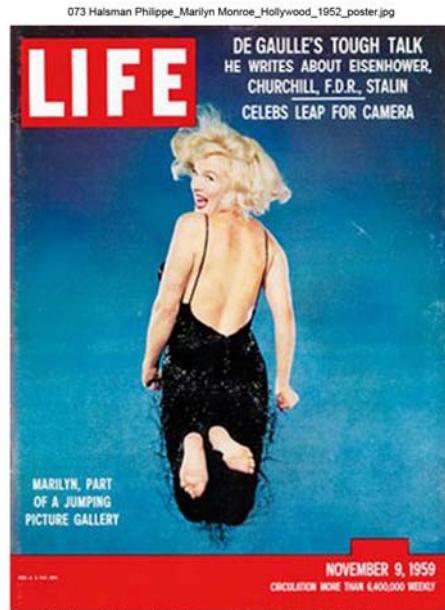
071 Halsman Philippe_Marilyn Monroe_Life_07.04.1952_cover.jpg



072 Halsman Philippe_Marilyn Monroe at the Drive-In_1952_gbr_25.4x33cm tiré en 1981.jpg



074 Halsman Philippe_Marilyn Monroe_Jump_1959_gbr_34.9x27.3cm.jpg



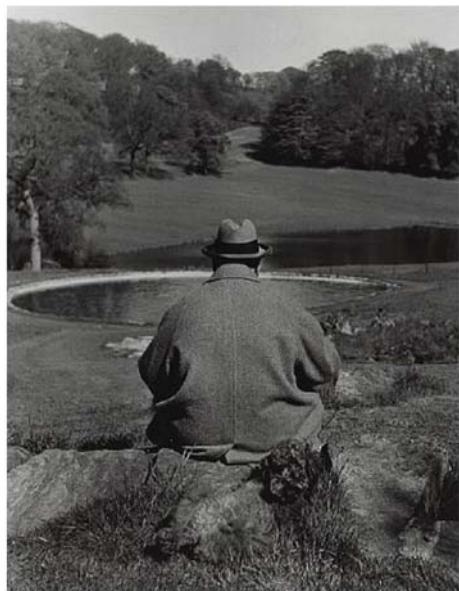
073 Halsman Philippe_Marilyn Monroe_Hollywood_1952_poster.jpg



076 Halsman Philippe_Interview with Marilyn Monroe_Hollywood_vers 1954_gbr_26.7x29.2cm.jpg



078 Halsman Philippe_Woody Allen_1969.jpg



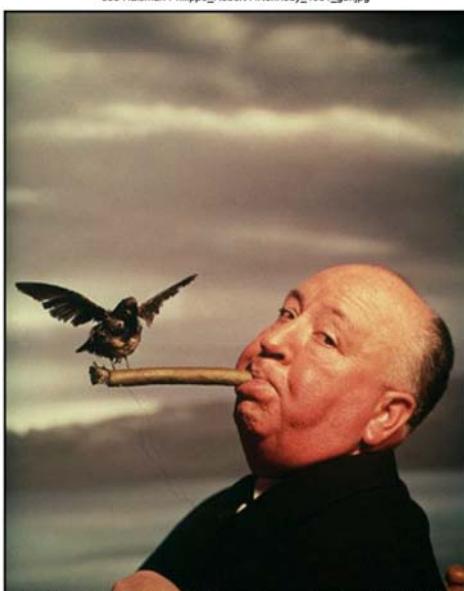
079 Halsman Philippe_Winston Churchill seated while painting_1951-1952_gbr_34x26.4cm.jpg



080 Halsman Philippe_Robert F.Kennedy_1961_gbr.jpg



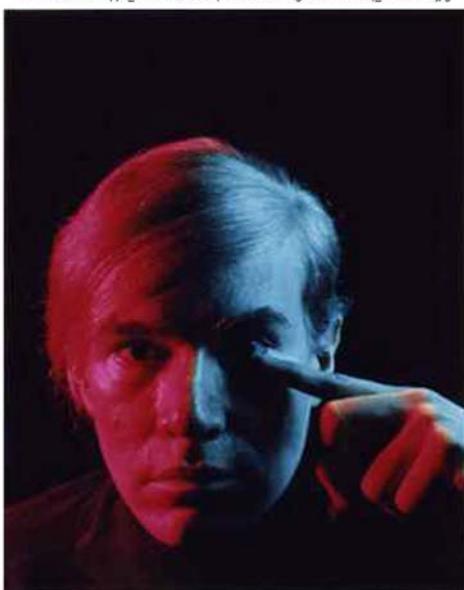
081 Halsman Philippe_Alfred Hitchcock (The Birds)_1962-1963.jpg



082 Halsman Philippe_Alfred Hitchcock (durant le tournage des Oiseaux)_1962-1963.jpg



083 Halsman Philippe_Georgia O'Keeffe_1967_gbr.jpg



084 Halsman Philippe_Any Warhol_1968_version couleurs.jpg

Philippe Halsman (né à Riga, Lettonie, le 2 mai 1906 ; mort à New York, USA, le 25 juin 1979)
<http://www.magnumphotos.com/>

Présentation générale

Un des photographes les plus célèbres des années 40 – 70 du 20^{ème} siècle, qui a gagné la gloire mondiale avec les portraits de parade et des portraits psychologiques des travailleurs de culture, des intellectuels et des politiciens des différents pays. Ses photographies, publiées dans les revues dirigeantes des États-Unis, dans une grande mesure ont formé l'idée de prospérité, d'optimisme et d'assurance de la société américaine.

Philippe Halsman est né à Riga, dans la famille du dentiste juif Morduch Max Halsman et de professeur Ita Grintuh. En 1921 il commence à photographier ses amis et membres de famille. En 1924 il termine l'école secondaire et commence à faire les études supérieures des sciences de l'ingénieur à l'Université de Dresden.

En 1930 il s'établit à Paris, où il commence à travailler comme photographe, dont les travaux sont publiés dans les revues *Vogue*, *Vu* et *Voilà*. Il obtient l'attention avec les portraits d'André Malraux, Paul Valery, Jean Painlevé, Marc Chagall, André Gide, Jean Giraudoux, Le Corbusier.

En automne de 1940 il émigre aux États-Unis où s'établit à New York. En 1941 il fait la connaissance de Salvador Dali, avec qui il fait la coopération pendant 30 ans. En 1942 il commence à travailler comme photographe de la mode et des revues. En 1945 il est élu le premier président de la Société des Photographes des revues (*American Society of Magazine Photographers*). De 1946 à 1949 il photographie la célèbre danseuse Martha Graham et les mises en scène de sa compagnie, ainsi que les portraits d'Albert Einstein, Salvador Dali et de comique français Fernandel.

En 1951 il part pour l'Europe et photographie Marc Chagall, Brigitte Bardot, Henri Matisse, Anne Magnani, Winston Churchill. Il devient le fondateur et le membre de Société des Photographes professionnels Magnum. De 1951 à 1959 il crée la série des photographies *Saut (Jump)*, dont sont représentés plus de 200 personnalités connues dans le saut. En 1961 il photographie le président John F. Kennedy, Robert F. Kennedy, Robert S. McNamara, McGeorge Bundy, Dean Rusk, Arthur E. Schlesinger Jr.

En 1963 on organise une large rétrospective de Philippe Halsman *Smithsonian Institution*, à Washington. En 1969 il devient le photographe officiel de président Richard M. Nixon. En 1970 parut l'album *One-hundred the Life cover*. En 1975 il reçoit le prix de la Société des photographes américains des revues pour son travail pendant toute la vie en développant l'art de photographie. En 1979 le fondateur du Centre International de Photographie (International Center of Photography) Cornell Capa organise l'exposition des œuvres de Philippe Halsman, qui voyagea aux États-Unis pendant huit ans.

Les photographies de Philippe Halsman se trouvent dans les musées et les galeries de beaucoup de pays du monde.

Source au 08 10 24: <http://www.kultura.lv/fr/persons/28/>

Philippe Halsman. A retrospective

Mary Panzer, Curator of Photographs, National Portrait Gallery, Smithsonian Institution, London, 1998-1999

From the 1940s through the 1970s, Philippe Halsman's sparkling portraits of celebrities, intellectuals, and politicians appeared on the covers and pages of the big picture magazines, including *Look*, *Esquire*, the *Saturday Evening Post*, *Paris Match*, and especially *Life*. His work also appeared in advertisements and publicity for clients like Elizabeth Arden cosmetics, NBC, Simon & Schuster, and Ford. Photographers, amateur as well as professional, admired Halsman's stunning images. In 1958, a poll conducted by *Popular Photography* named Halsman one of the "World's Ten Greatest Photographers" along with Irving Penn, Richard Avedon, Ansel Adams, Henri Cartier-Bresson, Alfred Eisenstaedt, Ernst Haas, Yousuf Karsh, Gjon Mili, and Eugene Smith. Altogether, Halsman's images form a vivid picture of prosperous American society in the middle years of the twentieth century. "Philippe Halsman: A Retrospective" is the first historical survey of his work.

Philippe Halsman (1906-1979) was born in Riga, Latvia. He studied engineering in Dresden before moving to Paris, where he set up his photographic studio in 1932. Halsman's bold, spontaneous style won him many admirers. His portraits of actors and authors appeared on book jackets and in magazines; he worked with fashion (especially hat designs), and filled commissions for private clients. By 1936, Halsman was known as one of the best portrait photographers in France.

Halsman's career came to a dramatic halt in the summer of 1940, when Hitler's troops invaded Paris. His wife, daughter, sister, and brother-in-law, who all held French passports, immigrated to America, but as a Latvian citizen, Philippe Halsman could not obtain a visa. For several long months he waited in Marseilles along with many others who were forced to escape fascist Europe. Finally, through the intervention of Albert Einstein (who had met Halsman's sister in the 1920s), Halsman obtained permission to enter the United States, and he arrived in New York in November 1940 with little more than his camera.

Halsman's big break came when he met Connie Ford, a striking young model who agreed to pose in exchange for prints for her portfolio. When publicists at Elizabeth Arden saw Halsman's photograph of Ford against an American flag, they used the image to launch a national campaign for "Victory Red" lipstick. A year later, in the fall of 1942, *Life* asked Halsman to shoot a story on new hat design. To Halsman's delight, his portrait of the model smiling through a feathery brim landed on the cover. One hundred more covers followed before the magazine ceased weekly publication in 1972.

When Halsman began working for *Life*, the magazine was only six years old, and photojournalism was still a new field. Before the existence of *Life* and its competitors, Americans learned about the world from newspapers, radio, and newsreels. But the new picture magazines published pages filled with bright, dramatic photographs, bringing Americans vivid information that no other media could match. In the spirit of a variety show, or a world's fair, magazines combined stories about international politics, everyday life, news events, celebrities, exotic scenery, and humor to prove that "so much of the world, so judiciously selected, had never been seen before in one place." Today, to understand the significance of those great magazines, we need only look at the many forms of mass media that have come to replace them. Now, we find photographs on television and billboards; in special publications devoted to news, people, fashion, or sports; in newspapers; in museums and galleries; and on the Internet. And, ironically, the more places there are to see photographs, the harder it is to attract viewers. But in 1942, when Philippe Halsman's portrait simply appeared on the cover of *Life* and immediately reached a large, united audience.

Surrealism

In Paris, Halsman studied the work of other artists and photographers, especially the surrealists, from whom he learned to make images that surprised his viewers. By including homely, and ultimately disturbing, details, he gave his subjects memorable tension. Through subtle lighting, sharp focus, and close cropping, he turned formal fashion shots into serious investigations of character. When Halsman posed NBC comedians against bare white paper, eliminating all defining context, their isolation made them look both frail and funny. Most important of all, from the surrealists' exploration of the erotic unconscious, Halsman learned how to combine glamour, sex, and wholesome energy in one portrait. This unusual ability made him *Life*'s favorite photographer for sensual stars like Marilyn Monroe and Brigitte Bardot. Halsman's sympathy for surrealism also led to his long, productive friendship with Salvador Dali. Halsman met Dali on assignment in 1941, and over the next three decades they became partners on many projects, including a series of playful tableaux that had all the disturbing irrationality of dreams or a painting by Dali. Their most notable production was "Dali Atomicus", in which the artist, his canvas, furniture, cats, and water all appear suspended in air.

Psychological Portraiture

Over the course of his career, Halsman enjoyed comparing his work to that of a good psychologist who regards his subjects with special insight. With his courtly manners and European accent, Halsman also fit the popular stereotype at a time when Americans regarded psychology with fascinated skepticism. In fact, Halsman was proud of his ability to reveal the character of his sitters. As he explained, "It can't be done by pushing the person into position or arranging his head at a certain angle. It must be accomplished by provoking the victim, amusing him with jokes, lulling him with silence, or asking impertinent questions which his best friend would be afraid to voice."

In the spring of 1952, Halsman put his signature technique to work when *Life* sent him to Hollywood to photograph Marilyn Monroe. Halsman asked Monroe to stand in a corner, and placed his camera directly in front of her. Later, he recalled that she looked "as if she had been pushed into the corner cornered with no way to escape." Then Halsman, his assistant, and *Life*'s reporter staged a "fiery" competition for Monroe's attention. "Surrounded by three admiring men she smiled, flirted, giggled and wriggled with delight. During the hour I kept her cornered she enjoyed herself royally, and I . . . took between 40 and 50 pictures."

In this widely familiar portrait, Monroe wears a white evening gown and stands with her back against two walls, one dark, the other light, her eyes half closed and her dark, lipsticked mouth

partly open. Yet Halsman deftly avoided any explicit representation of the true subject of the picture. Using the euphemistic language of the time, Halsman's assistant admired the photographer's ability to make "suggestive" pictures of beautiful women which still showed "good taste," emphasizing "expression" rather than "physical assets." And then the assistant added, "Halsman is very adept at provoking the expression he wants."

Jumpology

In 1950, NBC asked Halsman to photograph many of its popular comedians. Milton Berle, Ed Wynn, Sid Caesar, Groucho Marx, Bob Hope, Red Skelton, and many others came to Halsman's studio, where they performed while he captured their antics on film. A single session could generate two or three hundred pictures. When Halsman compared these comic images to more traditional portraits, he found that comedians often jumped and always stayed in character. Desperation (and good humor) finally drove him to ask others to jump for his camera when the Ford Motor Company commissioned him to make an official family photograph in honor of the company's fiftieth anniversary. Halsman spent a long, tiring session with nine edgy adults and eleven restless children. Afterward, Halsman's irrepressible humor inspired him to ask matriarch Mrs. Edsel Ford, "May I take a picture of you jumping?" The astonished Mrs. Ford replied, "You want me to jump with my high heels?" Next, her daughter-in-law, Mrs. Henry Ford II, requested a turn. The "jump" pictures had surprising charm, and over the next six years, Halsman asked many clients to jump for him. Van Cliburn, Edward R. Murrow, and Herbert Hoover declined Halsman's invitation, but most people realized they had nothing to lose. (Some gained considerably, like the suddenly buoyant and likable Vice President Richard Nixon, who jumped for Halsman in the White House.) Halsman claimed the jumps revealed character that was otherwise hidden. "When you ask a person to jump, his attention is mostly directed toward the act of jumping and the mask falls so that the real person appears."

Halsman also pursued this project to discover something about himself. "I assure you that often, before approaching the person, my heart would beat, and I would have to fight down all my inhibitions in order to address this request to my subject. At every time when the subject agreed to jump, it was for me like a kind of victory." How did Halsman persuade so many to abandon their composure for his camera? Somehow, he managed to convince each one that the risk was all his own.

Like many who escaped Hitler's Europe, Philippe Halsman rarely discussed the past. He rightly insisted that his most important work took place in America, and in many ways his adopted country became his subject. One typical review noted his patriotic flair, praising Halsman's "unsanctimonious and immensely intense portrayal of American bounce." From a historian's perspective, it seems clear that Halsman invented a glowing image of the nation as he saw it, using light, persuasion, nerve, imagination, psychology, and experience. This place and these faces are his creation.

Halsman's perpetual quest for hidden truth also recalls his personal history as an artist and a refugee. Halsman knew that the effort to establish one's identity had significance far beyond the needs of the celebrity marketplace. "This fascination with the human face has never left me. . . . Every face I see seems to hide and sometimes, fleetingly, to reveal the mystery of another human being. . . . Capturing this revelation became the goal and passion of my life."

Source au 08 10 24: <http://www.ngp.si.edu/exh/halsman/intro.htm>
(voir la chronologie sur le site)

When He Said "Jump..." Philippe Halsman defied gravitas.

Owen Edwards, *Smithsonian* magazine, October 2006

The freezing of motion has a long and fascinating history in photography, whether of sports, fashion or war. But rarely has stop-action been used in the unlikely, whimsical and often mischievous ways that Philippe Halsman employed it.

Halsman, born 100 years ago last May, in Latvia, arrived in the United States via Paris in 1940; he became one of America's premier portraitists in a time when magazines were as important as movies among visual media.

Halsman's pictures of politicians, celebrities, scientists and other luminaries appeared on the cover of *Life* magazine a record 101 times, and he made hundreds of other covers and photo essays for such magazines as *Look*, *Paris Match* and *Stern*. Because of his vision and vigor, our collective visual memory includes iconic images of Albert Einstein, Marilyn Monroe, Robert Oppenheimer, Winston Churchill and other newsmakers of the 20th century.

And because of Halsman's sense of play, we have the jump pictures—portraits of the well known, well launched.

This odd idiom was born in 1952, Halsman said, after an arduous session photographing the Ford automobile family to celebrate the company's 50th anniversary. As he relaxed with a drink offered by Mrs. Edsel Ford, the photographer was shocked to hear himself asking one of the grandest of Grosse Pointe's grande dames if she would jump for his camera. "With my high heels?" she asked. But she gave it a try, unshod—after which her daughter-in-law, Mrs. Henry Ford II, wanted to jump too.

For the next six years, Halsman ended his portrait sessions by asking sitters to jump. It is a tribute to his powers of persuasion that Richard Nixon, the Duke and Duchess of Windsor, Judge Learned Hand (in his mid-80s at the time) and other figures not known for spontaneity could be talked into rising to the challenge of...well, rising to the challenge. He called the resulting pictures his hobby, and in *Philippe Halsman's Jump Book*, a collection published in 1959, he claimed in the mock-academic text that they were studies in "jumpology."

Portraiture is one of the greatest challenges in photography, because the human face is elusive and often mask-like, with practiced expressions for the standard range of emotions. Some photographers accept these preset expressions—think of annual-report portraits of corporate officers—and others try to eliminate expression altogether, to get a picture as neutral as a wanted poster. Halsman was determined to show his sitters with their masks off but their true selves in place. I had the good luck to spend time with Halsman in 1979, not long before he died, when I was writing the catalog for an exhibition of his work. I remember his way of delivering a funny line with perfect timing and a deadpan expression Jack Benny might have envied—and his delight at seeing how long it took for others to realize he was joking. For someone who spent his working hours with some Very Important People, this subversive streak must have been hard to contain. Sean Callahan, a former picture editor at *Life* who worked with Halsman on his last covers, thinks of the jump photos as a way for the photographer to unleash his sense of mischief after hours of work.

"Some of Halsman's sitters were more skillful at hiding their true selves than he was at cracking their facades, so he started to look at his jump pictures as a kind of Rorschach test, for the sitters and for himself," says Callahan, who now teaches the history of photography at the Parsons School of Design and Syracuse University, both in New York. "Also, I think Halsman came to the idea of jumping naturally. He was quite athletic himself, and well into his 40s he would surprise people at the beach by doing impromptu back flips."

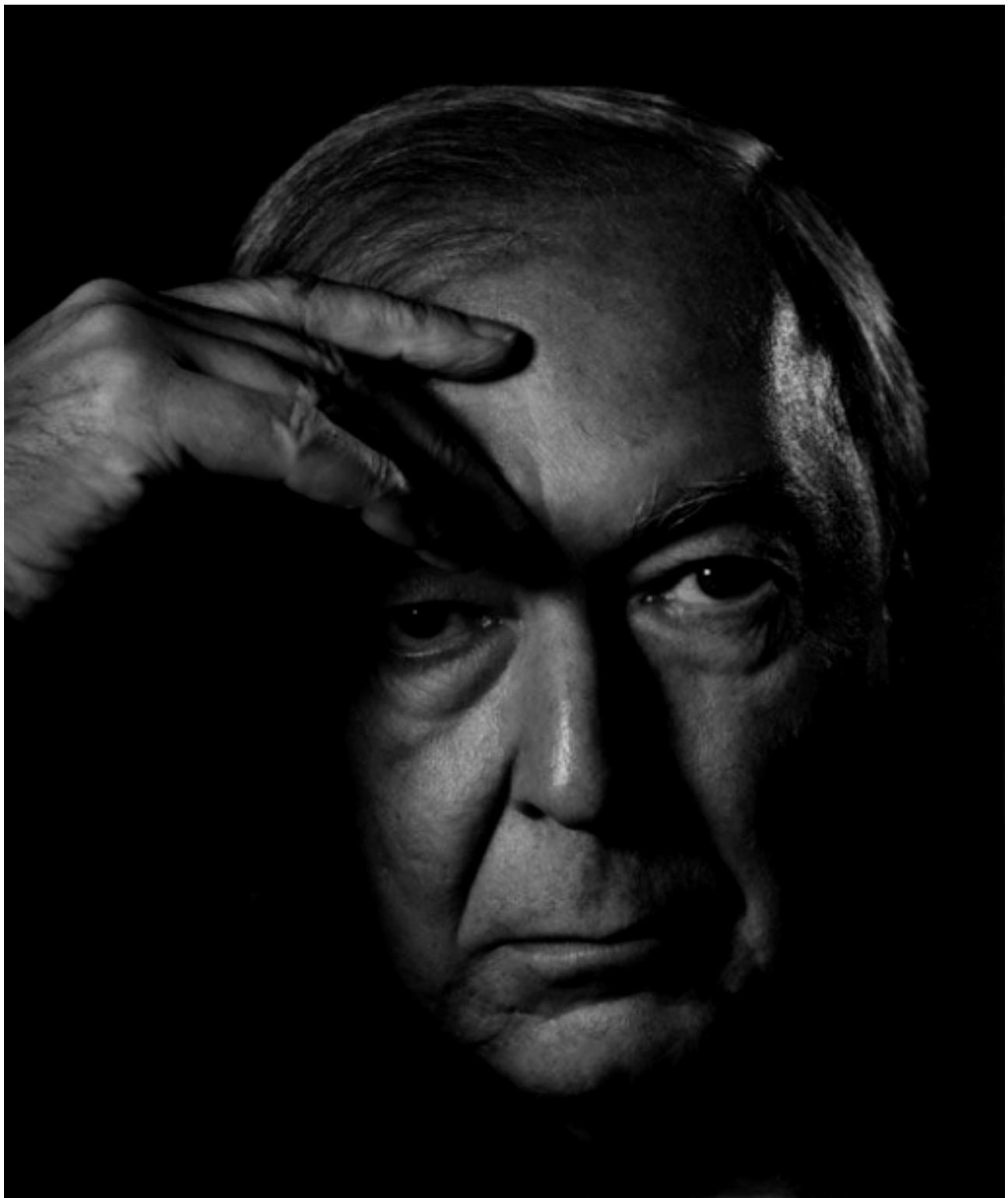
The idea of jumping must have been planted in Halsman's mind even before his experience with the Fords. In 1950, NBC television commissioned him to photograph its lineup of comedians, including Milton Berle, Red Skelton, Groucho Marx and a fast-rising duo named Dean Martin and Jerry Lewis. Halsman noticed that some of the comedians jumped spontaneously while staying in character, and it was unlikely that any of them jumped with more antic enthusiasm than Martin, a crooner and straight man, and Lewis, who gave countless 10-year-old boys a class clown they could look up to.

It may seem like a stretch to go from seeing funnymen jumping for joy to persuading, say, a Republican Quaker vice president to take the leap, but Halsman was always on a mission. ("One of our deepest urges is to find out what the other person is like," he wrote.) And like the true photojournalist he was, Halsman saw a jumpological truth in his near-perfect composition of Martin and Lewis.

In the book, Martin and Lewis appear on a right-hand page, juxtaposed with other famous pairs on the left: songwriters Richard Rodgers and Oscar Hammerstein, and publishers Richard L. Simon and M. Lincoln Schuster. "Each of the four men on the left jumps in a way which is diametrically opposed to the jump of his partner," Halsman wrote. "Their partnerships were lasting and astonishingly successful. The two partners on the right, whose jumps are almost identical, broke up after a few years."

Owen Edwards is a former critic for American Photographer magazine.

Source au 08 10 24 : <http://www.smithsonianmag.com/arts-culture/indelible-oct06.html>



Yousuf Karsh, *Jasper Jones* (artiste), 1990

YOUSUF KARSH



Yousuf Karsh, *Self-Portrait*, 1938



Yousuf Karsh, *Self-Portrait*, 1952



Yousuf Karsh, *Self-Portrait*, 1956



Man Ray, *Yousuf Karsh*, 29.03.1965, épreuve argentique, 30.2x23.4 cm

" It was in London that I started the practice which I continue to this day of "doing my homework", of finding out as much as I can about each person I am to photograph. "

Yousuf Karsh, *Biography*, http://www.karsh.org/#/the_man/biography/



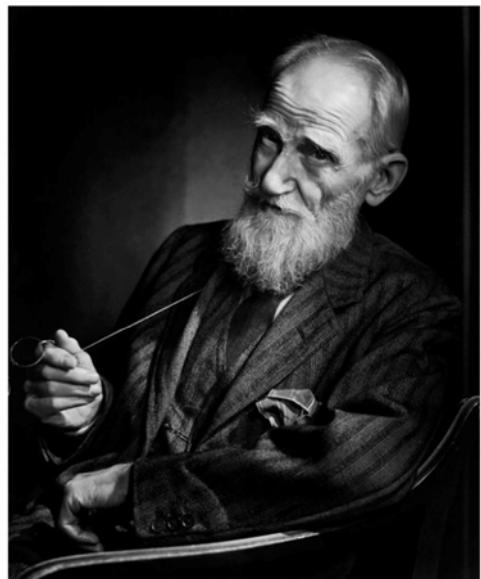
020 Karsh Yousuf_Betty Low (danseuse, actrice)_1936.jpg



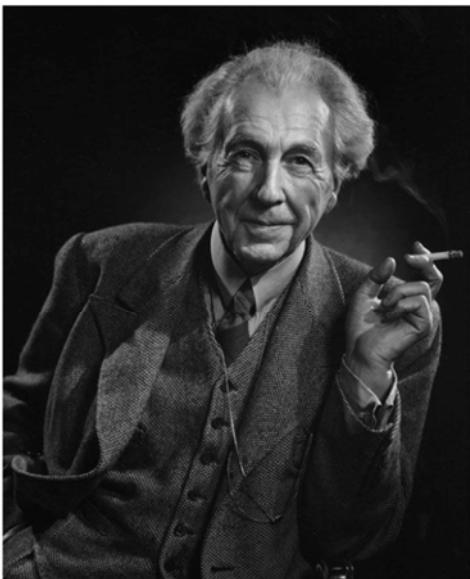
021 Karsh Yousuf_Grey Owl (Archibald Belaney, écrivain, écologiste)_1936.jpg



022 Winston Chruchill (politicien, historien)_1941.jpg



023 Karsh Yousuf_George Bernard Shaw (écrivain)_1943.jpg



024 Karsh Yousuf_Frank Lloyd Wright_1945.jpg



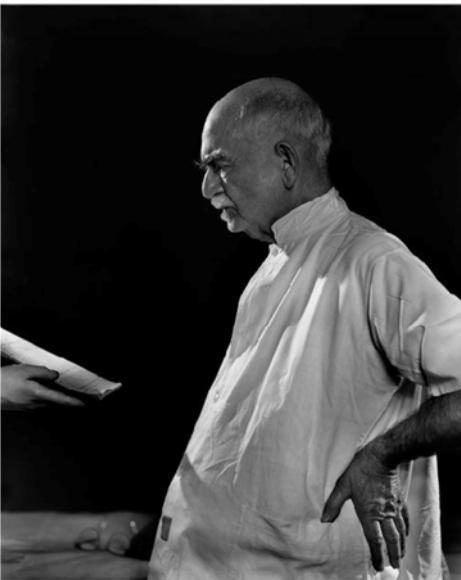
025 Karsh Yousuf_Marian Anderson (chanteuse contralto)_1945.jpg



026 Karsh Yousuf_General Dwight Eisenhower_1946.jpg



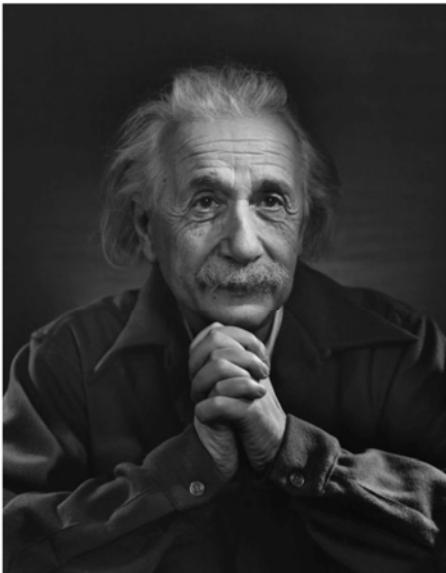
027 Karsh Yousuf_Humphrey Bogart (acteur)_1946.jpg



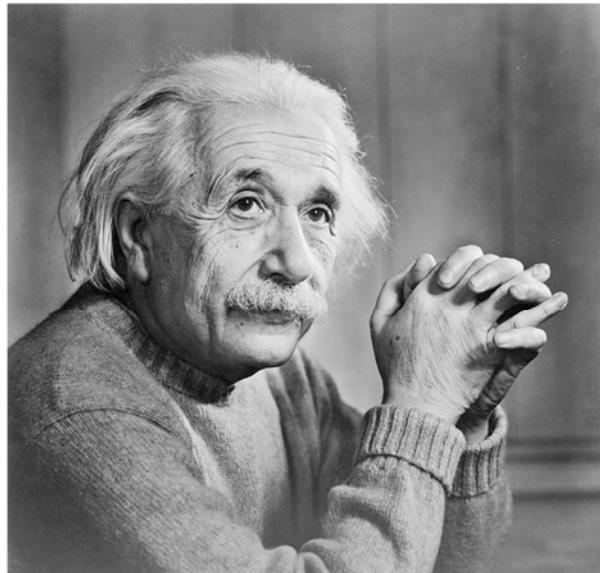
028 Karsh Yousuf_Thomas S. Cullen (chirurgien en gynécologie)_1947.jpg



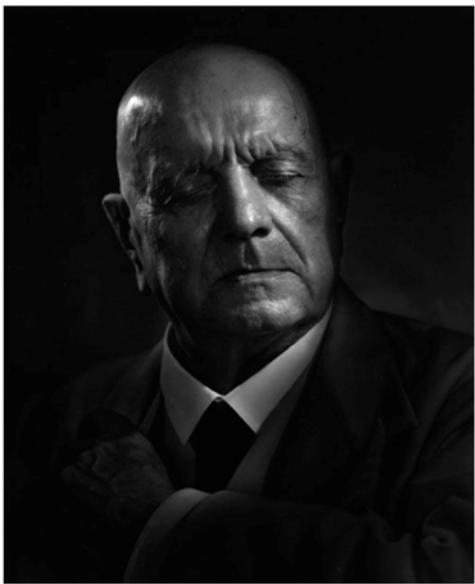
029 Karsh Yousuf_Helen Keller with Polly Thompson_1948_H.K. écrivaine, aveugle et sour...



030 Karsh Yousuf_Albert Einstein (physicien)_1948.jpg



031 Karsh Yousuf_Albert Einstein (physicien, prix Nobel physique, 1921)_11.02.1948_gbr_...



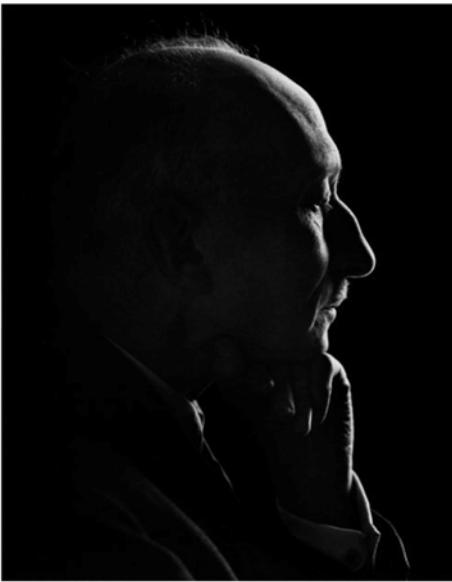
032 Karsh Yousuf_Jean Sibelius (compositeur finlandais)_1949.jpg



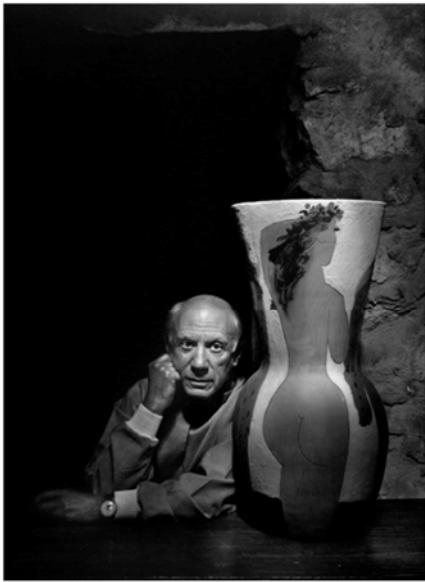
033 Karsh Yousuf_Paul Claudel (écrivain, diplomate français)_1954.jpg



034 Karsh Yousuf_André Malraux (écrivain, ministre)_1954.jpg



035 Karsh Yousuf_François Mauriac (écrivain)_1949.jpg



036 Karsh Yousuf_Pablo Picasso (artiste)_1954.jpg



037 Karsh Yousuf_Karsh Yousuf_Albert Schweitzer (Prix Nobel de la paix, 1952)_1954.jpg



040 Karsh Yousuf_Pablo Casals (violoncelliste, compositeur, chef d'orchestre)_1954.jpg



041 Karsh Yousuf_Georgia O'Keeffe (peintre)_1956.jpg



042 Karsh Yousuf_Anita Ekberg (actrice)_1956.jpg



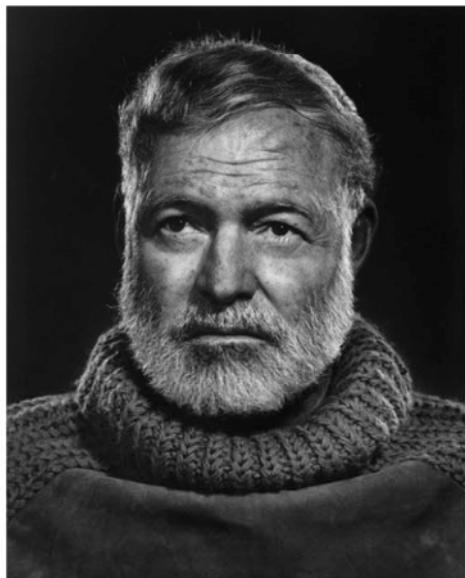
043 Karsh Yousuf_Audrey Hepburn (actrice)_1956.jpg



044 Karsh Yousuf_Grace Kelly (actrice, princesse de Monaco)_1956.jpg



045 Karsh Yousuf_Le prince Rainier III et la princesse Grace de Monaco_1956.jpg



046 Karsh Yousuf_Ernest Hemingway (écrivain, prix Nobel littérature 1954)_1957.jpg



047 Karsh Yousuf_Jacqueline Kennedy_1957.jpg



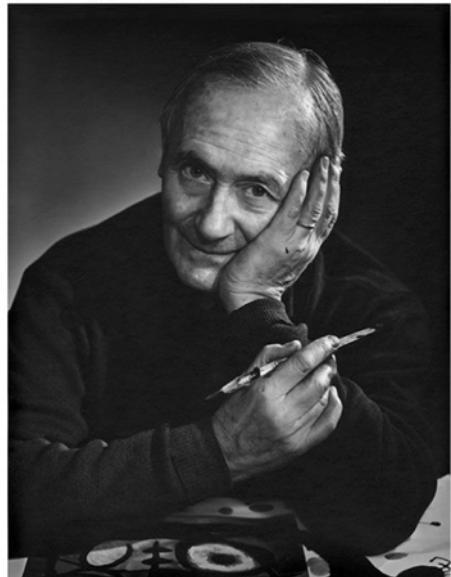
048 Karsh Yousuf_Carl Jung (psychiatre)_1958.jpg



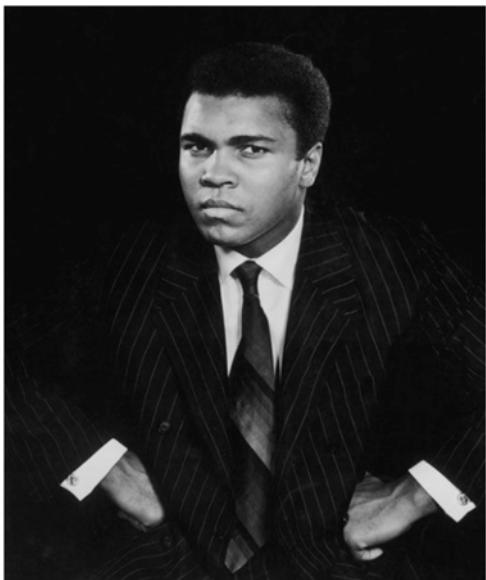
049 Karsh Yousuf_John F. Kennedy (35e président des Etats-Unis d'Amérique)_1960.jpg



050 Karsh Yousuf_Alberto Giacometti (artiste)_1965.jpg



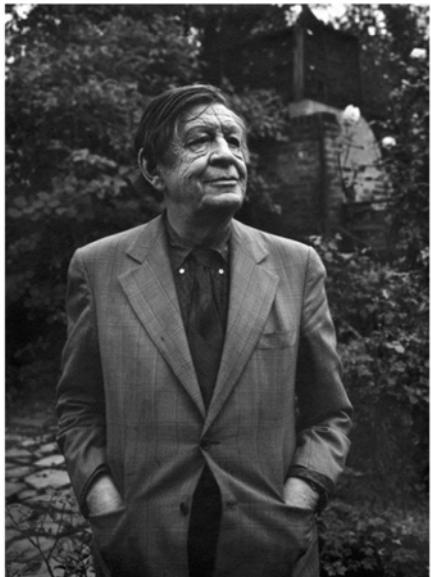
051 Karsh Yousuf_Juan Miró (artist)_1965.jpg



070 Karsh Yousuf_Muhammad Ali (boxeur)_1970.jpg



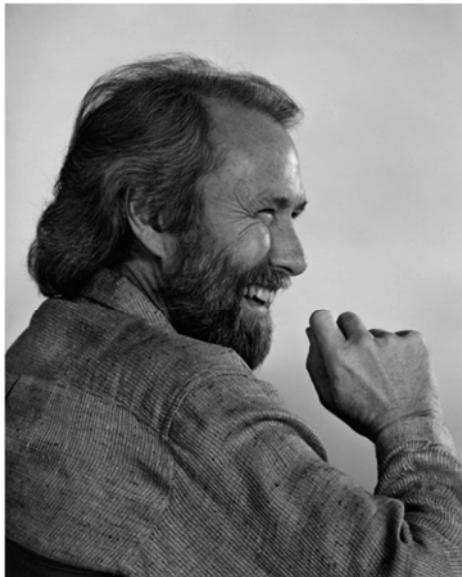
071 Karsh Yousuf_Fidel Castro (chef d'Etat, Cuba)_1971.jpg



072 Karsh Yousuf_W.H.Auden (poète)_1972.jpg



073 Karsh Yousuf_Mother Teresa_1988.jpg



074 Karsh Yousuf_Jim Henson (marionnettiste)_1990.jpg



075 Karsh Yousuf_Jessye Norman (cantatrice)_1990.jpg

Yousuf Karsh (23 décembre 1908, Mardin, Turquie - 13 juillet 2002, Boston)

<http://www.karsh.org/>

Yousuf Karsh est un photographe canadien d'origine arménienne. La famille Karsh émigra en Syrie en 1922 pour échapper aux persécutions, et le jeune Yousuf fut envoyé au Canada en 1924, auprès de son oncle Georges Nakash, un photographe portraitiste renommé de Sherbrooke (Québec). C'est là qu'il fit son premier apprentissage en photographie. Par la suite il se perfectionna auprès de H. Garo, à Boston (Massachusetts, É.-U.) qui était alors le photographe en vue de l'aristocratie et des personnes en vue de l'époque. Il s'installa à Ottawa en 1932 où il fit ses débuts dans la photographie de théâtre. Il devint rapidement le photographe de la haute société et sa renommée s'étendit largement au-delà des limites de sa ville. Il fut donc choisi assez naturellement pour faire le portrait de Winston Churchill lorsque ce dernier se rendit au Canada en 1941. La photo de Karsh immortalisa l'image d'un Winston Churchill volontaire et déterminé face aux défis de la guerre, et rendit d'emblée son auteur célèbre de par le monde. Pour la petite histoire, l'air taciturne arboré par Churchill sur ce portrait serait dû au fait que ce dernier ne se séparait jamais de son cigare et entendait le conserver durant la séance. Yousuf Karsh le lui a pris et l'a jeté avant de faire sa photo. Il devint alors le photographe des personnalités marquantes de son époque, et fit ainsi le portrait d'environ 11 000 vedettes dans tous les domaines, politique, artistique, scientifique et autres jusqu'à sa retraite en 1992. Yousuf Karsh mourut le 13 juillet 2002 à Boston. Il est considéré comme l'un des plus importants photographes portraitistes du XX^e siècle.

Source au 08 10 17 : http://fr.wikipedia.org/wiki/Yousuf_Karsh

Hommage à Karsh, maître du portrait

Musée des Beaux-Arts du Canada

Introduction

Le photographe-portraitiste canadien de renommée internationale Yousuf Karsh a capté, par le moyen de son art, des images impérissables. Il a documenté soixante ans d'histoire en photographiant les grands de son époque. Plus de la moitié des cent personnalités considérées par le Who's Who international comme les plus influentes au XX^e siècle ont été photographiées par Karsh. Son nom figure aussi sur cette liste. Il est le seul photographe à en faire partie.

Yousuf Karsh est né à Mardin, en Turquie, le 23 décembre 1908. Sa famille, d'origine arménienne, doit fuir vers la Syrie en 1922 pour échapper aux persécutions. En 1924, Karsh arrive au Canada et s'installe chez son oncle, George Nakash, un photographe-portraitiste prospère de Sherbrooke (Québec). Bien que son oncle exerce alors une profonde influence sur lui, c'est son apprentissage chez John H. Garo, à Boston, qui lui fait connaître le monde des salons. L'élite de Boston constitue la clientèle de Garo et, dans le studio de celui-ci, Karsh peut perfectionner les compétences techniques et sociales essentielles pour photographier les personnalités en vue.

En 1932, Karsh déménage à Ottawa où il pratique son métier dans un théâtre, ce qui aura une influence déterminante sur son style. Il développe aussi ses relations avec la société d'Ottawa et les dignitaires de passage, qui apprécient son style personnel et théâtral et souhaitent être photographiés par lui. Comme sa réputation grandit au Canada, il est naturel qu'on fasse appel à lui pour photographier le premier ministre de la Grande-Bretagne, Winston Churchill, lors de sa visite pendant la guerre, à la fin de 1941. La photo nous montre un Churchill intraitable et invincible devant l'ennemi, et elle établit fermement la réputation de Karsh sur la scène internationale.

La carrière internationale de Karsh s'est poursuivie jusqu'à sa retraite, en 1992. Lorsqu'il a fermé son studio du Château Laurier, il avait photographié quelque onze mille personnalités de divers horizons. Les Archives nationales du Canada ont alors ajouté le matériel qui restait dans son studio à l'acquisition initiale substantielle qu'elles avaient faite en 1987, réunissant ainsi sous un même toit la totalité du fonds Yousuf Karsh. En 1997, Karsh et son épouse, Estrellita, se sont établis à Boston, au Massachusetts. Il y est décédé le 13 juillet 2002, laissant en héritage au monde certains des portraits les plus fameux et les plus admirés du XX^e siècle.

Premières influences durables

Les œuvres de Karsh datant des années 1930 illustrent les premières influences qui se sont exercées dans sa vie artistique. Depuis ses débuts au studio de photographie de son oncle George Nakash jusqu'au milieu des années 1930, l'importance du pictorialisme est évidente. Ce mouvement d'art photographique international, qui a commencé avant le tournant du XX^e siècle, se distinguait par la vigueur dans la composition, le flou artistique et l'appel aux émotions. Dès 1933, Karsh avait

adopté une approche qui, tout en conservant la vigueur et l'aspect sculptural de la composition, mettait en relief des lignes très nettes et des tons subtilement nuancés, ce qui donnait des images possédant à la fois les qualités des épreuves présentées dans les expositions et des reproductions publiées dans les magazines et les journaux. À partir de 1933, alors qu'il travaillait comme photographe au Ottawa Little Theatre, Karsh a pu observer les effets des éclairages scéniques et de la mise en scène, et il les a adaptés à son art.

Les essais photographiques de Yousuf Karsh dans les années 1930, qui ont donné des images comme *Élixir* et *Franges boréales*, 1938, ont contribué à affirmer son style pour ce qui est de la composition et de l'utilisation de l'éclairage. Karsh a photographié nombre de sujets, se servant toujours de lignes puissantes pour formuler un message clair. Des photographies comme *Lancelot* (George Guglielmo, d'Atlas Steel), 1951, et *Un fermier près de sa maison*, vers 1952, dénotent ses premières influences; même *Femme zouloue avec une couverture écossaise* (pour le film *Zulu*), 1963, rappelle son apprentissage dans le milieu du théâtre. Les personnages inconnus photographiés par Karsh, tout comme ses œuvres les plus célèbres, illustrent les caractéristiques essentielles de son style, tant au cours de son évolution qu'à sa pleine maturité.

Source au 08 10 17 : <http://epe.lac-bac.gc.ca/100/206/301/lac-bac/karsh-ef/www.lac-bac.gc.ca/karsh/index-f.html>

Introduction to "Yousuf Karsh: Heroes of Light and Shadow" (2001)

Dieter Vorsteher

Without a doubt, the photographer Yousuf Karsh is one of the masters of portraiture in the twentieth century. Born in Armenia in 1908, he and his entire family lived through the massacres of 1915 and fled to Syria in 1922. Many months later, in January 1924, he set foot on Canadian soil and here, in North America, he found freedoms he had not known in his home country. First in Boston and then in Ottawa, he began to realize a North American dream, his rise to prominence as a photographer. He spent more than six decades of his life creating images of his contemporaries in his own, unmistakable portrait style. Karsh was always searching for beauty, truth, and goodness, and through his own convincing world of photography, he found this conception of humanity in the faces of the beautiful, the wealthy, the influential, and those who shaped the ideas of the Western world. Among his subjects were politicians and authors, artists and actors, members of royal families, and musicians, whose portraits he wove into a dramatic panorama - the great world theater of the twentieth century. In 1987, when he was nearly eighty years old, Karsh surveyed his life's work before the National Archives of Canada acquired it and found over 370,000 negatives, including approximately 17,000 portraits, mostly of socially prominent people. In 1992 he closed his studio in Ottawa and in the same year, he moved to Boston, where he lives today.

A gigantic life's work, which had begun nearly seventy years earlier, had come to an end. Soon after his arrival in Canada in 1924, the young Yousuf Karsh started his apprenticeship in the trade of photography under his uncle George Nakash in Sherbrooke, Quebec. He stayed there until 1928, when he moved to Boston seeking to develop his skills in the atelier of the Armenian-born studio-portrait photographer John Garo. Garo, was one of the most famous practitioners of his time, an artist of light who had been part of the great artistic photography of pre-war Europe. He educated Karsh in art history and introduced him to the public figures of the city.

Karsh returned to Sherbrooke in 1930 and eventually moved to the capital city of Ottawa in 1932. This is where he first encountered the theater photography that became such a defining influence on his style. Theatrical lighting accentuated particular features of the actors and demonstrated how their characters could be visually modeled - how their theatrical types could be carved out on stage.

In 1933, Karsh opened his own atelier, and before long, he was specializing in portraits. His first clients were residents of Ottawa who enlisted his services not only for passport photos, but also to mark their marriages and other significant stages of their family lives. Soon he was taking pictures of politicians as well. His lighting magic flattered; his idealistic image of humanity was socially acceptable and appealing. This early work paved the way for Karsh to become the official portraitist for the Governor General of Canada.

He achieved worldwide recognition of his art through one single portrait, which he took in the last days of 1941. During the month of December, the British Prime Minister, Winston Churchill, had mobilized the North American governments against Nazi Germany, and as the year drew to a close, he was in Ottawa, where he granted the young photographer a few minutes of his time. The appointment, made by the Canadian government, caught Churchill by surprise. Even more astounding for him was the insolence of the young photographer, who, without asking permission, plucked Churchill's cigar from his mouth in order to take a respectable picture. His status symbol

gone, the British Prime Minister stares defiantly and ferociously at the camera, barely restraining himself. Within a few months, the image was reprinted in nearly all the significant journals and magazines of the time. It has been celebrated as the portrait of the determined Churchill and has been declared the symbol of the British Empire's resistance against Nazi Germany. This one photograph has created legends.

Even before the Churchill portrait brought him such success, Karsh had begun to "collect" outstanding contemporary people, mostly from the English-speaking world. Not only did he have a fascination with, and a passion for, the greatness and dignity of celebrities, but he also had a clear vision to gather together a gallery of portraits of the spirited and the powerful. His aim was to become famous through the portraits of the famous, a strategy facilitated by orders from magazines to shoot entire series of thematically arranged VIPs. He also persistently sought out important personalities to add to his collection, and this helped build and direct his photographic career.

After the Churchill portrait, Karsh began to gain influence. The famous figures of the day realized that they could count on him to portray the essence of their personalities. At the same time, each new photograph became an addition to Karsh's "Gallery of the Great." Initially, it had been an honor for the photographer to invite the prominent people of the world to his studio or to travel to them, but it soon became a privilege or even a duty of future portrait subjects to become accepted into Karsh's gallery of world-class figures. And it was Karsh who, in the last years before closing his studio, decided which images combined the greatest artistic merit and the most human interest.

Karsh chose the "Famous 500" from his wealth of portraits - his artistic bequest to the twentieth century. His photographic legacy is also the legacy of his image of humanity. His works have their roots in the high art of eighteenth- and nineteenth-century portrait paintings - in defining and illuminating the uniqueness of the personality, in profiling the autonomy of the individual. He crystallizes his models and sets them in auras of light, their facial landscapes becoming dramatic interplays between light and shadow. Some of his subjects are portrayed as political visionaries, their faces surrounded by a light that gives them a spiritual quality. A few props define social position or creative activity: a book or reading glasses for poets, an instrument for musicians, a sample of their work for the painters and sculptors. In every case, he masterfully dominates the canon of traditional iconography. Such signifiers of role are missing for the politicians, who remain uncrowned. They carry the world in their heads and appear to follow an inner inspiration. Karsh's "Famous 500" make up a gallery of the "Saints of the Twentieth Century": the "blessed," the enlightened, the prophets and apostles, the reprieved, the kings, and the angels of our days - a modern heroic epos of five hundred verses. His oeuvre spans the entire landscape of the art of portraiture in our time, a photographic topography of the images of our memory.

In 1946, a number of Karsh's works were published in the book *Faces of Destiny*, and in 1959 another collection appeared - *Portraits of Greatness*. Three years later, in 1962, his autobiography came off the presses, under the title *In Search of Greatness* - "in search of size, of dignity," as Karsh called it. These are the years in which he enlarged his gallery of heroes with more and more photograph albums. In commentary accompanying the published images, Karsh describes his encounters with the models as he created their portraits. Industriousness, courage, single-mindedness, intuition, and high standards of quality sustained his work for over sixty years and helped him express his faith in humanity. His method and his style were like the keys to a never-ending story, an endless sequence of faces that could very well continue on into eternity. Not one of them resembles the others, but all are similar - distinct parts of a single extended family. They are like the tales of the One Thousand and One Nights - always new, always exciting, and woven into a great tapestry of images. They are stories of the victory of good over evil: high principles always triumph, the heroes emerge successful. Their images define the future, as if the world was full of angels. The evil vanish from our view and remain imageless.

Karsh invents the icons and devotional images of our time and makes them immortal; he is the deft magician who creates today's heroes with his camera. As St. Peter stands before the gates of Heaven holding the key, Karsh and his camera open the gates to the heaven of photographic immortality. Those who have been "karshed" are counted among the great people of the twentieth century. Is it possible to imagine Ernest Hemingway as anyone other than the man who appears to us in Karsh's portrait? The eminent photographer's portrayals of John F. Kennedy, Martin Luther King Jr., and many others are symbols of distinction, of visionary power, and of humanitarianism. They are embodiments of the American dream, which is also the world's old dream of justice and of respect for the dignity of the human being. His oeuvre is the photographic background music to the ideals of the American Declaration of Independence, the Declaration of Human Rights.

Between Admiration and Analysis : The Many Faces of Yousuf Karsh

Janet Yates, in *Yousuf Karsh : Heroes of Light and Shadow* 2001

The photographs of Yousuf Karsh are to be admired for their mastery of the art, their place in history, and their ability to touch the public imagination. Through his photographic skill, Karsh has made accessible to his public strong images of the great and famous, photographed during his long career of more than half a century. There is a sense of truth inherent in these images that is difficult to articulate; it is the inexplicable need we all have to aspire to something greater.

An analysis of both his famous and his more obscure photographs reveals the many faces of Yousuf Karsh. His work developed in the context of a particular time and place a context that shaped his work and the direction it took. By revisiting the circumstances in which he created his art, we can find new pathways to the interpretation of his oeuvre. In this essay, I have aimed to show how Karsh's fame grew and developed in North America and Europe; the other essayists in this volume offer diverse methodological approaches to the photographer and his work.

The Heroic Portrait

The type of portrait Karsh has favored and the one that affects us most is the image of the heroic persona. The strength of this type of image in his photographs occupies an important place in the public imagination - a confirmation of Roland Barthes' observation that "the great portrait photographers are great mythologists." Karsh has captured a host of icons that can be matched with stories and symbols deriving from many traditions.

The hero is a character or person admired for great deeds and noble qualities. The Greek root word hero suitably applies to figures of ancient story and myth like Hercules, Ulysses, Achilles, and the gods of Mount Olympus. Yet in modern usage, the word has lost its original tragic aspect and instead has come to imply moral greatness, ability, and action in the face of opposition. Even one who is self driven and dedicated to the good, who displays spiritual grandeur, and who possesses life promoting values needs knowledge to reach these lofty goals. Using this expanded definition, the range of heroes that Karsh has captured for the public becomes even clearer.

Karsh's subjects understood that going before his lens would make them, in one sense, immortal through the message in the iconography and through its distribution. The final work would also communicate their social standing to a broader audience. Undoubtedly recognizing the importance of his photographic experience with Karsh, the Canadian born newspaper baron Lord Beaverbrook exclaimed, "Karsh - you have immortalized me." It is not surprising, then, that sitters did not object if Karsh made their photographs public. The effect has been comparable to the Roman practice of situating sculptures of prominent citizens in public squares.

Placing all of his sitters himself, Karsh worked with them in order to find "that residuum of greatness before one's camera, [that] one must recognize in a flash." "There is a brief moment," he believed, "when all there is in a man's mind and soul and spirit may be reflected through his eyes, his hands, his attitude. This is the moment to record. This is the elusive 'moment of truth.'" In affirming this code of honor to his sitters, he wrote, "I am satisfied that no purpose would be served if I were consciously to seek to convert what would be a portrait of greatness into a moment of weakness. Such moments are not worthy of recording." It was clear that the sitter could count on his collaboration to create the most admirable public persona.

Karsh openly admitted that he was a hero worshipper; his responsiveness to the heroic persona permeated his manner and style, and consequently his photographs. It has been theorized that Karsh used "the horrors of his early experiences [of the Armenian massacres] not as a source of bitterness, but rather to fuel his lifelong interest in the truly great, in those who have power and who wield it not for harm, but for good." During his formative years, Karsh's adopted home, Canada, reinforced values of moral absolutes and predetermined gender representation imbedded in the colonial constructs of the British Empire. And during his own career, he was part of a society that believed in a better world to come through the excellence of scientific discovery and economic progress. "The impulse behind much of Karsh's work," one writer has said, "is, in a sense, philosophical, and stems from a belief in the dignity, goodness, and genius of human beings."

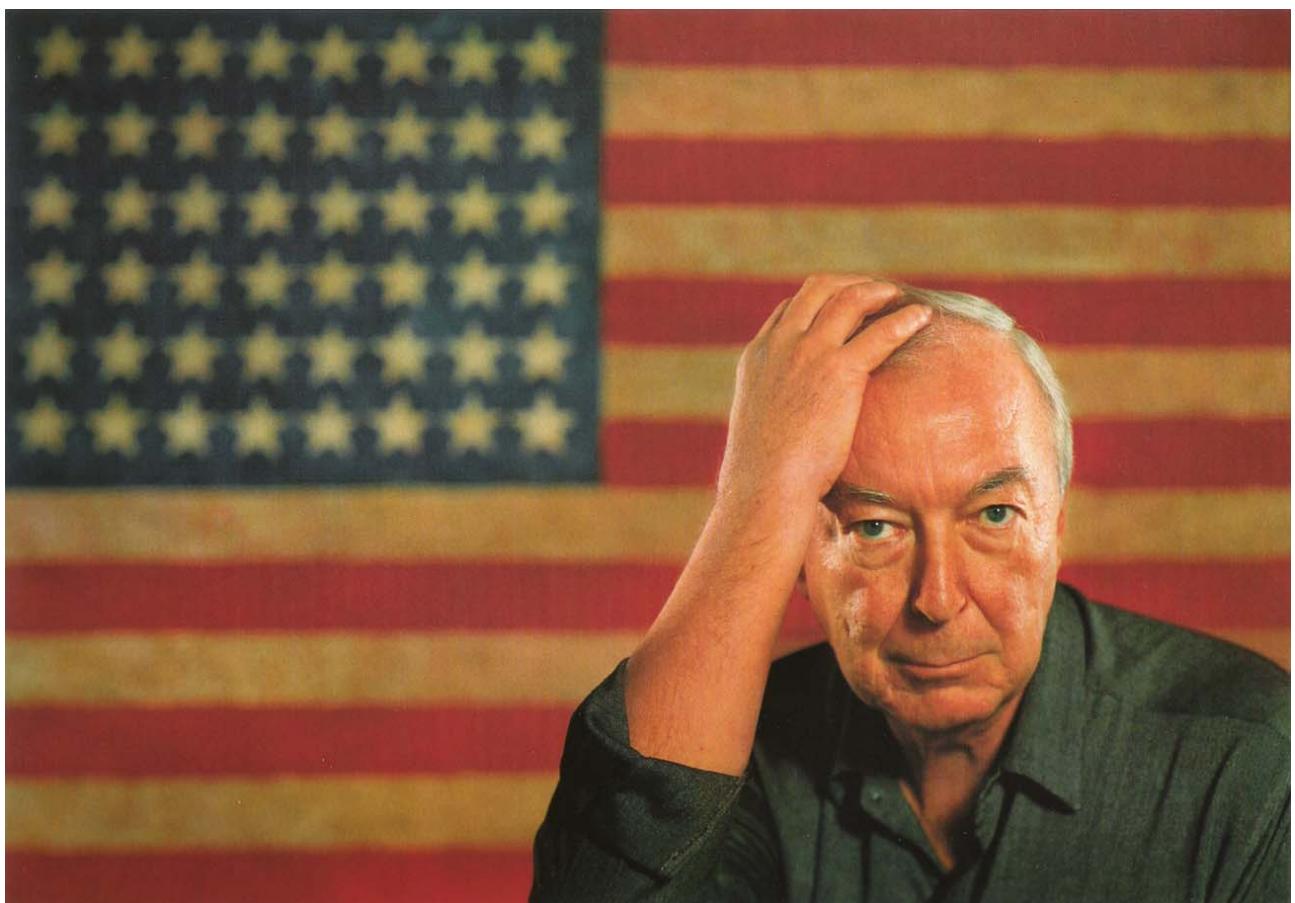
To convey the identity of the sitter and their place in the realm of greatness, Karsh used a language of imagery. Hand gestures, facial movements, body language, and direction of gaze clearly and coherently deliver the message about what type of hero is being portrayed. Through lighting and its effects, Karsh accentuates the story being told, and props support the image and contribute to making it understandable. These clues make Karsh's photographs so readable that both European and North American audiences understand their iconography, and his works have lent themselves

to reproduction on postage stamps and currency, in magazine illustrations and specialty publications, and in other mass media.

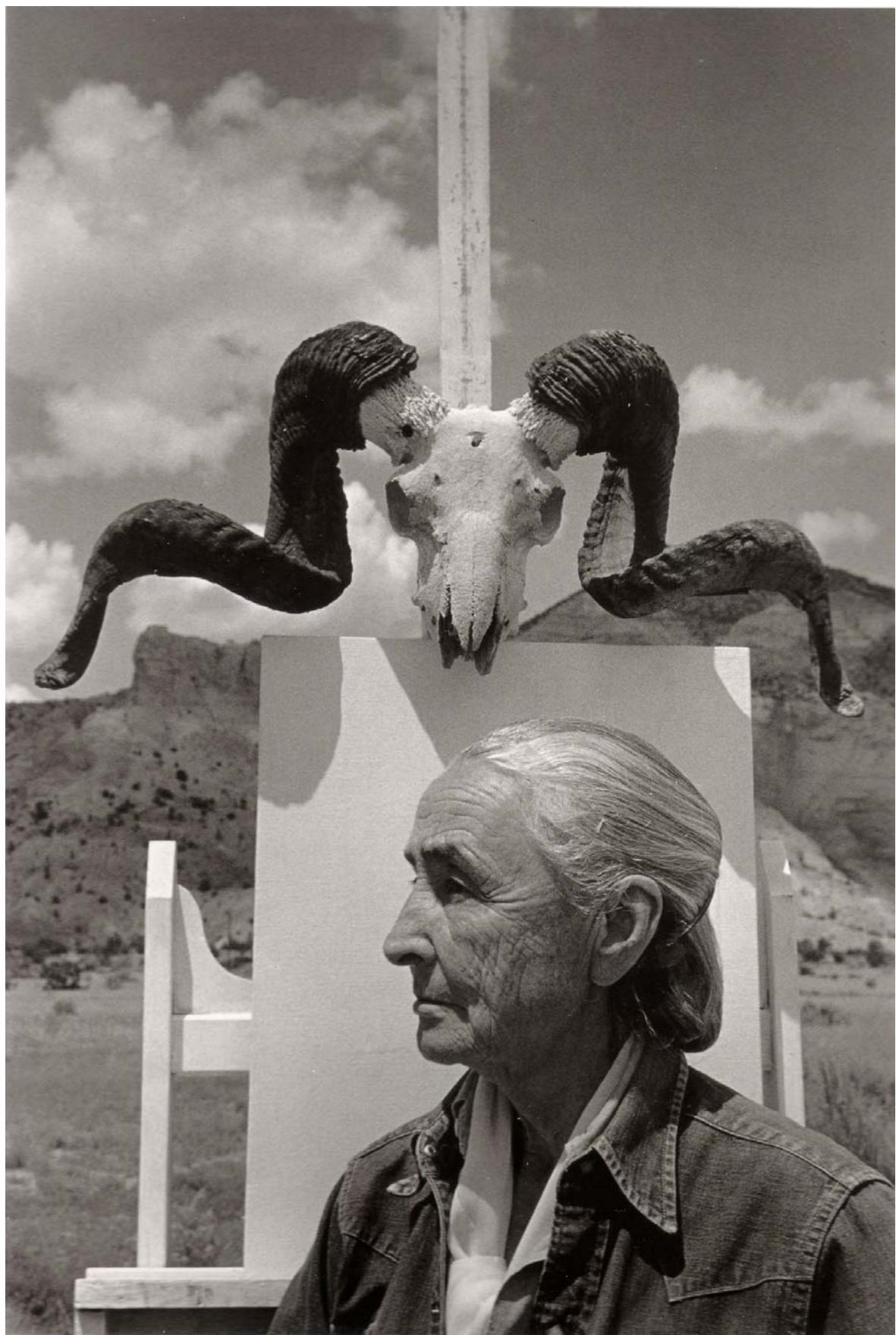
Karsh created a convincing pantheon of heroes who are models of greatness. Most of us respond to the heroic image as something we can look up to. We can experience a closeness to them, since somehow "photography makes us feel that the world is more available than it really is." At some level, there is the hidden fear that these heroes could be fallible, yet Karsh makes them believable, including those who better the world by their mastery in the arts and who figure among humanity's great personalities.

Ruth Draper, the international monologuist who moved her audiences to laughter and tears, used no scenery or props - only an occasional shawl or other wrap. Karsh's photograph of her speaks of Greek heroism as implied by her garment and heightened by a distant, insightful gaze that situates her in the birthplace of drama - both comedy and tragedy. This construction has its beginnings in seventeenth and eighteenth century classical portraiture works like those of Van Dyck and Reynolds. Equally dedicated to the realm of mystical inspiration is the portrait of Jean Sibelius, eyes shut and fist clenched to his heart. By closing the windows to his soul, now accessible only to him, he becomes lost in the intense symphony of his mind. The nuances and gestures of Karsh's portraits accrue to a sum greater than the parts we can easily comprehend. We know, indeed, that the person portrayed belongs to an exalted circle of heroes...

Source au 08 10 17 : http://www.masters-of-photography.com/K/karsh/karsh_articles3.html



Yousuf Karsh, Jasper Jones (artiste, avec l'un de ses tableaux Flag), 1990



Arnold Newman, *Georgia O'Keeffe, painter, Ghost Ranch, New Mexico, 1968*

ARNOLD NEWMAN



Arnold Newman, *Igor Stravinsky*, New York City, 01.12.1946, 4x5" recadré par l'auteur

" ASMP : But were you happy as a photographer?

Newman : Oh yes. I mean, there was always the problem of earning a living, like all of us. Always the problem of the work one had to do to keep the studio open and to do the kind of work you really wanted to do. Because, like most people — or maybe *unlike* most people — I had a kind of thing I wanted to do for myself in photography. And sometimes I could do it for *Life* magazine.

ASMP : What was that?

Newman : Photograph what is now known as the "environmental portrait." But it could be abstract; it could be surrealistic; it could be symbolic. The trouble with labels is they come after the fact and not before. Once a label of environmental portraiture was put upon me, then I tried to explain, "But not everybody's photographed in their environment." It's impossible. Take a photograph like my Stravinsky picture. He lived out in California, but he was in town staying at a hotel, and what was I to do with him? So I dreamed up this symbolic picture. I didn't think of the word symbolic, it just evolved from "oh, I've got an idea to photograph him that reflects his work."

By the way, my best-known picture was commissioned by Alexi Brodovitch for *Harper's Bazaar* and then turned down as a reject.... Everybody has that same reaction ; nobody believes me.

ASMP : Doesn't that make you happy?

Newman : Well, it proves that maybe I was ahead of the times. But in those days, if you were ahead of the times, you didn't make a few thousand a week; you had to struggle. "

Arnold Newman, in " An Interview with Arnold Newman ", ASMP American Society of Media Photographers, April 1, 1993
 Source au 08 10 31 : http://www.asmp.org/60th/interview_arnold_newman.php



020 Newman Arnold_Yasuo Kuniyoshi, painter_New York_1941.jpg



021 Newman Arnold_Moses and Raphael Soyer, painters, twins_New York_1942.jpg



022 Newman Arnold_Piet Mondrian, painter_New York_1942.jpg



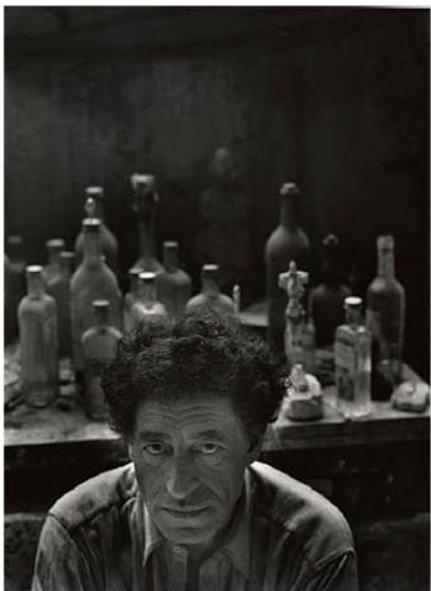
023 Newman Arnold_Jean Arp_New York_1949_gbr_34x25cm.jpg



024 Newman Arnold_Igor Stravinsky_New York City_01.12.1946_4x5" recadré par l'auteur.jpg



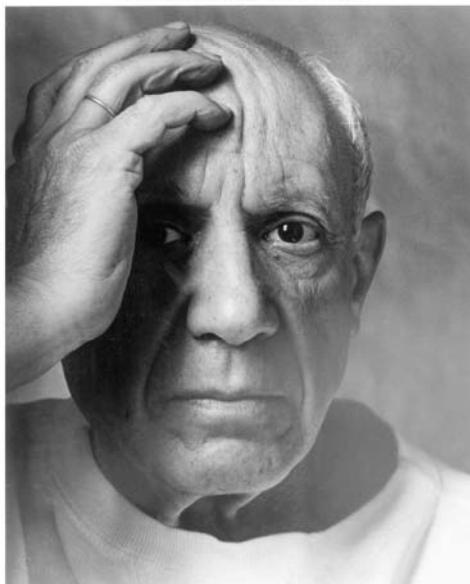
025 Newman Arnold_Igor Stravinsky_New York City_1946_4x5" 13 contacts (sur 26 prises de vue).jpg



026 Newman Arnold_Alfredo Giacometti_1954.jpg



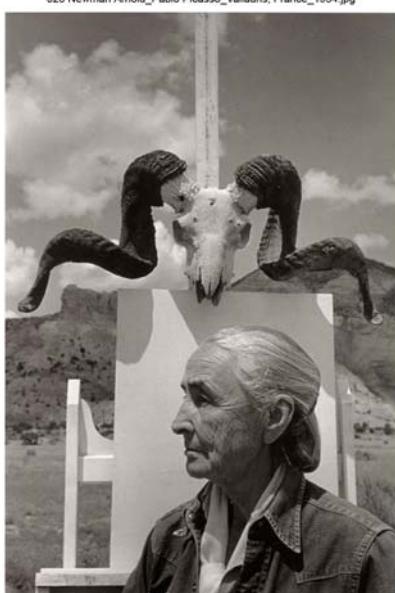
027 Newman Arnold_Jackson Pollock, painter_Springs, Long Island_1949.jpg



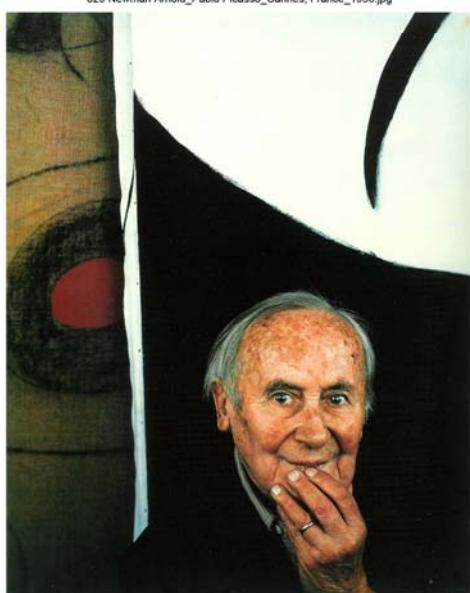
028 Newman Arnold_Pablo Picasso_Vallauris, France_1954.jpg



029 Newman Arnold_Pablo Picasso_Cannes, France_1956.jpg



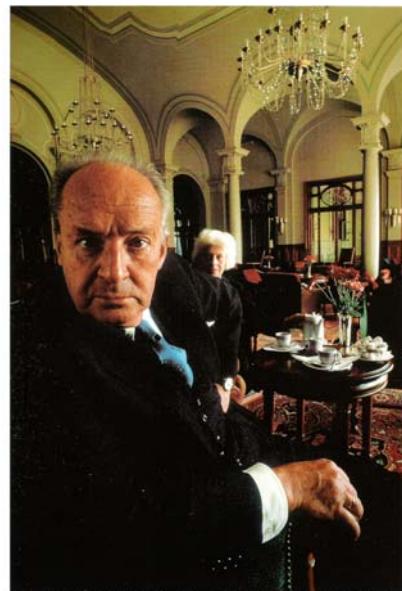
030 Newman Arnold_Georgia O'Keeffe, painter_Ghost Ranch, New Mexico_1968.jpg



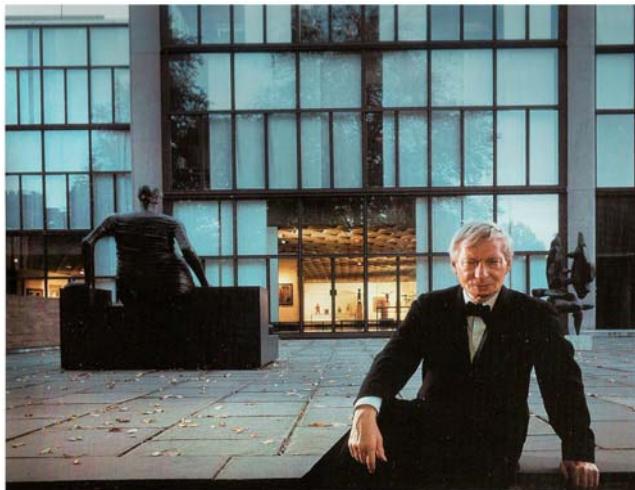
031 Newman Arnold_Joan Miró, painter, sculptor_Mallorca, Spain_1979.jpg



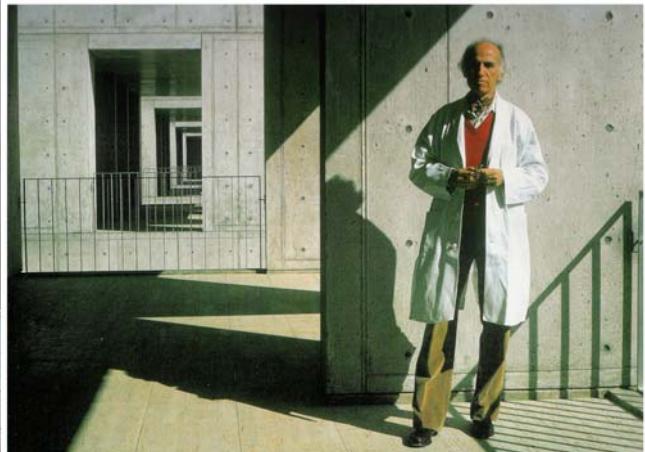
032 Newman Arnold_Willie "The Lion" Smith_New York_1960.jpg



033 Newman Arnold_Vladimir Nabokov, writer_Montreux, Switzerland_1968.jpg



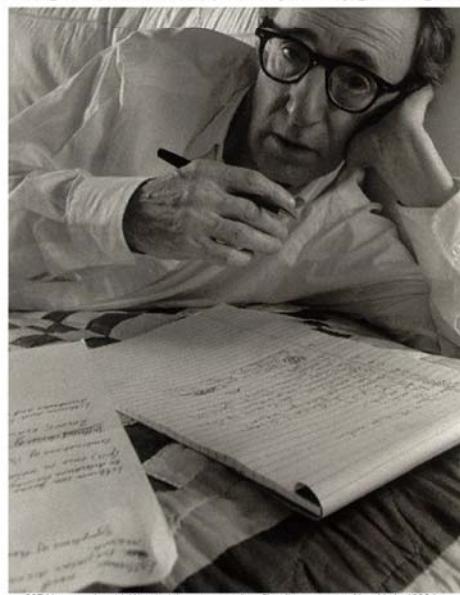
034 Newman Arnold_Louis Kahn, architect_Yale_1964.jpg



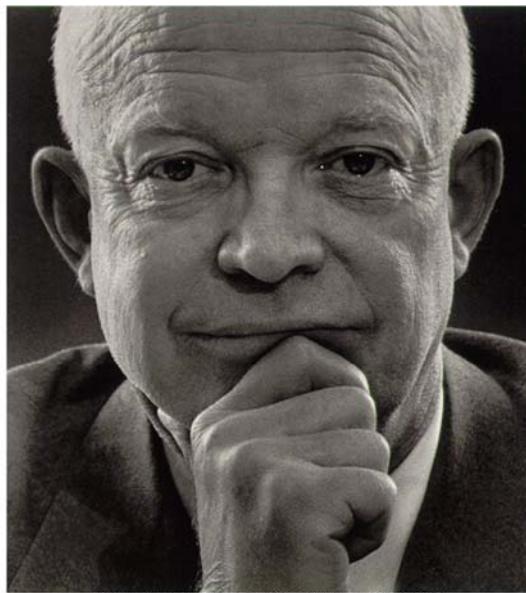
035 Newman Arnold_Jonas Edward Salk, scientist, physician, distinguished biologist_Salk Institute_La Jolla, CA_197...



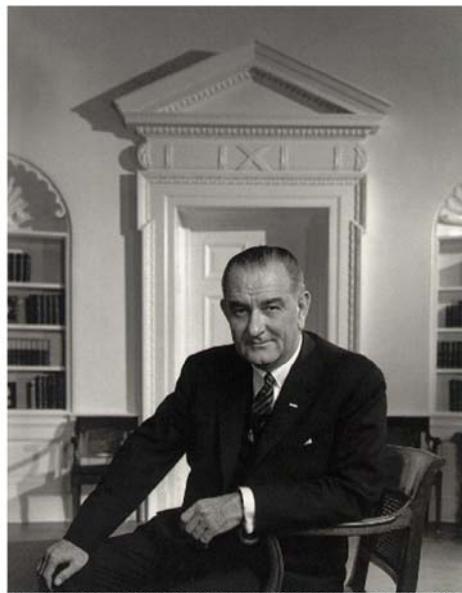
036 Newman Arnold_George Harrison, musician_Henley-on-Thames, Oxon, GB_1978.jpg



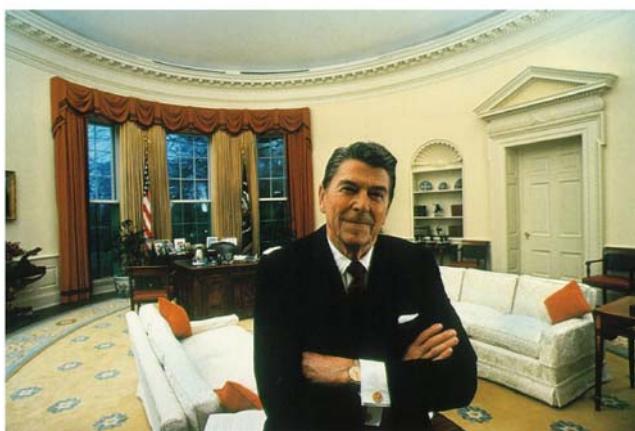
037 Newman Arnold_Woody Allen, screenwriter, film director, actor_New York_1996.jpg



050 Newman Arnold_General Dwight D. Eisenhower_New York_1950.jpg



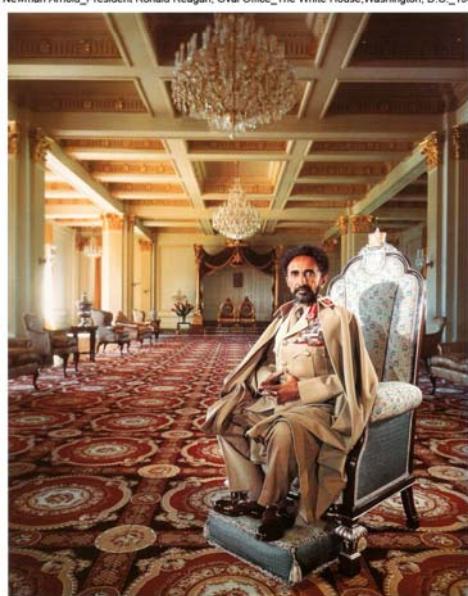
051 Newman Arnold_President Lyndon B. Johnson_The White House, Washington, D.C._1963.jpg



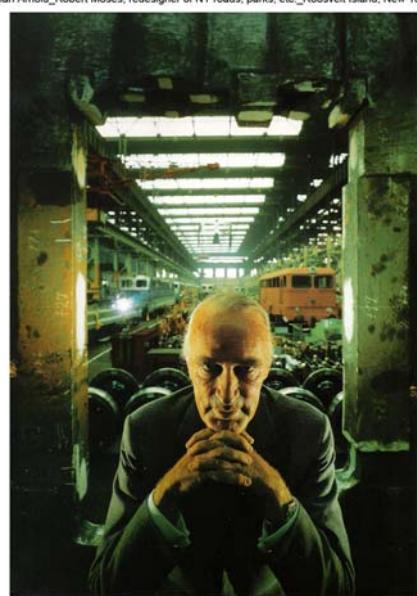
052 Newman Arnold_President Ronald Reagan, Oval Office_The White House, Washington, D.C._1981.jpg



053 Newman Arnold_Robert Moses, redesigner of NY roads, parks, etc._Roosevelt Island, New York_1959.jpg



054 Newman Arnold_Haile Selassie, emperor of Ethiopia, Throne Room_Addis Ababa, Ethiopia_1958.jpg



055 Newman Arnold_Alfred Krupp, industrialist, condemned World War II criminal_Essen, Allemagne_1963.jpg

Arnold Newman (1918, New York – 2006, New York, USA)

Arnold Newman (né le 3 mars 1918 à New York - mort le 6 juin 2006 à New York) était considéré comme un pionnier du « portrait environnemental » d'homme politique ou d'artiste, intégrant dans la même image le modèle et son œuvre. Il avait grandi dans le New Jersey et en Floride. Formé à l'école d'art de l'University of Miami, il était entré dans la profession en 1938, travaillant pour des studios spécialisés dans le portrait "à la chaîne". Sa première exposition, en 1941, il la devait à Beaumont Newhall, du Museum of Modern Art, et au soutien du photographe Alfred Stieglitz. Durant 65 ans, il a photographié les figures du monde politique, des affaires et de la culture. Pour Jonathan Klein, directeur de l'agence photographique Getty Images, Newman, dont il était l'un des proches fut "un véritable pionnier qui a fait progresser l'art du portrait tout au long de sa carrière". Il avait su capturer les images définitives de nombre des personnalités les plus marquantes du XX^e siècle et a considérablement influencer une génération de photographes, a-t-il ajouté.

Source au 08 10 17 : http://fr.wikipedia.org/wiki/Arnold_Newman

Avec *Arnold Newman's Americans* paraissait, en 1992, un who's who singulier des sphères politique et culturelle aux États-Unis : présidents et artistes s'étaient en effet soumis à la vision d'un des plus fameux portraitistes américains, le photographe Arnold Newman. Né le 3 mars 1918 à New York, Arnold est le deuxième enfant d'Isador et Freda Newman. En 1920, la famille s'installe sur la côte est, où elle tire ses ressources de l'hôtellerie, à Atlantic City l'été, à Miami Beach l'hiver. Bon élève à l'école, le jeune Arnold montre quelque talent pour la peinture. Étudiant l'art à l'université de Miami en 1936, il doit renoncer à la bourse obtenue en 1938 pour contribuer à l'entretien des siens, et trouve un emploi auprès d'un photographe de Philadelphie. Il fréquente les disciples du designer Alexey Brodovitch, qui enseigne à la Philadelphia School of Industrial Arts, ce qui compense l'abandon prématûr de ses études et encourage ses premières recherches personnelles en photographie. Arnold Newman travaille beaucoup et bien, aussi lui propose-t-on, dès 1939, de diriger un studio à West Palm Beach, en Floride. Les responsabilités qu'il prend alors stimulent le jeune homme, qui réalise à partir de portraits des collages, ou *outcuts*.(...)

Source au 08 10 17 : http://www.universalis.fr/encyclopedie/T070140/NEWMAN_A.htm

Text from *The Photography Encyclopedia*

Newman, Arnold (1918-2006): American portrait photographer

A master of portraiture, Newman has produced indelible images of people from all walks of life. He is best known for his portraits of celebrities, particularly artists, whom he depicts in the contexts of their profession, identifying the sitter with his or her accomplishments. Among his subjects have been such figures as John F. Kennedy, Adlai Stevenson, Marilyn Monroe, Alexander Calder, Carl Sandburg, and Frank Lloyd Wright.

Born in New York City, Newman grew up in Atlantic City and Miami Beach. As a teenager he displayed a marked aptitude for art and pursued art studies at the University of Miami, where he met David Douglas Duncan, who would go on to become a renowned photojournalist. Financial problems led to Newman's leaving school and taking a job offered by a family friend in a Philadelphia photo studio.

As he learned the craft of photography, his interest in the medium replaced his ambition to become a painter. He was able to support himself as a portrait photographer while pursuing his personal vision, experimenting with cut out images, assemblage, and other modernist design possibilities. On trips to New York he met Alfred Stieglitz, Beaumont Newhall, and Dr. Robert Leslie of the A D Gallery, who offered him his first exhibit.

Newman moved to New York at the opening of the exhibit in 1942 and at this time conceptualized the basic philosophy of his future work, "to take pictures of people in their natural surroundings with a little stronger feeling about not just setting it up." In 1946 he worked on assignments for Alexey Brodovitch, and Harper's Bazaar and Life were his major clients. He took some of his most famous portraits at this time, including one of Igor Stravinsky sitting at his piano, which ironically Brodovitch, in one of the most noted gaffes in photo history, rejected.

Newman's assignments from magazines have taken him around the world. He was commissioned by the National Portrait Gallery in London to photograph major British figures in the arts and politics. A film about him, *The Image Makers - The Environment of Arnold Newman*, was produced in 1977,

and he has won numerous awards, including the American Society of Media Photographers Lifetime Achievement in Photography.

Newman's work has been exhibited in one man and group shows worldwide, in museums that include the Metropolitan Museum of Art and the Israel Museum in Tel Aviv. Selections of his work have been published in *One Mind's Eye* (1974) and *Arnold Newman, Five Decades* (1986).

Source au 08 10 17 : http://www.masters-of-photography.com/N/newman/newman_articles4.html

Breaking Ground

Philip Brookman, *in Philip Brookman, Arnold Newman*, Cologne/New York, Taschen, 2000

Throughout history, portraits have documented our legacy, creating a gallery of faces, a representation of ourselves that connects who we are today with who we were in years past. This legacy - the tie that binds, as we say - allows us to construct and remember an image of the past that becomes, in all its forms, visual history. On one level, this implies an ancestral shrine, history entombed, or a simple catalogue of memories: the family album. Each face stands for a life lived, for who we were at any given moment. However, history and memory are fluid concepts. Like the reflection of headlights on a stormy highway, they are always changing, never still. There is poetry in this dance of light. Therefore, we can glean many layers of information from the faces of our times. Behind these masks - we don them to cloak the psychological mysteries that delineate history - there are unseen clues to who we were, who we are, and who we will become.

So what is a portrait, really? This question has many different answers when applied to Arnold Newman's photographs. He has earned a reputation as one of the most influential portraitists of our time, a photographer who has changed the way we look at ourselves. Crafted with a deep understanding of the creative process, Newman's art is widely seen and reproduced in print media. He has, over time, influenced our vision of the world by projecting on a global screen the defining images of political leaders, cultural icons, and everyday people. Often, when we think of Pablo Picasso, Igor Stravinsky, Jackson Pollock, or Lyndon B. Johnson, to name but a few, we conjure up one of his images.

According to Newman, "The portrait is a form of biography. Its purpose is to inform now and to record for history." He reminds us in this straightforward statement that a portrait is a record of a moment in time, of history writ large and made for the ages - a moment that is frozen as if in a glacier, to be unearthed by anthropologists in the future. However, when we start to dig deeper, to scan all the complex information in one of Newman's photographs, his words "to record for history" become symbolic of far more. His pictures often hold within them some of the clues to understanding the personalities he depicts: a colorful mask, an aesthetic presence, an interior silence, a creative psychology, or a relationship to the surrounding space or other people. He understands that photography always reveals some truth in its gaze and creates a fictional paradigm from this veracity.

Newman's portraits record specific histories and interpret the personalities he photographs. He connects these to the pictorial environment that best represents his intuitive understanding of a person. He creates a visual tension between a moment and a psychological presence. It is this tension - between the instant we see and the eternity that makes up our interior lives - that brings these pictures to life. They are not documents of events but photographs created with broad strokes. They elucidate something as intangible as a personality, using all available tools to uncover a relationship between his subjects and their changing world.

If the people in Newman's images are always changing, as is the photographer's vision, whose viewpoint is depicted in this work? Do we see through Newman's eyes or those of the sitter? His photographs are created through a process of give and take, in which he carefully studies the people he depicts and prepares them with an understanding of his work. Through observation, communication, and collaboration - a conversation, really - he finds a set of symbols and ideas, creating a point of view with which to perceive that person. In this way he constructs his images...

Source au 08 10 17 : http://www.masters-of-photography.com/N/newman/newman_articles1.html

A Life in Photography

Arnold Newman, in Philip Brookman, *Arnold Newman*, Cologne/New York, Taschen, 2000

As a "portrait" photographer I know there is no final definition of a portrait, nor can there ever be one. Yet one thing is certain - a good portrait must be a good photograph, or image, whatever the medium might be. One must be a good artist before becoming a good photojournalist, or a good still life, fashion, sports, landscape, portrait photographer. The only difference is one's own interests, passions and the ability to communicate. We do not take pictures with our cameras, but with our hearts and minds. Good art cannot be defined. There is only great art that creates new ideas and then there are imitations of varying degrees. There is no best way or only way. We learn from the past, in order to understand the present. The past is our foundation, the springboard into the future. Tradition and past ideas are important bases to begin with, but can be traps if misunderstood.

Ideas, conceptual and visual, are what all forms of art are about. Everything else is nothing more than subject matter and technique, which is easily learned. It is not what we photograph or assemble physically or digitally that counts, but how we create our images. Cezanne used only traditional materials and subject matter, still lifes, people, landscapes, but it was his ideas that revolutionized the 20th century art world and laid the groundwork for modern art, including photography. It was not what he painted but how he painted. It is the same for photographers. It is how we photograph that matters not what we photograph. Too often exotic or unusual subject matter is confused with good photography and extolled by the public as well as by artists and critics, regardless of the quality of the interpretation.

As for myself, I work the way I do because of the kind of person that I am - my work is an expression of myself. It reflects me, my fascination with people, the physical world around us, and the exciting medium in which I work. I do not claim that my way is the best or the only way, it is simply my way. It is an expression of myself, of the way I think and feel.

Generally, I build my images carefully, even if they are created in just a moment. They are based on my experience, intuition, and my background as a painter, both by natural inclination and by training. When I switched from painting to photography in 1938, it was first from financial necessity in the middle of the Great Depression, and then from love. Immediately I realized the creative differences - conceptual, visual, as well as technical and proceeded from there.

Mostly I seek ideas, visual concepts, and the vague and preconceived images that have begun to form in my mind, and then (hopefully) find them. One should be flexible and open to discover the unexpected, which is an integral part of this medium. The unexpected often reveals new ideas and unexplored paths. Therefore, one must learn to "look." Nothing should restrict one's manner of expression as long as "it works." No amount of words can describe a photograph or create one. Frequently, we "find" without seeking, acting upon Pasteur's expression "Chance favors the prepared mind." That is why so many great "accidents" seem to happen to the better photographers.

I prefer the risk of failure in experimentation to the alternative of safe repetition and boredom. I do not change for the sake of change, but for experimentation that may lead to new visual ideas. Inevitably, there must be a great deal of the photographer in his finished work. In other words, the photographer must be a part of the photographic process. However, continuous exploration of a single theme in the development of a visual concept should not be confused with repetition. Ideas do not always reveal themselves immediately, and their pursuit often takes a longtime. But it's fun to try!

Rigid rules, regulations, official schools and current trendy "with it" styles needed by the unimaginative are deadly to creativity. History is full of "Golden Rules," laws of composition and other indispensable guidelines. Yet not one great image has ever been created through their application. Style is a natural result, not an aim.

Equally destructive are the schools of "anything goes," of shock, technical flamboyance, self-indulgent, grandiose ideas, or of size for the sake of size. These are all too often labeled the "cutting edge," devoid of lasting meaning or information, and championed by some for their own personal acclaim or interests. Yet new and original voices always emerge to once again open up new paths not thought of by the theorists. Original voices will always emerge.

Unaltered, or traditional, photographs are not real at all. They are flat in a three dimensional world. Color is distorted by a real lack of control. Black and white photography is further distorted or abstracted in a world of reality. Straight photography is not real at all - it is an illusion of reality, sometimes forming into fantasy, abstraction, or any other form the photographer wishes to create. Altered images, such as collages or digital images, are newer forms for the creative mind. It is these

illusions and fantasies that we create our own private worlds with. What are they? The truly innovative artists create ideas and images unrelated to anything we have experienced or seen before, new ways of seeing and thinking about our own familiar worlds. This is the real creative artist we all aspire to be. I have been fortunate to photograph the great, the fascinating, the famous and sometimes infamous all over the world and in all walks of life. But most of my subjects are not famous. And just what is fame? One can be famous on one side of an ocean and totally unknown on the other side - or in one country or city, but not in another. And just how long does fame last? And what is fame when it is used to describe a person of true accomplishment? How is it different from the "celebrity" syndrome created by public relations as grist for the media and an obsessed public?

For me, I am interested in what motivates individuals, what they do with their lives, their personalities, and how I perceive and interpret them. But of equal importance, or of perhaps even greater importance is that, even if the person is not known or already forgotten, the photograph itself should still be of interest or even excite the viewer. That is what my life and work is all about.

Source au 08 10 17 : http://www.masters-of-photography.com/N/newman/newman_articles2.html

Text from John Szarkowski, *Looking at Photographs*

In 1857 the photographer Robert Howlett made a portrait of the ship designer I. K. Brunel standing in front of the monstrous anchor chains of one of his ships. This interesting photographic precedent for what later came to be called environmental portraiture bore few progeny, partly because the photographer could make more sittings if the subjects came to the studio, and perhaps partly because most people really didn't want to be identified with what they did.

One would have thought that the miniature camera would make such interpretive portraits common, but it did not work that way. The very ease and availability of the small camera tended to mean that the ship builder was photographed in the Automat, or getting out of an airplane. Howlett's idea depended on a conceptual approach, one thought first and executed afterward.

In the 1940's, at a time when most photographers were discovering the special potentials of the small camera (flexibility, quickness, spontaneity of response), Arnold Newman was learning to use the ancient virtues of the classic stand camera (enforced deliberation, precise framing, exact description) to help him make portraits that might suggest, by their graphics and their symbolic allusions, who the person in the picture might really be, or at the very least, what he might be famous for. One of the best known pictures that Newman made in pursuit of this idea was a portrait of Igor Stravinsky, his head small in a lower corner of the picture, with the great kidney-shaped sounding board of a grand piano silhouetted above him. It was an original and very handsome picture, and doubtless greatly enhanced Stravinsky's popular image as a piano player. Nevertheless, the picture did identify the subject with the world of music and, more important, with a kind of rigorous economy of form, which is saying a great deal.

The portrait reproduced here is more natural and less insistently formalized and symbolized than many of Newman's portraits. If one did not know that Kuniyoshi was a painter, one probably wouldn't guess it from the picture. Although one might. The classical stiff life with compote, the modified Madame Recamier chaise on the uncarpeted floor, and the gentle skylight quality of the modeling are all suggestive. More important, one would almost surely sense a man who did what he did with a relaxed and stylish elegance.

The chaise may be the one on which he painted those ethereal, alabasterskinned women.

Source au 08 10 17 : http://www.masters-of-photography.com/N/newman/newman_articles3.html



Arnold Newman, *Self-Portrait*, 1979

"As a "portrait" photographer I know there is no final definition of a portrait, nor can there ever be one. Yet one thing is certain - a good portrait must be a good photograph, or image, whatever the medium might be. One must be a good artist before becoming a good photojournalist, or a good still life, fashion, sports, landscape, portrait photographer. The only difference is one's own interests, passions and the ability to communicate. We do not take pictures with our cameras, but with our hearts and minds. Good art cannot be defined. There is only great art that creates new ideas and then there are imitations of varying degrees. There is no best way or only way."

Arnold Newman, "A Life in Photography", in Philip Brookman, *Arnold Newman*, Cologne/New York, Taschen, 2000
Source au 08 10 17 : http://www.masters-of-photography.com/N/newman/newman_articles2.html



Irving Penn, *Irving Penn Turning Head*, b, New York, 1993, gelatin silver print, 9,7x12cm, tiré 1996

IRVING PENN



Penn Irving, *Woman in Moroccan Palace (Lisa Fonssagrives-Penn)*, Marrakech, 1951, épreuve au platine-palladium, 49x49cm, tirée en 1983

"A good photograph is one that communicate a fact, touches the heart, leaves the viewer a changed person for having seen it. It is, in a word, effective."

Irving Penn, in *What Makes a Good Picture ?*, cité dans "The Best of Popular Photography", Harvey V. Fondiller, page 274.



010 Penn Irving_Twelve Most Photographed Models_New York_1947_gbr_33.2x40.5cm_publié Vogue, 01.05.47.jpg



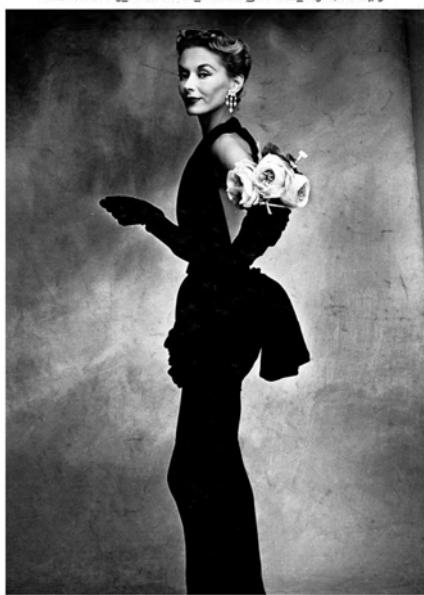
011 Penn Irving_Girl Behind Glass_New York_1949.jpg



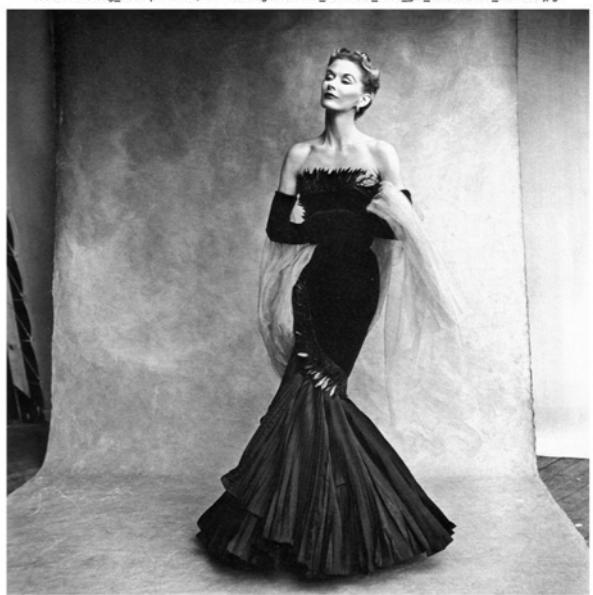
012 Penn Irving_Jean Patchett_New York_Juin 1950_Vogue, cover.jpg



013 Penn Irving_Harlequin dress, Lisa Fonssagrives-Penn_New York_1950_gbr_55.2x47.6cm_tiré 1983.jpg



014 Penn Irving_Lisa Fonssagrives-Penn with roses_Pairs_1950.jpg



015 Penn Irving_Rochas Mermaid Dress (Lisa Fonssagrives-Penn)_Paris_1950_platine-palladium_50x50cm_tiré juin ...



030 Penn Irving_Le Corbusier_New York_1947_épreuve argentique_49.4x39cm.jpg



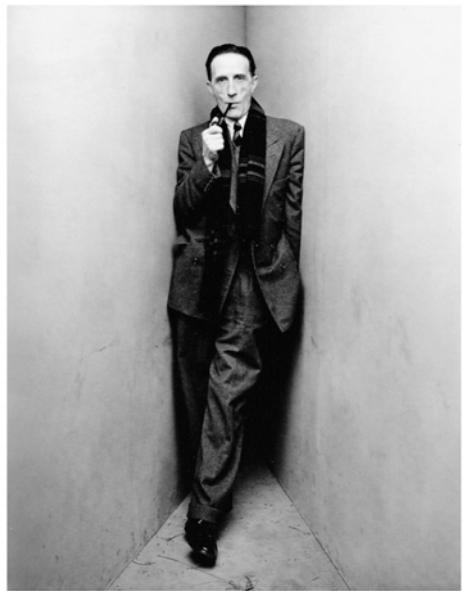
031 Penn Irving_Salvador Dalí_New York_20.02.1947.jpg



032 Penn Irving_Marlene Dietrich_New York_3 novembre 1948_gbr_24.5x19.5cm.jpg



033 Penn Irving_Jean Cocteau_Paris_1948_platine-palladium_35.7x31.6cm_tiré juin 1982.jpg



034 Penn Irving_Marcel Duchamp_New York_30 avril 1948_gbr tiré sélénium_24.3x18.9cm_tiré 1984.jpg



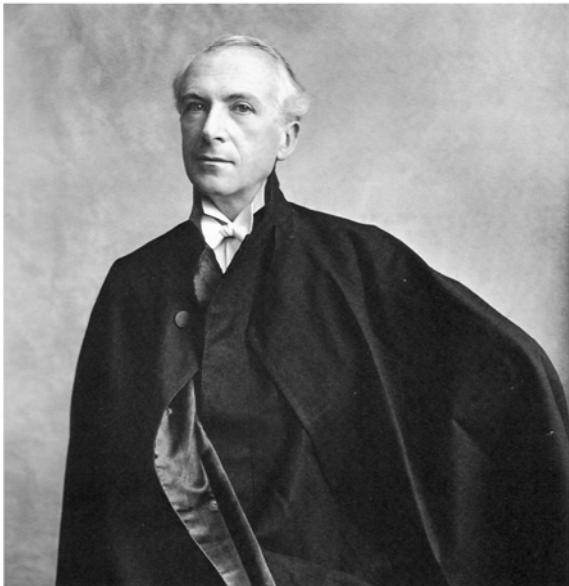
035 Penn Irving_Igor Stravinsky_New York_1948_platine-palladium (multiples couches)_48.3x34.7cm_tiré juin-juillet ...



036 Penn Irving_Pâtissiers_Paris_1950_platine-palladium sur papier Arches_49.8x36.6cm_tiré 1967.jpg



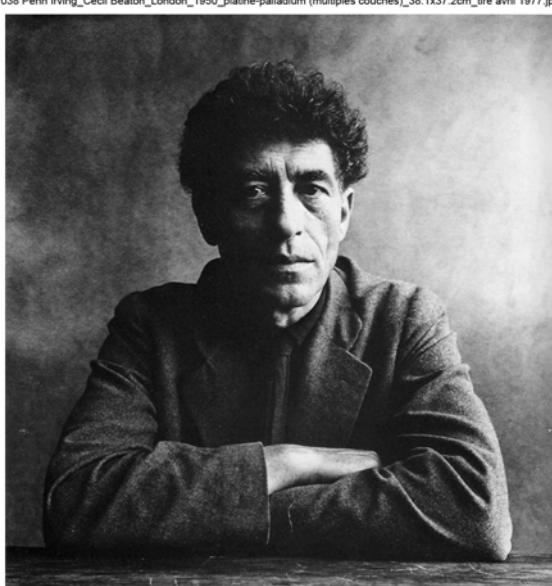
037 Penn Irving_Street Photographer_N.Y.C._1951.jpg



038 Penn Irving_Cecil Beaton_London_1950_platine-palladium (multiples couches)_38.1x37.2cm_tiré avril 1977.jpg



039 Penn Irving_Colette_Paris_1951.jpg



040 Penn Irving_Alberto Giacometti_Paris_1950_platine-palladium_37.1x35cm_tirage d'oct.1976.jpg



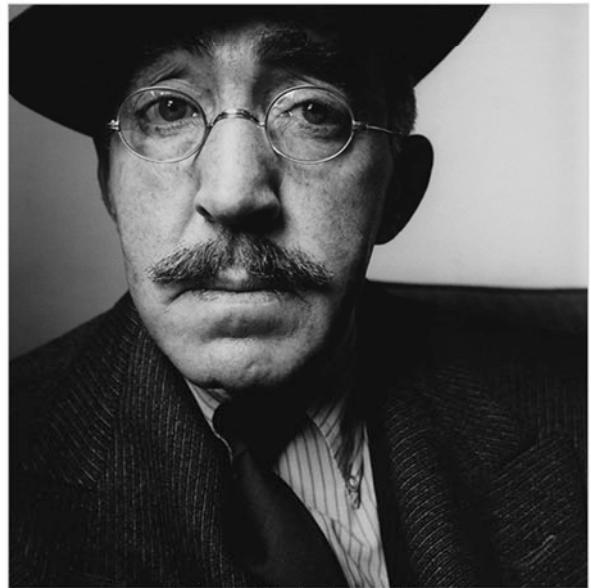
041 Penn Irving_Tennessee Williams_New York_1951.jpg



060 Penn Irving_Simone de Beauvoir_Paris_1957.jpg



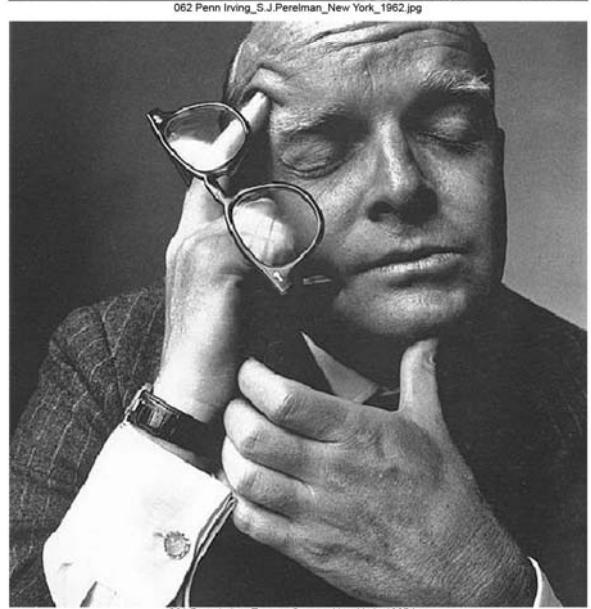
061 Penn Irving_Pablo Picasso_Cannes, France_1957.jpg



062 Penn Irving_S.J. Perelman_New York_1962.jpg



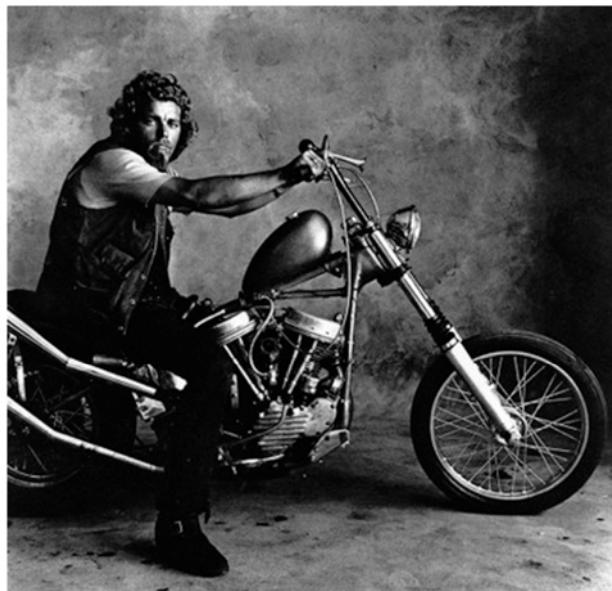
063 Penn Irving_Francis Bacon_London_1962_platine-palladium_31.6x32.5cm_tiré nov.1980.jpg



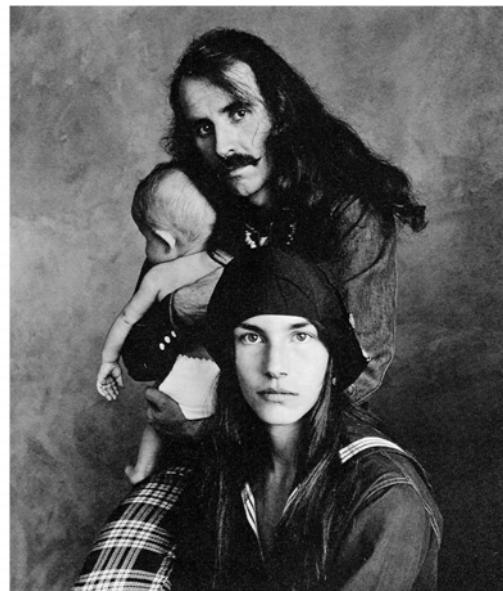
064 Penn Irving_Truman Capote_New York_1965.jpg



065 Penn Irving_Truman Capote_New York_1948.jpg



090 Penn Irving_Hell's Angel (Doug)_San Fransico_1967.jpg



091 Penn Irving_Hippie Family (K)_San Francisco_1967_platine-palladium_42.2x36.1cm_tiré janvier 1981.jpg



100 Penn Irving_Cuzco children_Peru_1948_platine-palladium_48.6x50.2cm_tiré 1971.jpg



120 Penn Irving_Three Dahomey Girls, Ori Reclining_1967_platine-palladium sur papier Arches_50x49.8cm_tiré mai...



121 Penn Irving_Nubile Young Beauty of Diamaré_Cameroun_1969_platine-palladium_49x49.4cm_tiré nov.1978.jpg



122 Penn Irving_Three Asaro Mud Men_New Guinea_1970.jpg



123 Penn Irving_Two New Guinea Men Holding Hands,_1970_tiré 1979.jpg



124 Penn Irving_Man with Pink Face_New Guinea,_1970.jpg



125 Penn Irving_Two Rissani Women in Black with Bread_Morocco,_1971_platine-palladium_50x49.5cm_tiré janv-fév...



126 Penn Irving_Four Guedras_Morocco,_1971_platine-palladium_58.4x50cm_tiré nov 1985.jpg



129 Penn Irving_Anais Nin_New York,_1971_platine-palladium_49.8x49.5cm_tiré fevr.1982_publié Vogue, 15.10.71.jpg



130 Penn Irving_Eugène Ionesco_New York,_21 octobre 1983_épreuve argentique virée au sélénium_39.4x39cm_tiré...

Irving Penn (1917, Plainfield, New Jersey)

<http://www.irvingpenn.com/>

Présentation générale

Photographe américain, Irving Penn est né dans le New Jersey en 1917. Formé à l'école d'Alexis Brodowitch, il commença par étudier le dessin et la peinture et fut directeur artistique d'un grand magasin new-yorkais en 1940, collabora à la revue Harper's Bazaar en 1941, peignit au Mexique en 1942. Sa carrière de photographe débuta en 1943 avec son engagement à Vogue, où il créa plus d'une centaine de couvertures et s'imposa comme photographe de mode. Son style, très reconnaissable, se signalait par l'usage systématique d'une toile de fond neutre, grise ou blanche, pour tout décor ; un éclairage fortement travaillé ; la recherche de compositions à la fois stylisées et architecturées ; le dépouillement et la pureté des formes ; le hiératisme et l'harmonie des poses ; un sens graphique poussé dans les contrastes de noir et de blanc ; des tirages particulièrement soignés et précis. Ses photographies constituent aussi une véritable histoire sociale de la haute société bourgeoise occidentale, une projection d'elle-même à ses grandes époques (de 1947 à 1980), à travers ses grandes capitales (Paris, Rome, New York), ses grands couturiers et ses mannequins (Veruschka, Jean Patchett ou Lisa Fonssagrives qu'il épousa en 1947).(...)

Source au 08 10 17 : http://www.universalis.fr/encyclopedie/T801110/PENN_I.htm

Irving Penn (né le 6 juin 1917 dans le New Jersey -) est un photographe américain, certainement l'un des plus grands photographes de mode, de beauté, également célèbre pour ses portraits et ses natures mortes. Après des études de design auprès d'Alexey Brodovitch, Irving Penn travailla comme graphiste à la Pennsylvania Museum & School of Industrial Art (Université des Arts). Il s'installe en 1938 à New York où il se mit à son compte. Il fait sa première couverture du magazine Vogue, une nature morte, en 1943. C'est à ce moment là que ces photographies parurent régulièrement dans *Vogue* et autres magazines. Sa cote ayant monté à partir de 1951, il exécute des photos pour des commanditaires du monde entier. Penn s'est rendu célèbre tout particulièrement pour son travail de photographe de mode, comme Richard Avedon. Mais contrairement à son grand rival, Penn ne s'est jamais intéressé à la photographie hors studio, pas même dans des lieux publics tels que la rue ou les cafés. Toute sa vie il est resté fidèle à la photographie de studio. Les experts de son travail peuvent même savoir où a été prise la photo selon l'éclairage de celle-ci tant il se donne des conditions. La personne humaine occupe une place majeure dans son œuvre. Car pour lui, la personnalité du modèle tient une place importante dans sa photographie de mode, de sorte que ses images sont très proches du portrait. Ses séries comme celle qu'il fit en 1948 pour une commande de "Vogue", qui lui demandait alors de caractériser en cinq images la mode de la 1^{ère} moitié du 20^{ème} siècle, semblent cadrées individuellement autour de la personnalité du modèle, jusqu'à ce que le relâchement de la pose et du vêtement dans ses images des années 50 fasse presque oublier qu'il s'agit de photographies de mode, si ce n'est l'accentuation légère, mais récurrente, de l'arrière-plan. L'arrière-plan est la scène sur laquelle Penn fait évoluer ses modèles. Qu'il s'agisse de mode ou de portrait, il dégage toujours la personne du contexte social qui est le sien afin d'isoler et d'attirer ainsi l'attention sur ce qu'elle est vraiment. L'emploi de ce fond, toujours le même, a en réalité deux sortes d'effets, celui de mettre en valeur l'individu, de l'extraire de l'anonymat, mais aussi celui de faire ressortir le vêtement. Chaque vêtement, à partir du moment où il est présenté sur sa scène particulière, devient pour Penn objet de mode. Penn a publié toute une série d'ouvrages qui jouissent d'une grande considération. Ce sont, avant tout, *Moments préservés* et *Des mondes dans une petite chambre* qui firent beaucoup parler d'eux dans le monde européen de la photo. C'est ce qu'à montré en particulier la publication rétrospective de 1984, à laquelle il travailla avec John Szarkowski, et où l'enchaînement des thèmes est signifié par celui des couleurs. Son travail personnel, est l'expression d'une image du monde, d'un intérêt pour le médium photographique qui inclut la possibilité de s'approcher d'une manière tout à fait particulière de ses semblables et de son environnement, pour finalement les interpréter d'une façon qui ne saurait être confondue avec aucune autre.

Source au 08 10 17 : http://fr.wikipedia.org/wiki/Irving_Penn

Penn portrait

Irving Penn's work reached new heights with his photographs of his wife, says **Robin Muir**

Irving Penn was 34 when he took this picture of his wife, Lisa Fonssagrives, in Morocco. It was published in American *Vogue* where, by 1951, he was the star photographer. Around this time, one reader complained that his pictures were so intense, "they burned on the page," which delighted Penn while perturbing his editors.

Woman in Moroccan Palace appeared originally in Moroccan Handbook, a travel story for the issue of January 1952. The feature was illustrated only by this fashion picture which Penn had taken the previous spring. A square format photograph made on a Rolleiflex camera, it ran over one-and-a-half pages of the four pages allotted to the article. As it was made and printed in black-and-white, the reader could only be told by the caption that the headscarf by Jean Desses – or more properly 'burnoose' – was of a brilliant, iridescent sky-blue.

Penn had been with *Vogue* for eight years. Pursuing a youthful ambition, he had spent a year in Mexico attempting to paint, but the results were disappointing and, as he recalled, he turned his paintings into 'table cloths' and looked elsewhere for inspiration and occupation. He started in *Vogue*'s art department in 1943 as a creative assistant to the art director, Alexander Liberman, who would be his mentor.

Penn's role was to suggest cover ideas to *Vogue*'s established photographers: Rawlings, Blumenfeld, Horst and others. Penn found them ambivalent, if not utterly resistant, to his ideas, so Liberman suggested he put them into practice himself. His first cover, a still-life composition of accessories, published in October 1943, was a conspicuous departure for the magazine.

Lisa Fonssagrives, the subject of this photograph, was not Penn's only model, but she was unquestionably his favourite and the best. As one observer said, "It is difficult to imagine the history of fashion photography without thinking of Lisa Fonssagrives-Penn..." Born in 1911 in Sweden, she had trained as a dancer but turned to modelling when work fell off. Thereafter, Lisa was so prolific in the fashion pages of *Vogue* and *Harper's Bazaar* that her face, it was said, was as recognisable as the Mona Lisa. Two years before this photograph was taken, she was the first model to make the cover of *Time* magazine. She had hung perilously from the iron spars of the Eiffel Tower for Erwin Blumenfeld, had disrobed for Horst and had parachuted over the Paris skyline for Jean Moral.

By the time of the Morocco trip, Penn and Lisa had been married for just over a year, an occasion at Chelsea Register Office that had been, as Penn put it, "sandwiched between sittings of T.S. Eliot and a fishmonger". The two had also recently completed a remarkable series

"One reader complained that Penn's pictures were so intense, 'they burned on the page'"

of fashion pictures for *Vogue*: simple compositions against seamless grey paper in a daylight studio in Paris. They remain a pivotal moment in the history of the discipline, for many years the yardstick by which studio fashion photographs were measured. Penn brought the same spirit of wonderment to chronicling Lisa in haute couture as he would bring to documenting re-discovered tribes people – an ethnographic interest he pursued during the Morocco trip.

Since those first covers in 1943, Penn's main arena has been *Vogue*. More than 60 years later and now 90 years old, he still makes at least one photograph for it each month. These are as elegant as they have always been; each considered line contrasting with the 'throwaway' content of the monthly magazine. But despite a long career with the magazine, he confessed in 1964 to the "heartbreak" he felt when seeing his photographs reproduced on the page. He admitted he had learned not to look too closely because "they hurt too much".

As if to compensate for the whims of the fashion world, in the 1960s Penn began to learn the technique of platinum printmaking: a process of brushing platinum-infused chemicals onto paper that at least seemed like the kind of painter's task he had given up years before. That notwithstanding, it is easy to work out why he embraced this remarkably labour-intensive art form. It produced prints of fine detail and a luminosity that left him reeling when finally it came together – the antithesis of the gelatin silver print, the staple of the glossy magazine.

Penn's labours consumed him in a private world – he confessed to *Vogue* that he was "jealous" of sharing this pleasure with anyone – and his alchemist's self-absorption gave rise to unpredictable, if dazzling, results, "like flamboyant dinner guests". Lisa Fonssagrives learnt to praise even his failures and not long after she died, in 1992, he stopped making platinum prints and packed up his darkroom. Forty years earlier, *Woman in Moroccan Palace* also represented something of a full-stop. It was one of the last times Penn would make a fashion picture en plein air and, apart from two further *Vogue* covers, it marked the last time that Penn made a photograph of Lisa for publication. Their son, Tom, was born in 1952 and from then on, except for a few favours for friends, she gave up modelling completely. Nowadays, when models are superstars having barely left their teens, it is heartening to learn that when she posed with a tray of tea things and wrapped in a headscarf in a palace in Marrakech, Lisa Fonssagrives-Penn had just turned forty.

Robin Muir is a writer on photography. He curated In Camera: Snowden and the World of British Art currently on at Pallant House Gallery, Chichester, until 27 January 2008.

The Exalted, Captured but Not Bowd

Karen Rosenberg, *The New York Times*, ART REVIEW January 18, 2008

The photographer Irving Penn put Marcel Duchamp in a corner, exposed Colette's forehead and swaddled Rudolf Nureyev's lithe body in layers of winter clothing. His subjects, who included many of the greatest creative talents of the 20th century, emerged from their portrait sessions with their carefully shaped personas profoundly shaken.

Last spring, in its first foray into modern photography, the Morgan Library & Museum acquired 67 of Penn's portraits of artists, writers and musicians. (Thirty-five were donated by Mr. Penn.) The entire group is temporarily on view in "Close Encounters: Irving Penn Portraits of Artists and Writers," which complements the library's collection of 20th-century drawings, manuscripts, books and musical scores. Organized by a guest curator, Peter Barberie, "Close Encounters" encompasses work from the 1940s, when Mr. Penn first started to work for Vogue, through portraits published in *The New Yorker* in 2006.

Many of the pictures at the Morgan were included in "Irving Penn: Platinum Prints" at the National Gallery in 2005, which focused on his darkroom artistry. The Morgan's exhibition has more to do with relationships: between creative circles (Europeans and Americans); individuals (H. L. Mencken and George Jean Nathan; Josef Albers and Jasper Johns); and, most of all, between Mr. Penn and his exalted subjects.

The chronology skips around in places to emphasize artistic tribes. Woody Allen is next to his idol Ingmar Bergman; Norman Mailer sits below Philip Roth and cater-corner to John Updike. (The exhibition would have benefited from more space; hanging some of the pictures in groups of four creates peculiar hierarchies.)

Mr. Penn has been compared to Nadar, the 19th-century French photographer who made studio portraits of the Impressionists, although the comparison is superficial. He shares Nadar's scope but not his sympathetic relationship to the sitter. Working primarily for Vogue, where he collaborated with the art director Alexander Liberman and competed with the photographer Richard Avedon, Mr. Penn developed a signature, confrontational style.

During the late '40s Mr. Penn posed his subjects in austere, enclosed spaces created by movable walls and undulating sections of carpet. These backgrounds allowed him to create drama without resorting to easels, books and other props of the sort he had relied on earlier in the decade (Saul Steinberg with his sketchbook, John Cage leaning over a piano).

More important, the sense of physical confinement coaxed telling reactions from his subjects. Mr. Penn recalled in his 1991 book "Passage": "This confinement, surprisingly, seemed to comfort people, soothing them. The walls were a surface to lean on or push against." Truman Capote slouches solicitously in his corner; Duchamp strikes a suave, Cary Grant-like pose. Georgia O'Keeffe turns her face directly at the camera but leans ever so slightly to one side, a small gesture that destabilizes the whole picture.

In the '50s Mr. Penn adopted a new close-up style that remains his preferred way of working. The earliest example, a portrait of Carson McCullers (taken in 1950, but printed, like many of Mr. Penn's works, decades later), has a haunted, confessional quality. Among the other standouts of this period is a 1957 portrait of Picasso in which his wide-open left eye appears to float between his upturned collar and the brim of his hat.

The windows to the soul are firmly shut in some of the later portraits. Sometimes, as in a picture of Ingmar Bergman, this reads as evidence of inner life; other times, as with the notoriously difficult Louise Bourgeois, it comes across as a sign of frustration. A photograph of Arthur Miller splits the difference; he holds one eyelid closed with the tip of his index finger, while the other eye peers out from behind thick glasses.

The intensity dissipates a bit when Mr. Penn photographs more than one person. Richard Rodgers and Oscar Hammerstein II sat for him, as did the husband-wife pair Max Ernst and Dorothea Tanning and the father-daughter team Joan and Dolores Miró. The exhibition is replete with real and imagined duos.

Two pillars of the French avant-garde, Jean Cocteau and the Rev. Marie-Alain Couturier, who sponsored Le Corbusier for the Ronchamp chapel commission, were photographed separately on the same day in 1948 but in a kind of counterpoint, with the dandyish Cocteau offsetting the black-robed Dominican priest.

One fascinating double portrait from 1960 shows Willem de Kooning and the architect and designer Frederick Kiesler. The photogenic de Kooning dominates the picture, while the sleepy-eyed Kiesler is nearly cropped out.

The same dynamic applies to Mr. Penn's photographs of larger groups. One individual stands out, be it Tanaquil LeClerc among members of the Ballet Society or Orson Welles in a group of Italian writers. "Rock Groups," taken in San Francisco during the 1967 Summer of Love, is an exception. On the left side of this group portrait is Big Brother and the Holding Company; on the right is the Grateful Dead. Everyone, even Janis Joplin, looks strangely neutral.

In "Passage" Mr. Penn wrote: "The hippies and the rock groups surprised me with their concentration. Their eyes remained riveted on the camera lens; I found them patient and gentle." Where he expected confrontation, he found none.

The productive tension between Mr. Penn and his subjects is most evident in a photograph of Jasper Johns, from 2006, which has been given pride of place across from the gallery entrance. Mr. Johns, who is 78, is as dominant in his medium as the 90-year-old Mr. Penn. Mr. Johns's jowly, tight-lipped face squares off with the camera, hanging masklike above the black folds of his robe. His eyes are wide open. The portrait session becomes a staring contest, and no one wins.

"Close Encounters: Irving Penn Portraits of Artists and Writers" is at the Morgan Library & Museum, 225 Madison Avenue, at 36th Street, through April 13; (212) 685-0008.

Source au 08 10 17 : http://www.nytimes.com/2008/01/18/arts/design/18penn.html?_r=1&oref=slogin

Irving Penn and the platinum printing process

A meticulous craftsman, Irving Penn has experimented extensively with platinum/palladium printing since the early 1960s, transforming his celebrated photographs into independent works of art with remarkably subtle, rich tonal ranges and luxurious textures.

Prized for its rich, subtle tonal range and its wealth of fine detail, platinum was a popular method of making photographic prints at the turn of the 20th century. Photographers such as Alfred Stieglitz, Edward Steichen, and Frederick Evans employed it extensively. With platinum, chemicals could be applied with a brush, allowing greater freedom of expression. Also, the light sensitive salts were absorbed into the paper fibers, giving the print a sensuous texture dramatically different from the glossy surface of gelatin silver prints. As the cost of platinum escalated during World War I, manufacturers stopped making platinum paper. A few continued to make platinum paper by hand, but the process had long since been forgotten by the time Penn embraced it in the early 1960s.

In the early 1960s, disillusioned with the way his photographs appeared in publications, Penn embarked on a multiyear research project to learn more about the long-forgotten technique of platinum printing. He conducted his initial research in the New York Public Library, scouring old journals for recipes and techniques on the platinum process. His first results were less than satisfactory. As he looked at the first platinum print he had ever made, he realized that he needed to coat, expose, and develop his print multiple times in order to achieve the richness and complexity he desired. He would also have to ensure that his negative was in perfect registration and that the paper did not change size during its repeated submersions in chemicals. He overcame considerable technical challenges to do so, at one point even working with DuPont on a new polymer that would affix paper to an aluminum support.

Penn worked in his darkroom on Long Island on the weekends, often late into the night, devoting several years to his experiments with various printing techniques. He tried many different chemicals, including palladium, iridium, and gum bichromate, mixed with both black and colored pigments. Platinum, he discovered, produced a lavish tonal image and rich blacks but, used alone, could be "coarse," while palladium gave delicate tones but lacked true blacks. After many trials, he realized that when platinum and palladium were mixed together in the correct proportions and coated onto the paper multiple times they could create luminous prints.

Penn experimented not only with multiple coatings and different formulas, but also with different exposure times, developing solutions, and various papers. He spent several years perfecting his technique and did not make prints he found acceptable until 1967.

Penn mixed, coated, exposed, and developed all the platinum prints himself. After spending years as a commercial photographer who made negatives but sometimes did not see his results until they were printed in a magazine, he delighted in his newfound ability to make a photograph from start to finish. He went back to earlier photographs and sought to transform them from a thing suitable for reproduction into something beautiful in and of itself. Starting in the 1970s, he also applied the platinum process to new photographs.

Source au 08 10 31 : <http://www.nga.gov/press/exh/208/background.shtml>

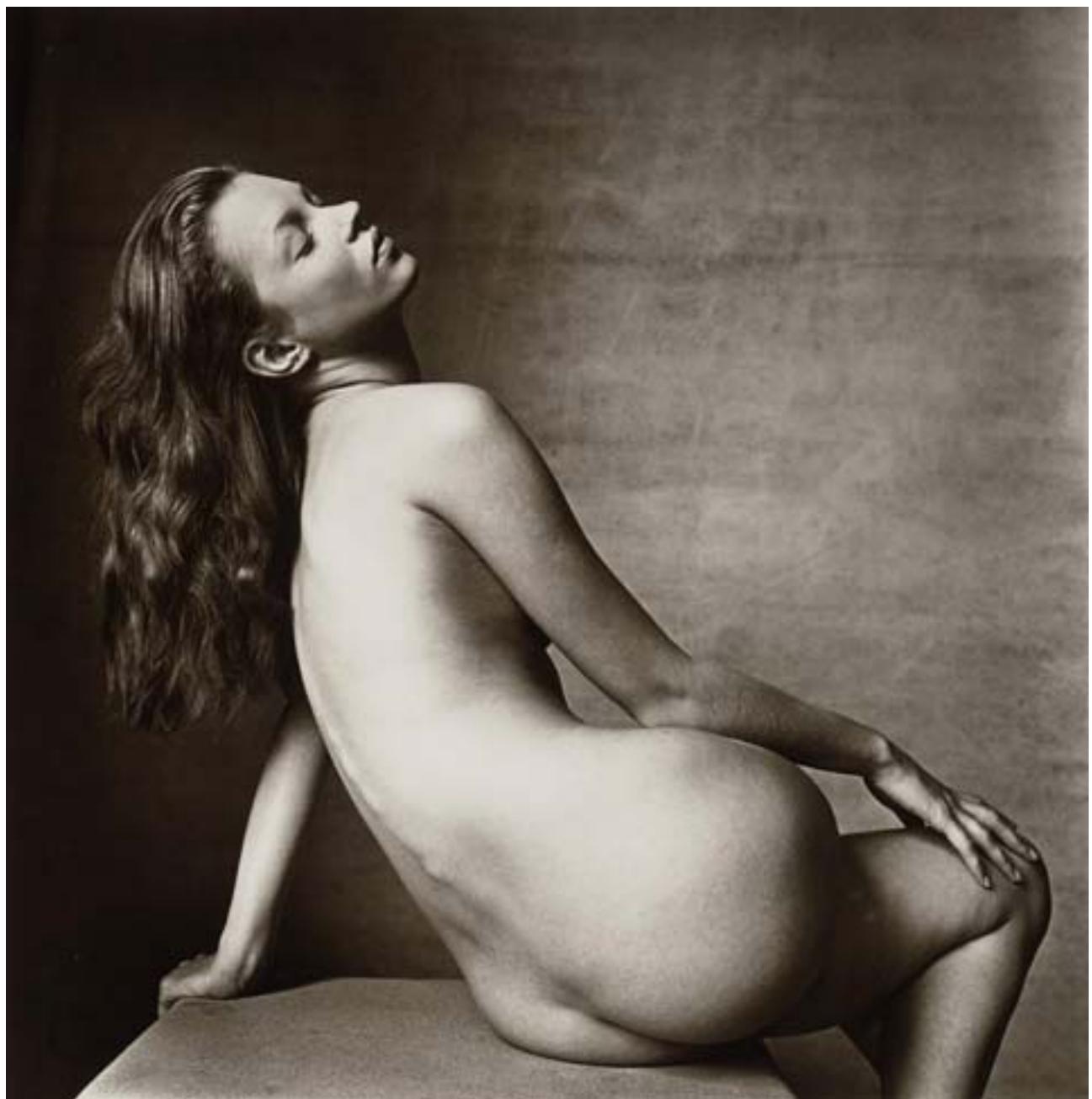


Irving Penn, *Nubile Young Beauty of Diamaré, Cameroon, 1969*, épreuve au platine-palladium, 49x49.4cm, tirée en novembre 1978

Irving Penn voyagea avec un studio portatif, une tente dont le toit se roulait pour laisser pénétrer la douce lumière du nord :

"Sortir les gens de leur environnement naturel en les mettant dans un studio en face de l'objectif ne les isolait pas, cela les transformait. Parfois le changement était imperceptible, parfois il était assez évident pour être presque choquant. Mais il y avait toujours transformation. Lorsqu'ils franchissaient le seuil du studio, ils laissaient derrière eux certaines attitudes de leur milieu, avec un sérieux que l'on n'aurait jamais attendu de la part de gens simples... Je suis surpris par le fait que l'une des caractéristiques que tous ces gens semblaient avoir en commun est qu'ils affrontèrent l'expérience du regard de l'étranger, qui dans la majorité des cas était d'une culture différente, avec une dignité et un sérieux dans la concentration qu'ils n'auraient jamais eux à quelques mètres de là, en dehors du studio dans leur propre environnement."

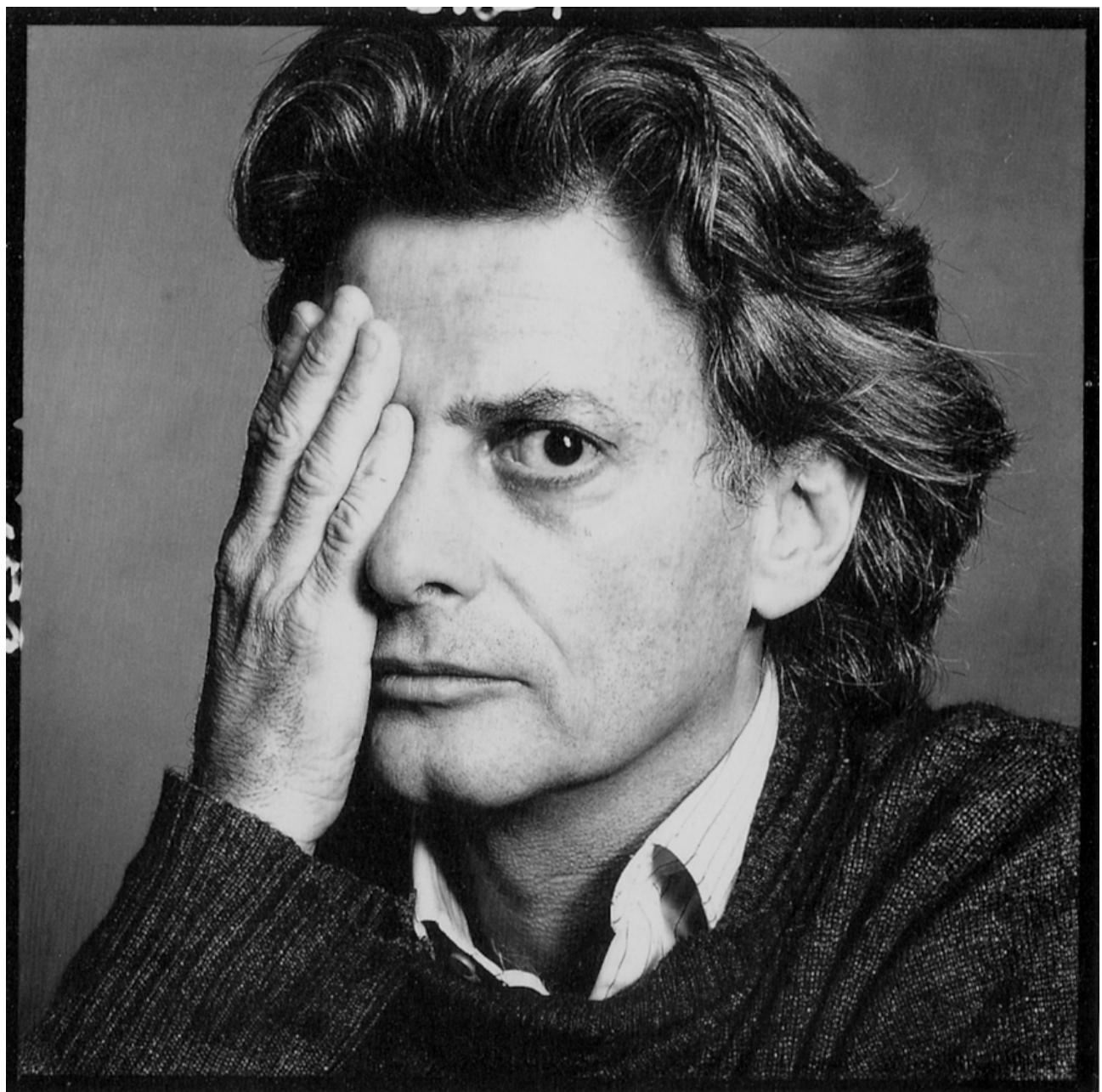
Irving Penn, citée in MADDOW, Ben, *Visages. Le portrait dans l'histoire de la photographie*, Paris, Denoël, 1982 / 1977 (traduit de l'américain), p.396



Irving Penn, *Kate Moss*, New York, 25.04.1996, épreuve au platine-palladium, 42.8 x 42.5 cm

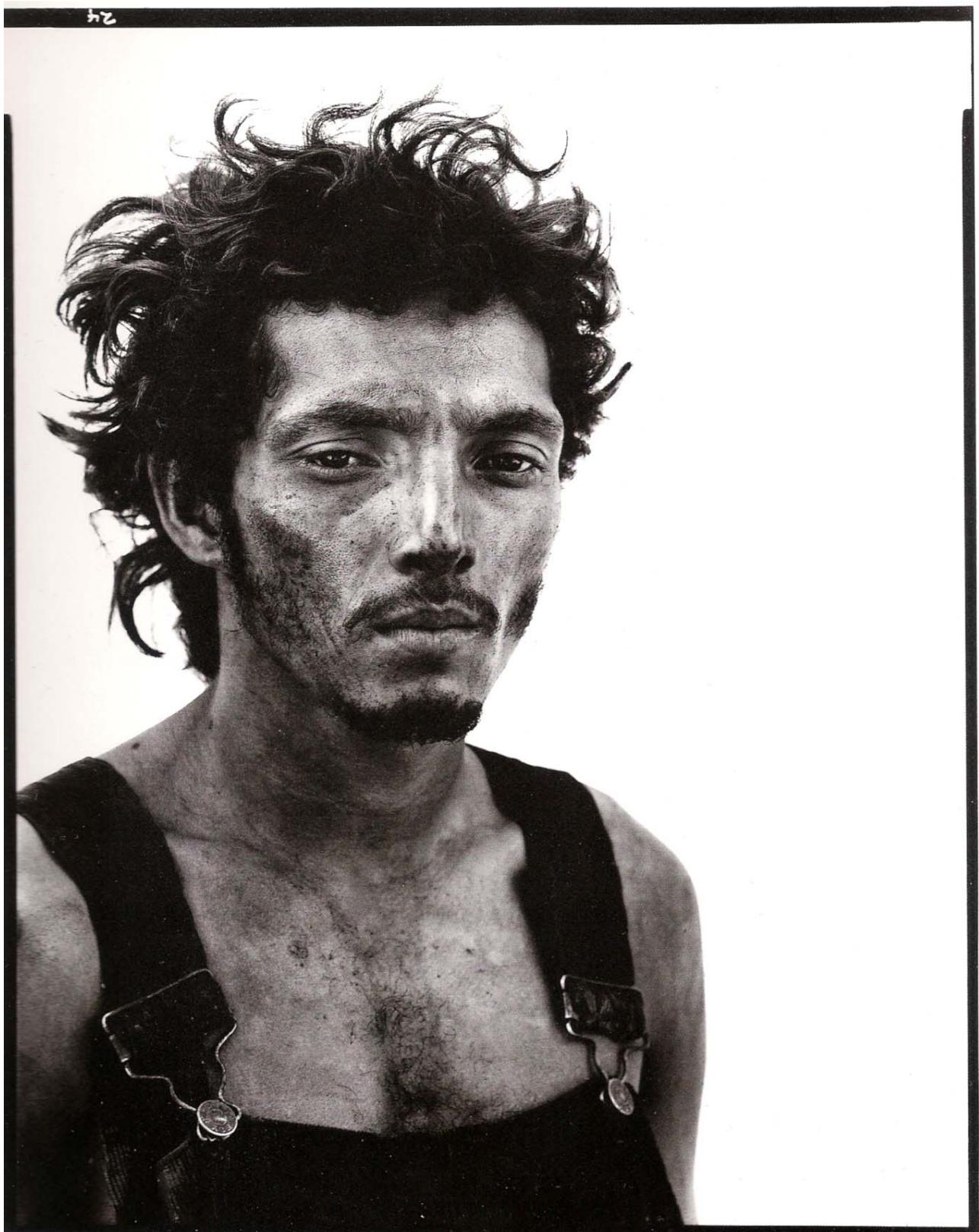


Irving Penn, *In a Cracked Mirror (Self Portrait)*, New York, 1986, épreuve au platine-palladium, 49.5x49.2 cm, tiré octobre 1990



Irving Penn, *Richard Avedon*, septembre 1978

RICHARD AVEDON



Richard Avedon, *Roberto Lopez, oil field worker*, Lyons, Texas, 28.09.1980, 143x114cm, tiré de *In The American West*, 1985

"Un portrait n'est pas une ressemblance. Dès lors qu'une émotion ou qu'un fait est traduit en photo, il cesse d'être un fait pour devenir une opinion. L'inexactitude n'existe pas en photographie. Toutes les photos sont exactes. Aucune d'elles n'est la vérité."

Richard Avedon

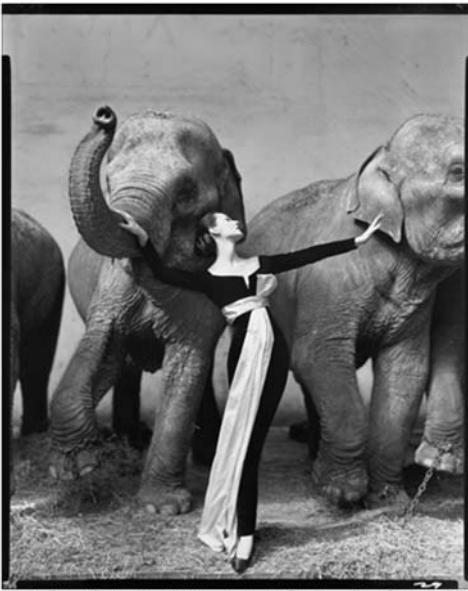
Source au 08 09 21 : <http://www.jeudepaume.org/?page=document&idArt=539&lieu=1&idDoc=556>



009 Avedon Richard_Dorian Leigh Chapeau Paulette_Paris_1949.jpg



010 Avedon Richard_Marella Agnelli_New York Studio_December 1953.jpg



011 Avedon Richard_Dovima et les éléphants, robe de soirée Dior_Cirque d'hiver, Paris_aout 1955.jpg



012 Avedon Richard_Brigitte Bardot_Coiffure par Alexandre_Paris_janvier 1959_gbr_58.4x55cm.jpg

RICHARD AVEDON

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013 site www.richardavedon.com_accueil_février 08.jpg



014 Avedon Richard_Twiggy_Hair by Ara Gallant_Paris_11.01.1968_222x332cm.jpg



015 Avedon Richard_Truman Capote_New York City_10.10.1955.jpg



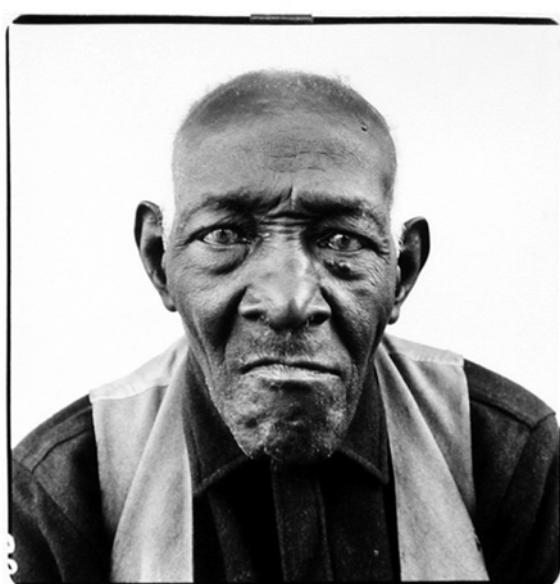
016 Avedon Richard_Marilyn Monroe, actress_New York City_06.05.1957_57.1x59cm.jpg



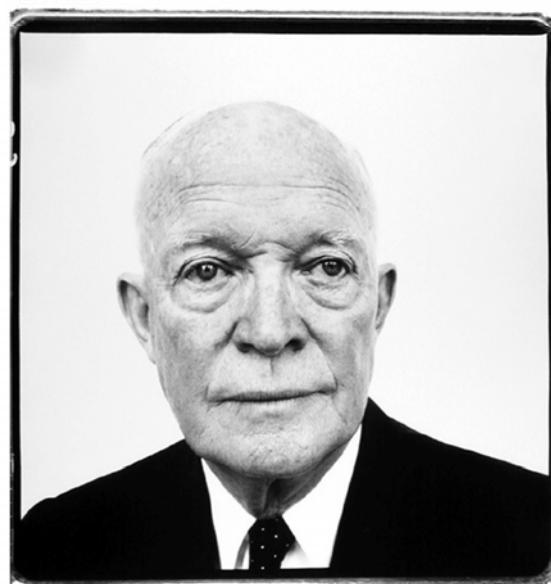
017 Avedon Richard_Marcel Duchamp_31.01.1958.jpg



018 Avedon Richard_Marianne Moore, poète_New York_04.01.1958.jpg



019 Avedon Richard_William Casby, former slave_Algiers, Louisiana_24.03.1963.jpg



020 Avedon Richard_Dwight David Eisenhower, President of the United States_Palm Springs, California_31.01.1964....



021 Avedon Richard_Elizabeth Taylor_Plumes de coq par Anello de la maison Emme_New York_01.07.1964.jpg



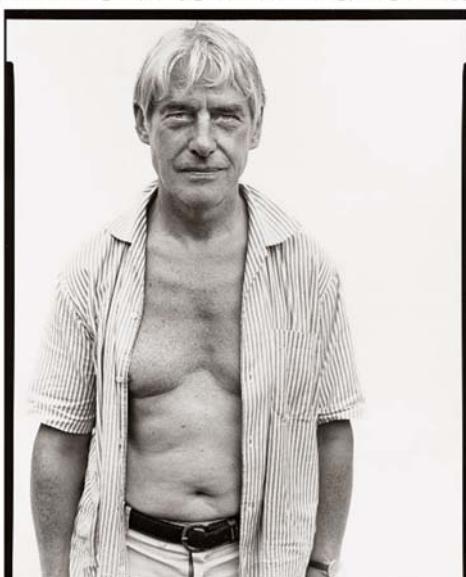
022 Avedon Richard_Barbra Streisand_New York_01.10.1965.jpg



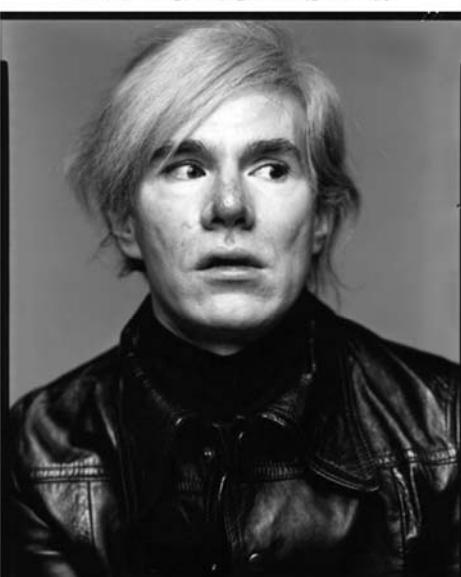
023 Avedon Richard_Bob Dylan, singer_132nd Street and FDR Drive_New York_04.11.1963.jpg



024 Avedon Richard_Janis Joplin_New York City_28.08.1969.jpg



025 Avedon Richard_Willem de Kooning, painter_Long Island, NY_18.08.1969.jpg



026 Avedon Richard_Any Warhol, artist_New York City_14.08.1969.jpg



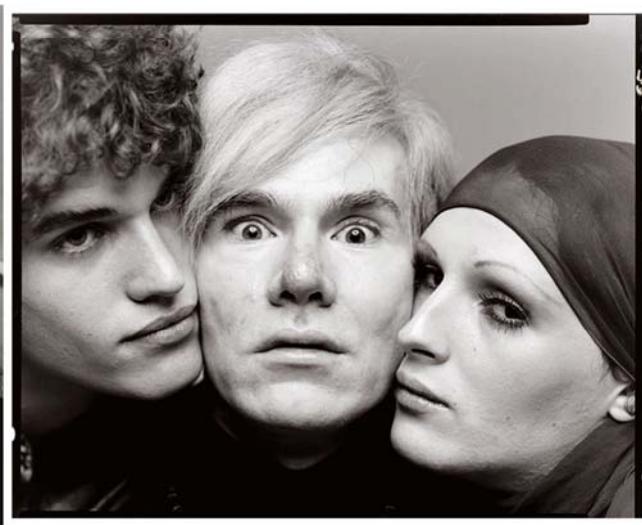
Richard Avedon, *Andy Warhol and members of The Factory*, New York, 30.10.1969, triptyque



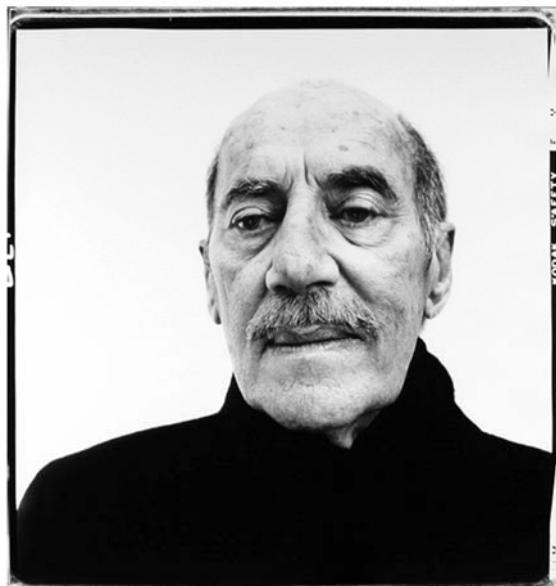
Richard Avedon, étapes préparatoires de *Andy Warhol and members of The Factory*, New York, 30.10.1969, triptyque



029 Avedon Richard_Claud and Paloma Picasso, children of Pablo Picasso_Paris_25.06.1966.jpg



030 Avedon Richard_Any Warhol, artist, Jay Johnson and Candy Darling, actors_New York_20.08.1969.jpg



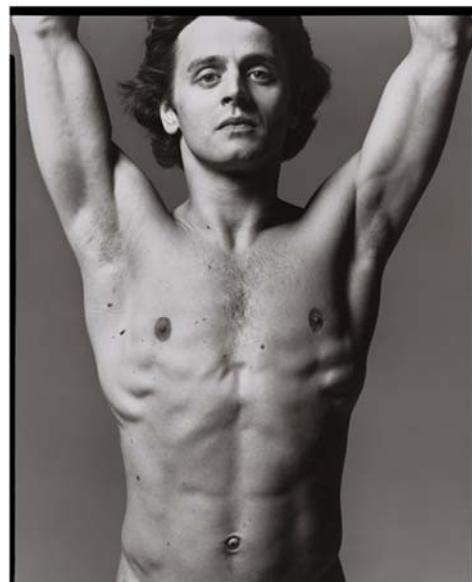
031 Avedon Richard_Groucho Marx, actor_Beverly Hills, California_12.04.1972.jpg



032 Avedon Richard_Oscar Levant, pianist_Beverly Hills, California_12.04.1972.jpg



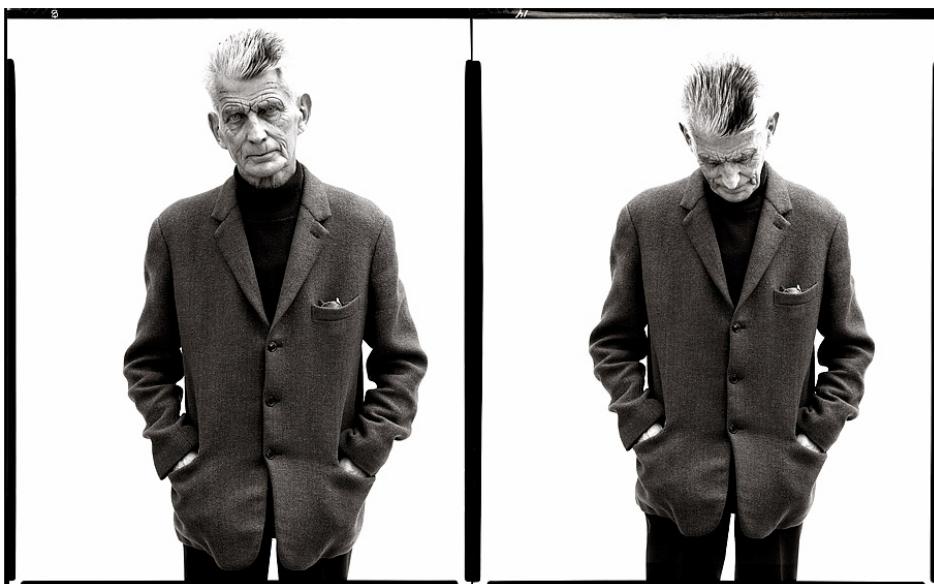
033 Avedon Richard_John Martin, dancer_New York City_15.03.1975.jpg



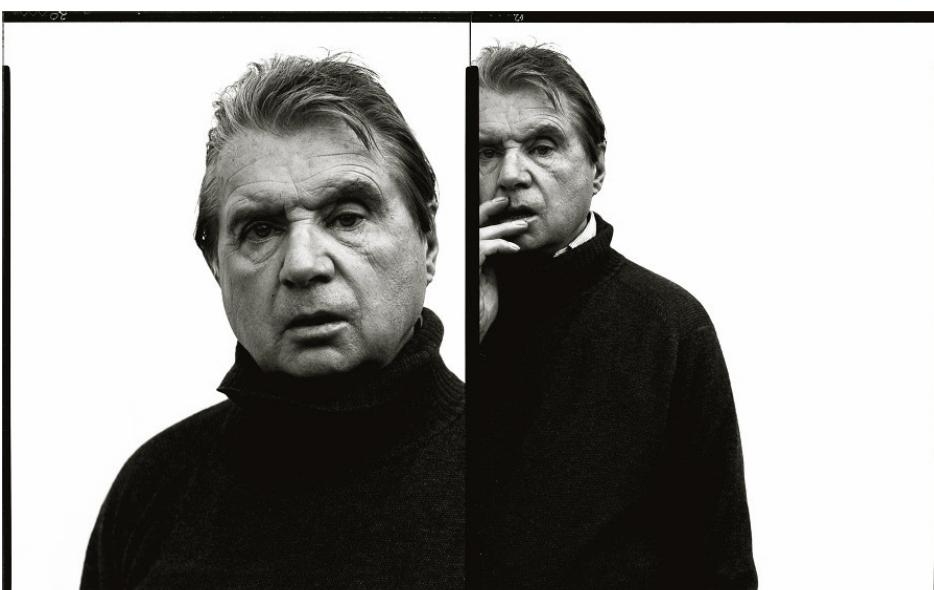
034 Avedon Richard_Mikhail Baryshnikov, dancer_New York_20.06.1978.jpg



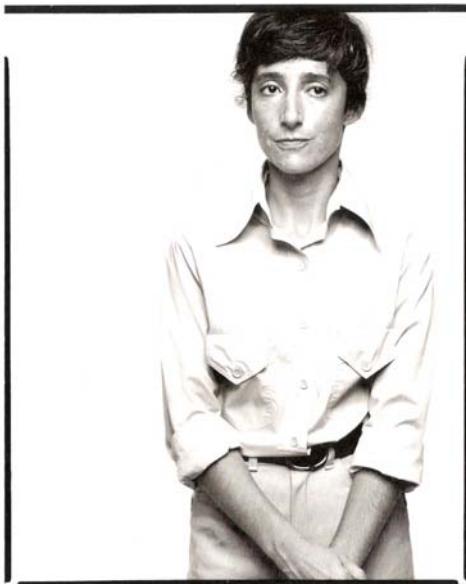
Richard Avedon, *Igor Stravinsky, composer, New York City, 02.11.1969, triptyque, 24.4x59.4 cm*



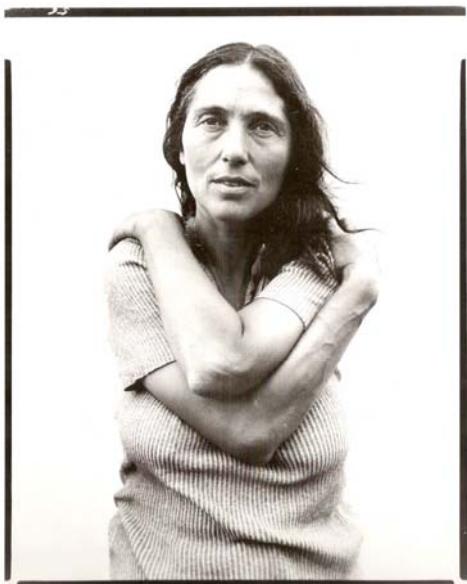
Richard Avedon, *Samuel Beckett, writer, Paris, 13.04.1979*



Richard Avedon, *Francis Bacon, painter, Paris, 11.04.1979*



045 Avedon Richard_Renata Adler, écrivain_New York_31.07.1969.jpg



046 Avedon Richard_June Leaf, sculpteur_Mabou Mines, Nova Scotia (Nouvelle Ecosse)_17.07.1975_274.3x198.1c...



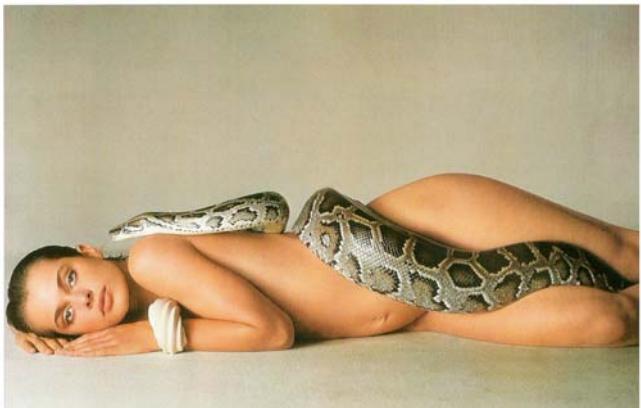
047 Avedon Richard_Evelyn Avedon_New York City_23.07.1975.jpg



048 Avedon Richard_Renata Adler, writer_Saint Martin, French West Indies_08.03.1978.jpg

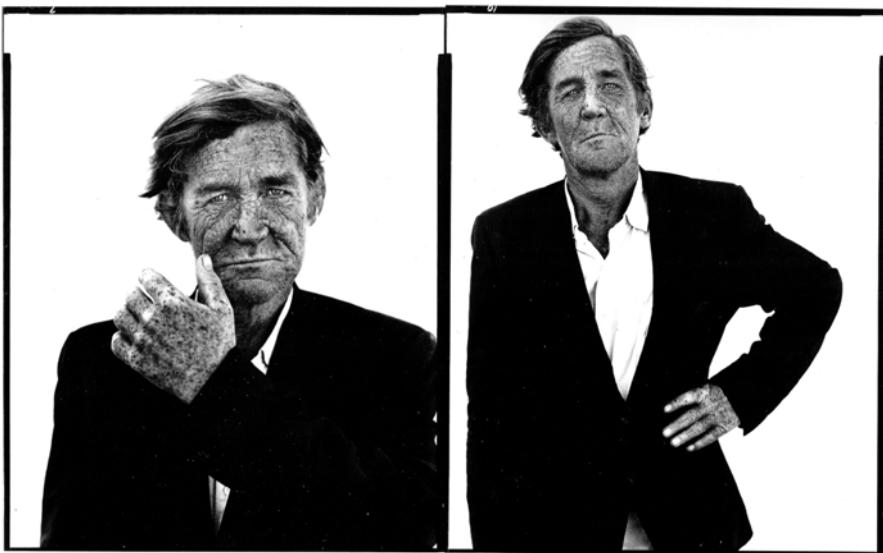


049 Avedon Richard_Nastasia Kinski and the serpent_Los Angeles, California_14.06.1981.jpg

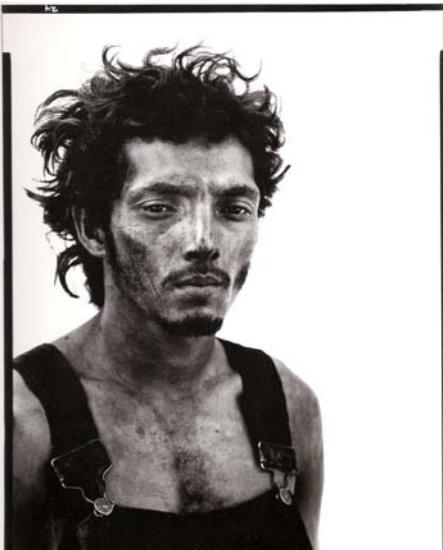


050 Avedon Richard_Nastasia Kinski and the serpent_Los Angeles, California_14.06.1981_poster couleurs.jpg

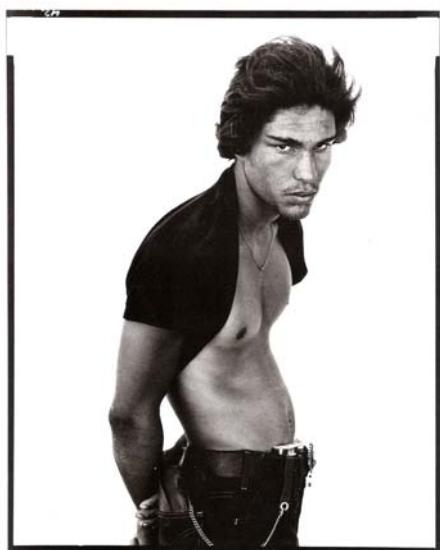
Photographies tirées de *In The American West. 1979-1984*, livre publié en 1985



Richard Avedon, *Clarence Lippard, drifter (vagabond)*, Interstate 80, Sparks, Nevada, 29.08.1983



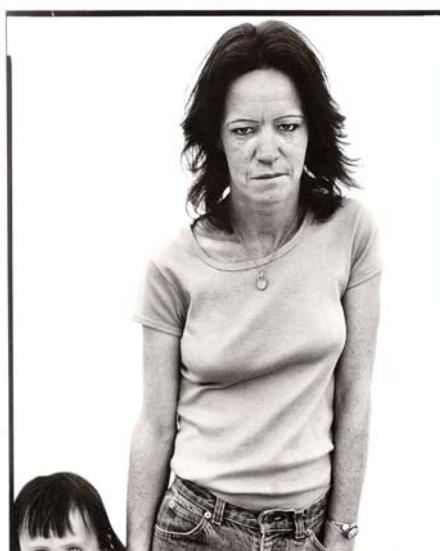
Richard Avedon, *Roberto Lopez, oil field worker*, Lyons, Texas, 28.09.1980, 143x114cm



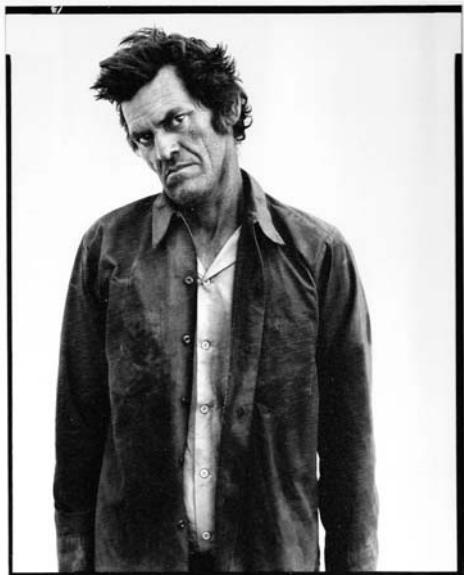
Richard Avedon, *Juan Patricio Lobato, carney (bohémien)*, Rocky Ford, Colorado, 23.08.1980, 143.5x114.3cm



Richard Avedon, *Ronald Fischer, Beekeeper*, Davis, California, 1981



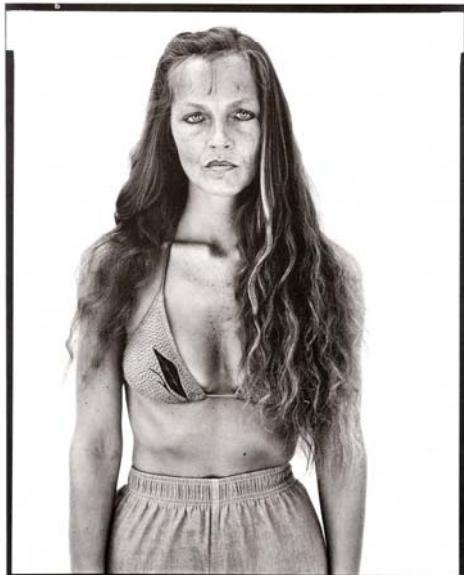
Richard Avedon, *Debbie McIntyre, practical nurse and her daughter Marie*, Cortez, Colorado, 11.06.1983, 143x114cm



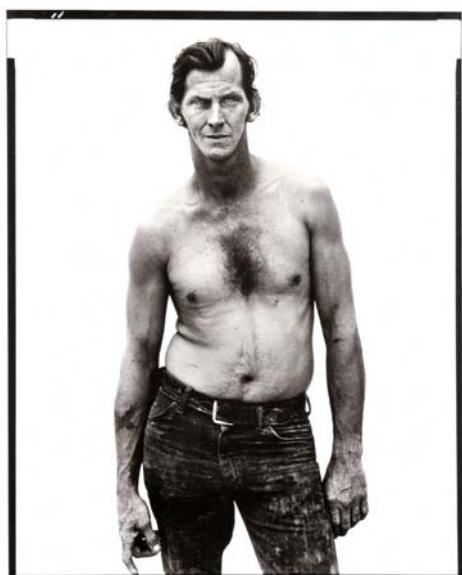
057 Avedon Richard_James Kimberlin, drifter (vagabond)_State Road 18, Hobbs, Nouveau Mexique_07.10.1980_W...



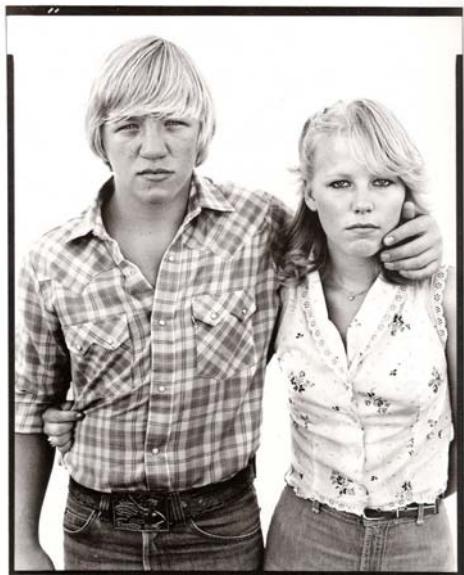
058 Avedon Richard_Richard Garber, drifter (vagabond)_Interstate 15, Provo, Utah_20.08.1980_143x114cm_West.jpg



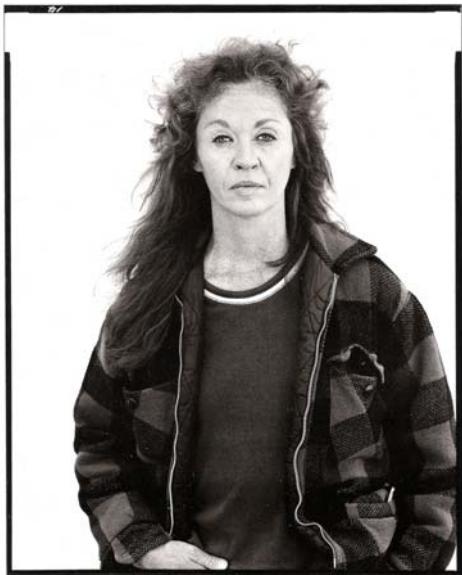
059 Avedon Richard_Charlene Van Tighem, physical therapist_Augusta, Montana_26.06.1983_143x114cm_West.jpg



060 Avedon Richard_Billy Mudd, trucker (camionneur)_Alto, Texas_07.05.1981_143x114cm_West.jpg



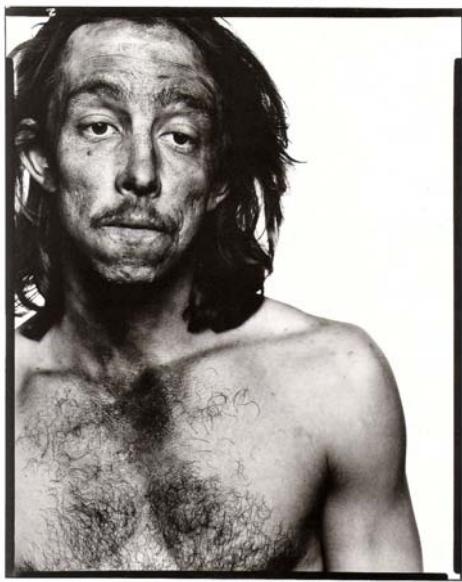
061 Avedon Richard_Danny Lane, 14 year old, Christine Coil, 17 year old_Calhan, Colorado_31.07.1981_143x114cm...



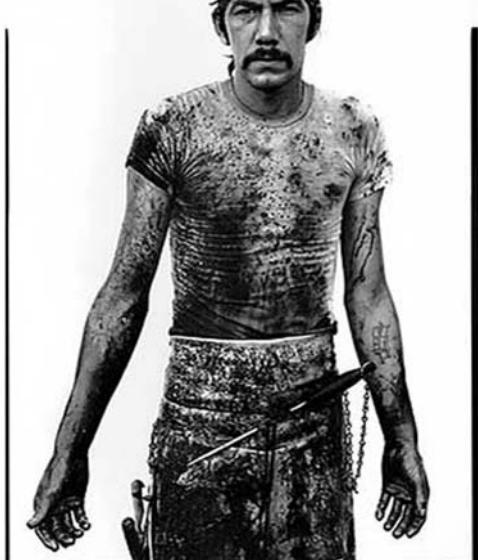
062 Avedon Richard_Patricia Wilde, housekeeper_Kalispell, Montana_12.06.1981_143x114cm_West.jpg



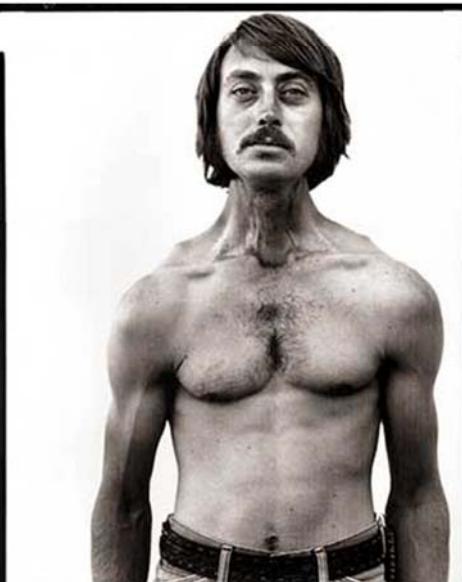
063 Avedon Richard_Boyd Fortin, thirteen year old, rattlesnake Skinner, Sweetwater, Texas_10.03.1979_West.jpg



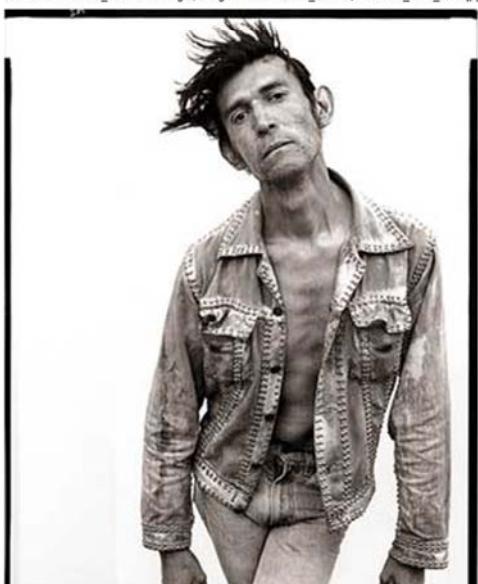
064 Avedon Richard_Hansel Nicholas Burum, coal miner (mineur de charbon), Somerset, Colorado_17.12.1979_143x...



065 Avedon Richard_Blue Coud Wright, slaughterhouse worker_Omaha, Nebraska_1979_West.jpg



066 Avedon Richard_Dave Timothey, nuclear fallout victim_Ottem, Utah_1980_West.jpg



067 Avedon Richard_David Beason, shipping clerk_Denver, Colorado_25.07.1981_West.jpg



068 Avedon Richard_Emma Lee Wellington, housewife_North Las Vegas, Nevada_1980_West.jpg



069 Avedon Richard_James Story, coal miner_Somerset, Colorado_December 18, 1979_West.jpg



070 Avedon Richard_Sandra Bennett, twelve year old_Rocky Ford, Colorado_1980_West.jpg



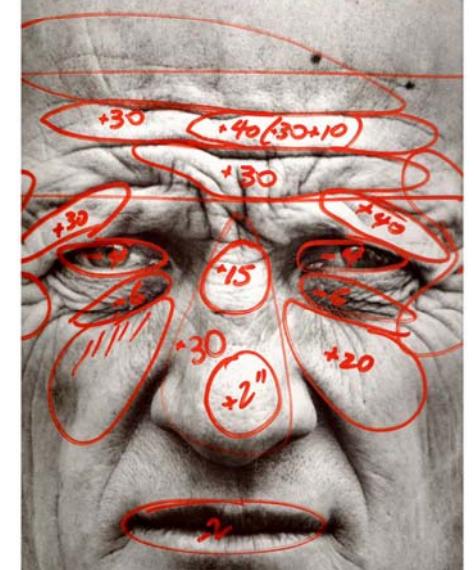
071 Avedon Richard_Russell Laird, Tammy Baker, seventeen year old_Sweetwater, Texas_1979_West.jpg



072 Avedon Richard_Ruby Mercer, publicist_Frontier Days, Cheyenne, Wyoming_1982_West.jpg



073 Avedon Richard_Lyal Burr, mineur et ses fils Kerry et Phillip_Eglise Jésus-Christ_Koosharem, Utah_07.05.1981_...



074 Avedon Richard_Lyal Burr, mineur et ses fils_07.05.1981_détail avec instructions d'Avedon pour tirage.jpg

Jacob Israel Avedon



Jacob Israel Avedon, Sarasota, Florida, October 6, 1969
Avedon made these photographs of his father during the last seven years of his father's life.



Jacob Israel Avedon, Sarasota, Florida, October 6, 1969

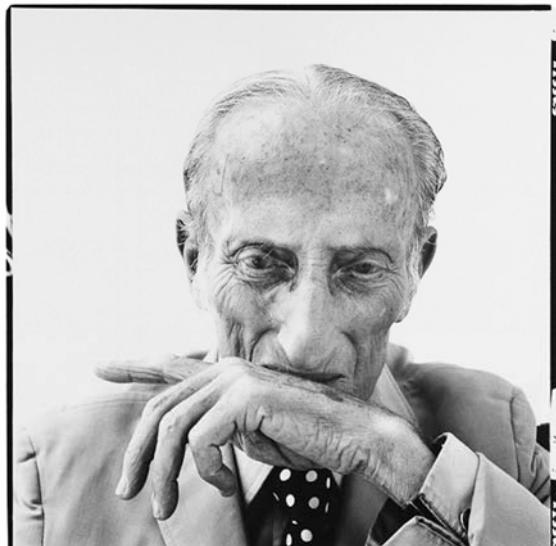
080 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_October 6, 1969_a_b.jpg

081 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_October 6, 1969_c.jpg



Jacob Israel Avedon, Sarasota, Florida, May 15, 1971

082 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_May 15, 1971_a.jpg



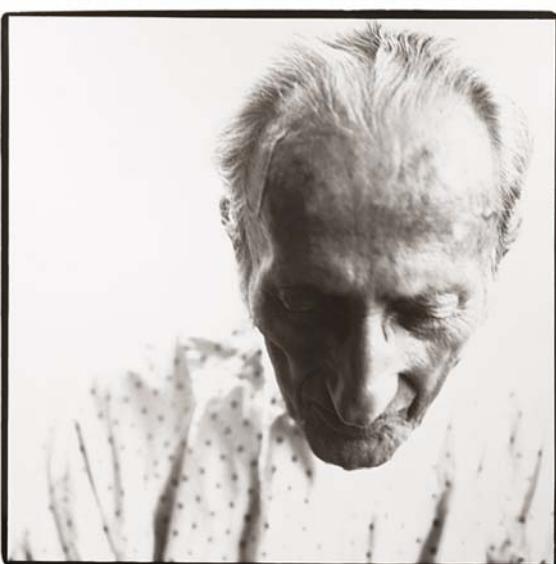
Jacob Israel Avedon, Sarasota, Florida, May 15, 1971

083 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_May 15, 1971_b.jpg



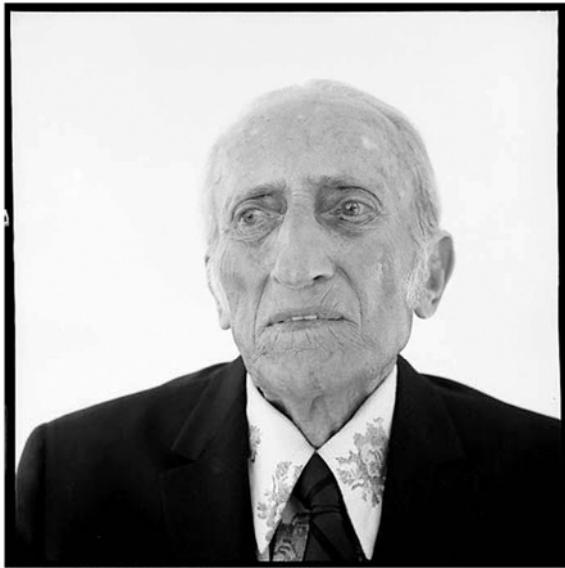
Jacob Israel Avedon, Sarasota, Florida, December 19, 1972

084 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_December 19, 1972_200x188cm_a.jpg



Jacob Israel Avedon, Sarasota, Florida, December 19, 1972

085 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_December 19, 1972_200x188cm_b.jpg



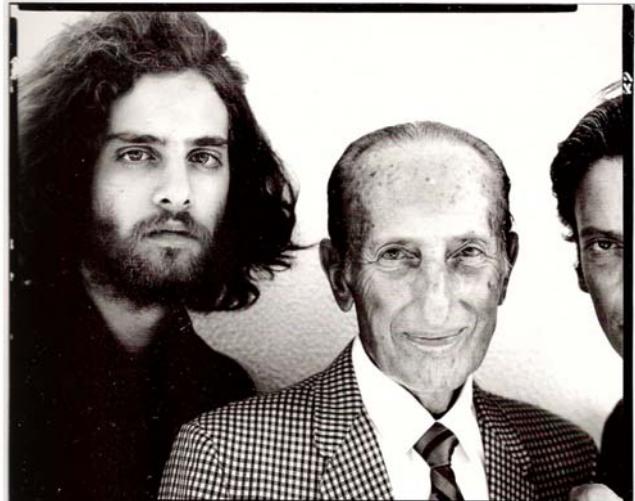
Jacob Israel Avedon, Sarasota, Florida, August 25, 1973
086 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_August 25, 1973_167.6x132cm_a.jpg



Jacob Israel Avedon, Sarasota, Florida, August 25, 1973
087 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_August 25, 1973_167.6x132cm_b.jpg



Jacob Israel Avedon, Sarasota, Florida, December 19, 1972
088 Avedon Richard_Jacob Israel Avedon_Sarasota, Florida_December 19, 1972_c.jpg



089 Avedon Richard_Son fils John, son père Jacob et son autoportrait_Sarasota, Floride_09.08.1969_8x10".jpg



090 Avedon Richard_Self-Portrait_New York_23.07.1969.jpg



091 Avedon Richard_Self-Portrait_Provo, Utah_20.08.1980_publié dans Egoiste, printemps 1985.jpg

Richard Avedon (1923, New York, USA – 2004, San Antonio, Texas, USA)

<http://www.richardavedon.com/>

Avedon est né à New York dans une famille juive d'origine russe. Son père est un commerçant dans l'habillement. Il lui offre son premier appareil photographique à l'âge de 10 ans avec lequel il réalise le portrait de Sergueï Rachmaninov, le voisin de ses grands-parents. Sa mère assure son éveil artistique. Après avoir brièvement fréquenté l'université de Columbia, il commence sa carrière de photographe dans la marine américaine (corps de la Merchant Marine) en 1942, en prenant des photographies d'identité des équipages avec le Rolleiflex que son père lui avait offert.

En 1944, il commence à travailler comme photographe publicitaire pour un grand magasin mais est rapidement découvert par Alexey Brodovitch, directeur artistique du magazine de mode Harper's Bazaar et directeur d'une école de design. En 1946, Avedon crée son propre studio et fournit des photographies pour des magazines comme Vogue et Life. Il devient rapidement le directeur de la photographie de Harper's Bazaar. Avedon s'éloigne des techniques de prise de vue de la photographie de mode, où les modèles semblent ne rien ressentir : il montre, au contraire, des modèles emplis d'émotions, en train de rire ou de sourire, et souvent, en action.

En 1966, Avedon quitte son travail chez Harper's Bazaar et rejoint Vogue. Avedon, continue son travail de photographe de mode, mais se lance dans des travaux plus personnels : il photographie des malades internés dans des hôpitaux psychiatriques, la lutte pour les droits civiques aux États-Unis ou encore des manifestants contre la guerre du Viêt Nam.

A ce moment également, Avedon réalise deux célèbres séries de portraits des Beatles. La première, réalisée à la fin de l'année 1966 ou au début de 1967, est devenue un des premiers posters majeurs du groupe et est composée de cinq portraits psychédéliques : quatre portraits individuels en couleurs fortement solarisés (solarisation des tirage par son assistant, Gideon Lewin, retouche par Bob Bishop) et un portrait de groupe en noir et blanc pris avec un Rolleiflex et un objectif Planar. L'année suivante il réalise des portraits plus retenus, inclus dans le White Album en 1968.

Avedon s'est toujours intéressé à la manière dont le portrait photographique traduit la personnalité et l'âme de son sujet. Tandis que sa réputation comme photographe allait grandissante, il amena dans un studio de nombreux visages célèbres et les photographia avec un grand format 8x10. Ses portraits se distinguent facilement par leur style minimaliste où la personne regarde directement l'objectif, en posant bien de face, sur un fond totalement blanc.

En 1974, il expose au musée d'Art Moderne de New York (MoMA) des portraits de son père rongé par un cancer.

Avedon s'est également fait remarquer par ses grands formats, parfois d'un mètre de haut ou plus. Ses portraits grand format de pêcheurs, mineurs et cow-boys du grand ouest américain sont devenus des livres à succès et font l'objet d'une exposition itinérante intitulée *In the American West*. Ces travaux sont considérés aujourd'hui comme caractéristique de la photographie du XX^e siècle et comme faisant partie des œuvres majeures de Avedon. Avedon, à la demande du Amon Carter Museum à Fort Worth (Texas) s'est lancé en 1979 dans un projet de six ans qui lui a permis de réaliser 125 portraits de gens de l'ouest américains. Avedon a dépeint les travailleurs comme les mineurs et les ouvriers des champs pétroliers dans leurs vêtements sales, des pêcheurs au chômage et des adolescents dans l'Ouest vers 1979-1984. Quand il a, pour la première fois, publié et exposé ces œuvres, « *In the American West* », a été critiqué pour avoir montré ce que d'aucuns considèrent comme une face peu flatteuse des États-Unis. Toutefois, Avedon a toujours été objet de louanges pour avoir traité ses sujets avec la même attention et la même dignité que celle habituellement accordée au pouvoir politique et aux célébrités.

Avedon devient le premier et unique photographe du *The New Yorker* en 1992 brisant ainsi un long tabou, à la demande de Tina Brown. Il remporte de nombreux prix pour ses travaux dont celui de l'International Center of Photography en 1993, le Prix Nadar en 1994 pour son livre *Evidence*, et la médaille du 150^e anniversaire de la Royal Photographic Society en 2003.

Parmi ses photos les plus célèbres en France, figurent celles de Yannick Noah et Isabelle Adjani en 1988 pour la revue française *L'Égoïste*. Il avait réalisé l'édition 1997 du prestigieux calendrier Pirelli. Le 25 septembre 2004, Avedon fut frappé d'une hémorragie cérébrale à San Antonio au Texas alors qu'il travaillait sur une commande du *New Yorker*. Il est décédé le 1^{er} octobre à San Antonio. Au moment de son décès, Avedon travaillait sur un projet intitulé *On Democracy* qui portait sur les préparatifs de l'élection présidentielle américaine de 2004.

Source au 08 10 19 : http://fr.wikipedia.org/wiki/Richard_Avedon

Interview de Marta Gilli, Jeu de Paume, Paris, 2008 : <http://www.photographie.com/?pubid=104964&secid=2&rubid=8>

Images sur : <http://www.fraenkelgallery.com/index.php?mi=2&pt=1&pi=10000&s=0&p=1&a=3&at=1>

Richard Avedon. Photographies 1946-2004

Jeu de Paume Concorde, Paris, *Petit Journal*, # 42, été 2008

Exposition présentée du 1er juillet au 28 septembre 2008 et organisée par le Louisiana Museum of Modern Art (Danemark), en collaboration avec the Richard Avedon Foundation (États-Unis). Cette exposition reçoit le soutien de la Manufacture Jaeger-LeCoultre. Remerciements à l'Hôtel Renaissance Paris Vendôme. En partenariat avec À Nous Paris, Blast, Le Figaro, FIP, Paris Première, Vogue, Vogue Hommes et Télérama. Commissaires de l'exposition : Helle Crenzien, conservatrice du Louisiana Museum, et Marta Gili, directrice du Jeu de Paume.

"Un portrait n'est pas une ressemblance. Dès lors qu'une émotion ou qu'un fait est traduit en photo, il cesse d'être un fait pour devenir une opinion. L'inexactitude n'existe pas en photographie. Toutes les photos sont exactes. Aucune d'elles n'est la vérité." Richard Avedon

Richard Avedon, né le 15 mai 1923 à New York, dans une famille juive d'origine russe, est l'un des très rares artistes à avoir débuté dans la photographie "non sérieuse", puis à avoir effectué le grand saut en direction de la photographie "sérieuse", où il a su s'imposer. Les rétrospectives qui lui ont été consacrées depuis les années 1960 par les plus grandes institutions ont souvent eu la mode pour thème central.

L'exposition "Richard Avedon : photographies 1946-2004" se propose de revenir sur l'ensemble de sa carrière. Quelque deux cent cinquante photos sont ainsi présentées, parmi lesquelles on retrouve les paillettes du milieu de la mode parisien dans les années 1950, mais aussi les portraits de célébrités (écrivains, acteurs, musiciens ou artistes) ou d'inconnus. D'abord présentée à Humlebæk et à Milan, l'exposition, pour sa venue à Paris, est complétée par une large sélection de photographies de *In the American West*, série clé dans l'itinéraire artistique d'Avedon. Indépendamment de la quantité ou de l'époque de toutes ces images, un point commun demeure : le portrait. Reportages, instantanés, photos de mode : Avedon signe des portraits – instants d'une performance, subtilement fixés par l'objectif et témoignant d'une empathie, d'une responsabilité partagée avec ses sujets. Plutôt que de les représenter d'un point de vue arbitraire, Avedon s'efforce d'en révéler les différentes facettes. Si une photographie est par nature "fidèle", il prouve qu'elle peut montrer plus que la simple réalité superficielle.

Les débuts

Avedon s'engage à 19 ans dans la marine marchande où, deux ans durant, il réalise les photos d'identité des hommes d'équipage. Immédiatement après, il commence à travailler comme photographe publicitaire pour un grand magasin. Il est rapidement repéré par le légendaire Alexey Brodovitch, alors directeur artistique du magazine de mode *Harper's Bazaar*. En 1946, Avedon ouvre son propre studio et travaille pour différents magazines, notamment *Life* et *Harper's Bazaar*, dont il devient bientôt le photographe principal – position qu'il conserve jusqu'en 1966, date à laquelle il passe chez *Vogue*. Sous son regard vif et passionné, la photo de mode, monotone et compassée, acquiert un dynamisme tout à fait novateur pour l'époque.

En 1946, Avedon se rend pour la première fois à Paris – la ville de la mode par excellence. La stratégie des magazines est alors de perpétuer le glamour d'avant-guerre et les mannequins évoquent des statues de style Art déco – simples "portemanteaux" sur lesquels sont accrochées des "créations". Inspiré par Martin Munkacsi, Avedon redonne vie et mouvement à ces statues sans âme – et par voie de conséquence, à l'expérience photographique elle-même. Avedon ne photographie pas seulement des mannequins, il crée une image.

Portraits

Dans *Andy Warhol and members of The Factory* (Andy Warhol et les membres de la Factory, 1969), nous voyons un groupe de personnes plutôt débraillées – et plus ou moins vêtues — que le photographe paraît avoir guetté et saisi dans son objectif au bon moment. À y regarder de plus près, la réalité est tout autre. L'image s'offre comme un tableau complexe dont Avedon contrôle le moindre détail. Mise en scène, elle propose une esthétique du mouvement dont la dimension improvisée est soutenue par un professionnalisme exacerbé et une volonté de maîtrise.

La Factory d'Andy Warhol représente la quintessence de la révolution sexuelle et artistique de la fin des années 1960, et pour Avedon, New York et son milieu culturel sont devenus une source inépuisable d'inspiration. Réaliser le portrait de personnalités habituées à tenir un rôle, a constitué pour lui un véritable défi. Devenu très tôt le photographe (extrêmement bien rémunéré) de la haute société, il n'a pourtant jamais cherché à plaire — bien au contraire. Tous ces acteurs officieux que sont les artistes, les compositeurs ou les écrivains sont également soumis à ce regard pénétrant qui parvient à capturer plusieurs facettes d'un même être et à les révéler simultanément en un seul et unique portrait. Le fond blanc épure la composition : seule demeure l'interprétation clinique, psychologique, de cette créature complexe qu'est tout être humain — interprétation qu'Avedon propose conjointement avec le "modèle".

Parmi les œuvres les plus révélatrices de cette approche figure la série des portraits de son père, réalisés entre 1969 et 1973, alors que celui-ci est rongé par un cancer. Cet ensemble, loin de prétendre capter à jamais la personnalité de l'être cher, est un *memento mori* qui, sur un mode aussi émotif qu'implacable, témoigne du rôle qu'Avedon assigne à la photographie : enregistrer la surface des choses ou — ce qui revient au même — l'empreinte de la survie.

In the American West

"Mon sujet n'est pas l'Ouest ; j'aurais pu faire ces photos en n'importe quel lieu du monde. Ces portraits parlent des gens, comme tout ce que je fais. Peu importe l'Ouest." Richard Avedon

Explorant la "profondeur de la surface", les portraits d'Avedon doivent leur intensité non à une dislocation entre le "vrai" et le "faux", entre l'authenticité et le faire-semblant, mais plutôt à la perplexité fondamentale du modèle quant à l'image qu'il a ou qu'il donne de lui-même, comme le montre la série *In the American West*, fruit d'une commande du Amon Carter Museum de Fort Worth, au Texas. De 1979 à 1984, Avedon sillonne l'Ouest américain, qui subit alors une grave récession économique. Chemin faisant, il centre son attention sur des lieux bien précis : ranchs, mines de charbon, foires aux bestiaux, abattoirs, relais routiers... Il réalise le portrait de sans-abri, d'ouvriers agricoles, de mineurs, de serveuses, etc., coupés de l'environnement qui est habituellement le leur. L'idée est de faire entrer les exclus et les défavorisés dans la tradition du portrait, de placer les faibles là où l'on représente ordinairement les puissants. Pour ce faire, Avedon utilise, comme pour ses portraits de célébrités, la chambre, le fond neutre et l'éclairage — soit les éléments qui composent son style, immédiatement reconnaissable. En revanche, les photos de *In the American West* n'ont pas été prises en studio mais à la lumière du jour, devant un simple fond de papier blanc accroché au flanc d'un camion.

Il en résulte des clichés sans concession, dans lesquels Avedon a su mettre en scène la lutte quotidienne pour la vie et le déclin d'un système de valeurs traditionnellement associées à l'Ouest américain. Empreints d'humanisme et d'une grande sobriété, ces portraits grandeur nature d'Américains anonymes, issus des couches les plus défavorisées de la société, sont immédiatement devenus un classique de l'histoire de la photographie.

Source au 08 09 21 : <http://www.jeudepaume.org/?page=document&idArt=539&lieu=1&idDoc=556>



Richard Avedon, *Jacob Israel Avedon*, Sarasota, Florida, October 6, 1969

" Ce n'est pas mon père sur le mur. Ce sont des photographies de mon père. Elles représentent la manière dont j'exprime mes sentiments à son égard, ou il m'exprime les siens, la façon dont il réagit lorsqu'il est photographié, en fait c'est quelque chose qui a été fabriqué, ce n'est pas la réalité. "

Richard Avedon, citée in MADDOW, *op. cit.*, p.400



Richard Avedon, *Ronald Fischer, beekeeper, Davis, California, May 9, 1981*
Gelatin silver print, 151.4 x 119.7 cm

Avedon has often said that he's not a journalist because he works in fiction. More obviously than some of the others, this image shows that it is a great work of invention. Avedon dreamed up the image of a man covered in bees, sketched it, and advertised in beekeeper trade journals for months before he found Ronald Fischer, the man you see here. We'll let him tell you the story of the shoot.

"We did the setup on the side of a barn, and they put the background up and next thing you know, they said Ok we're all ready and he says now take off your shirt . . . Which meant that I would be bare-chested and then in all off the years of beekeeping I had never worked bare-chested in a bee yard before, and I said okay, now wait a minute. You have to tell me what's going to be done here . . . So after getting over the initial shock that I would be standing there bare-chested with the bees walking all over my chest, the queen pheromone was applied to my chest and head. And the queen pheromone is an odor that the queen gives off to keep all the bees in that particular hive . . . So there was a cloud of bees in the air and they started forming over head because they picked up the queen pheromone odor."

Avedon made two different versions of this portrait. In one, Fisher has a pained expression on his face as he suffers the ordeal of posing with stinging bees. In the other, which you see here, he appears remarkably stoic and calm, almost a Buddhist ideal of detachment from suffering. It is this version that Avedon chose for the final print.



Richard Avedon, *Robert Frank, photographer & June Leaf, sculptor*, Mabou Mines, Nova Scotia, 17.07.1975

" Je n'avais jamais rencontré June, la femme avec laquelle il [Robert Frank] vivait. Nous passâmes toute une journée ensemble à ramasser des cailloux au bord de la mer, et je l'observai. Quand elle me conduisit dans son atelier, cette femme silencieuse devient tout à coup loquace. Elle sembla surprise lorsque je lui demandai de la photographier. Ce que je trouvai extraordinaire dans sa manière de poser, c'était son absence totale de narcissisme. Ce qui frappait chez elle n'était pas le fait qu'elle eut un visage ravissant, ce qui était le cas, mais c'était la qualité de sa féminité. C'était une femme complexe mais tout à fait inconsciente de sa beauté physique devant l'objectif. Cela n'avait rien à voir avec les séances où je dois photographier une beauté professionnelle qui sent que la réussite du moment ne dépend que de sa beauté physique. "

Richard Avedon, citée in MADDOW, *op. cit.*, p.404

In The American West, 1985

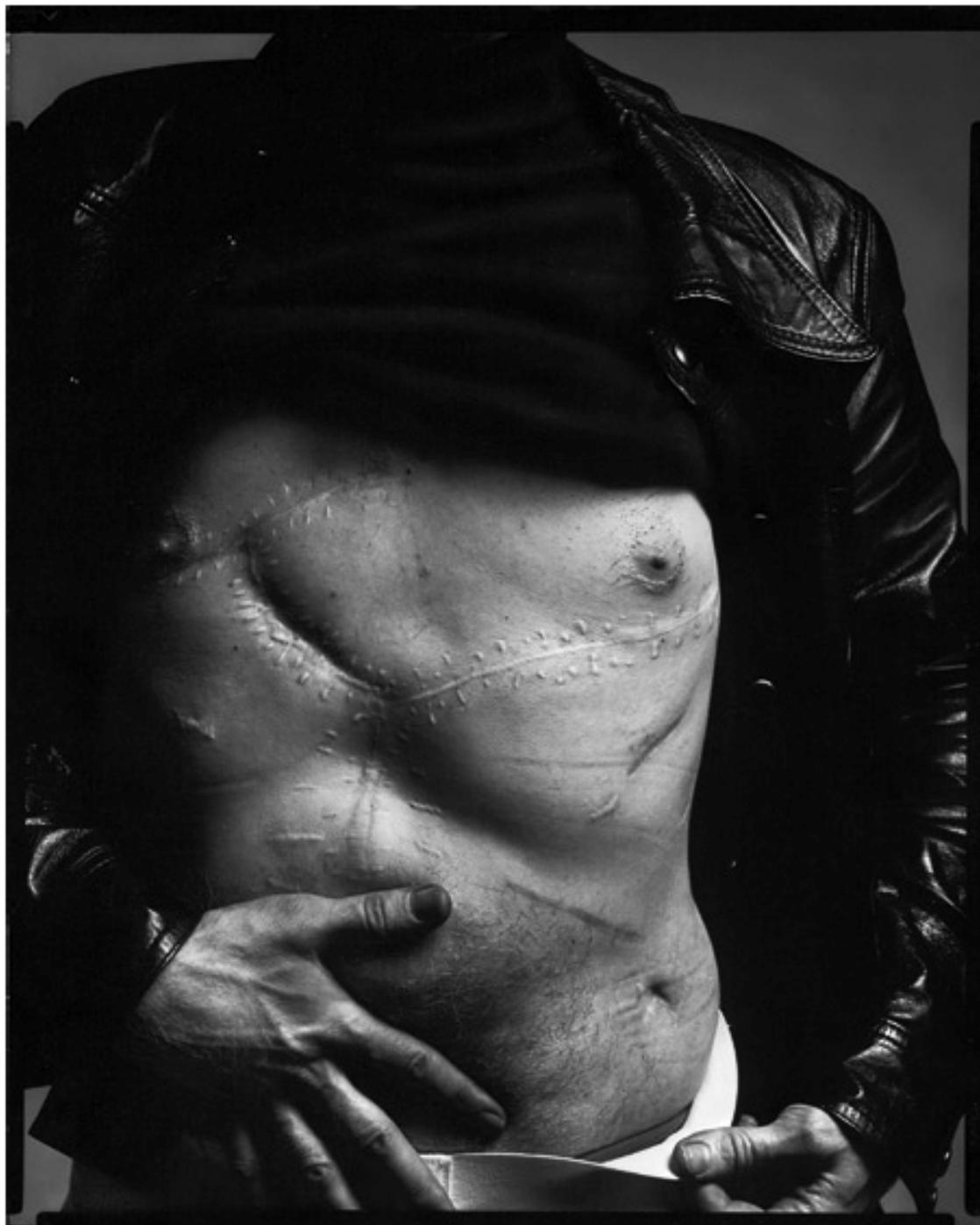
Un photographe de portraits dépend d'une autre personne pour compléter l'image. Le sujet imaginé – moi-même dans un certain sens – doit être découvert dans un autre être, disposé à participer à une fiction que, nécessairement, il ignore. Mes préoccupations ne sont pas les siennes. Nous nourrissons pour l'image des ambitions différentes. Le besoin qu'il a de plaider sa cause est sans doute aussi profond que mon besoin de plaider la mienne, mais c'est moi qui suis aux commandes.

Un portrait n'est pas une photo d'identité. À partir de l'instant où une émotion, voire un fait, sont transformés en photographie, celle-ci exprime l'opinion du photographe. La justesse dans une photographie, cela n'existe pas. Toutes les photos sont justes. Aucune n'est vérité.

A portrait photographer depends upon another person to complete his picture. The subject imagined, which in a sense is me, must be discovered in someone else willing to take part in a fiction he cannot possibly know about. My concerns are not his. We have separate ambitions for the image. His need to plead his case probably goes as deep as my need to plead mine, but the control is with me.

A portrait is not a likeness. The moment an emotion or fact is transformed into a photograph it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All photographs are accurate. None of them is the truth.

Richard Avedon, préface, *In The American West, 1985*, non paginé



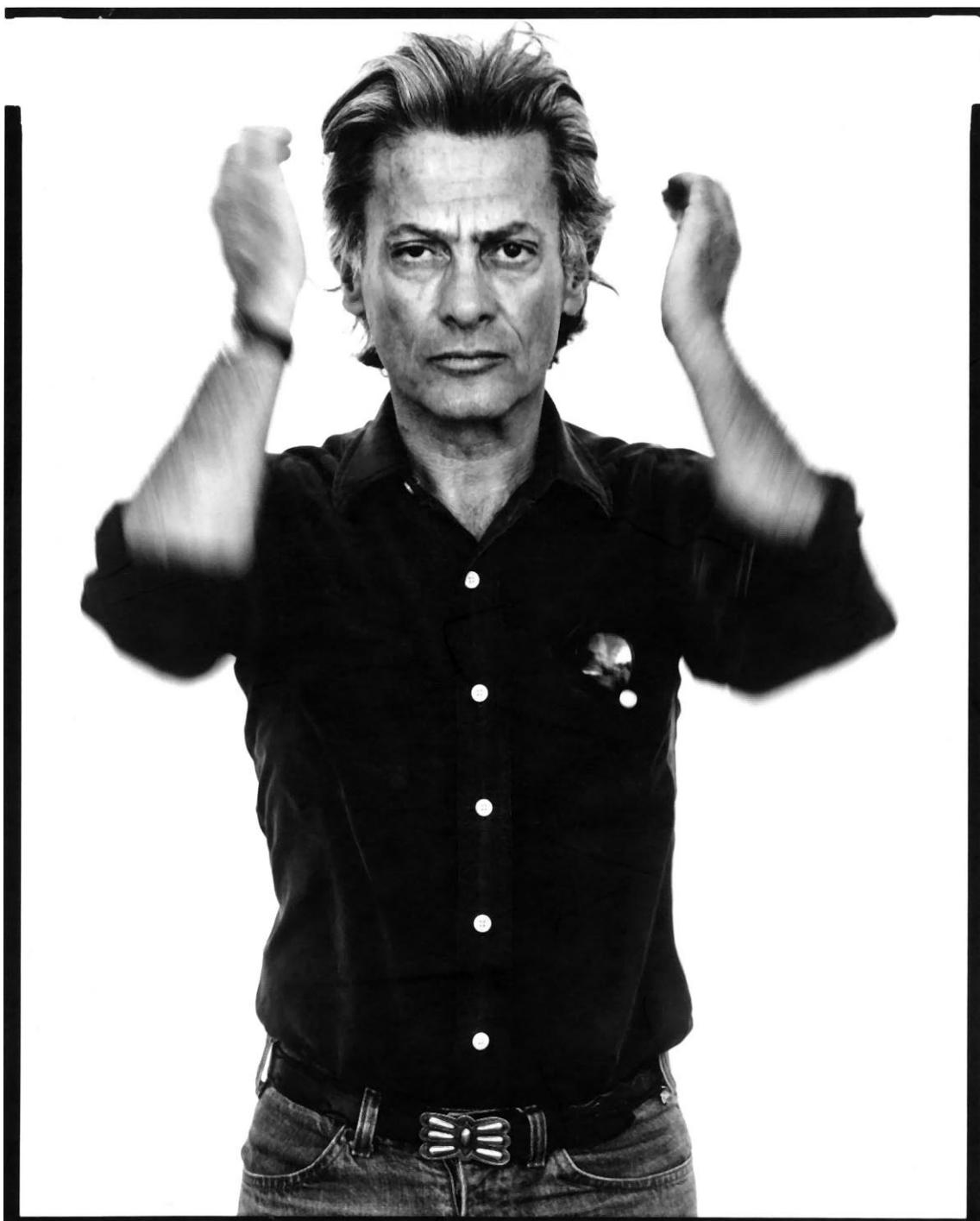
Richard Avedon, *Andy Warhol, artist*, New York City, 20.08.1969, 154.3x123.8 cm

" Parfois je pense que toutes mes photos ne sont que des photos de moi. Mon principal souci [...], c'est l'appréciation de la condition humaine ; mais ce que je considère comme la condition humaine dans son ensemble n'est peut-être que la mienne [...] "

Je déteste les appareils. Ils sont toujours de trop, ils gênent. Comme je voudrais ne travailler qu'à l'aide de mes seuls yeux ! [...]

Obtenir une épreuve satisfaisante, qui contienne tout ce qu'on a voulu y mettre, est souvent plus difficile et plus risqué que la pose proprement dite. Lorsque je photographie, je sais tout de suite le moment où j'ai enfin obtenu l'image que je désirais. Mais faire sortir l'image de l'appareil est une autre affaire. Je fais au moins soixante épreuves d'une seule image, et j'en ferais volontiers des centaines si cela pouvait amener la plus infime amélioration, si cela pouvait contribuer à rendre l'invisible visible, à extérioriser ce qui reste intérieur. "

Richard Avedon, cité in MADDOW, *op. cit.*, p.400



Richard Avedon, *Self-Portrait*, Provo, Utah, 20.08.1980, publié dans *Egoïste*, printemps 1985

I've worked out of a series of no's. No to exquisite light, no to apparent compositions, no to the seduction of poses or narrative. And all these no's force me to the "yes." I have a white background. I have the person I'm interested in and the thing that happens between us.

My photographs don't go below the surface. They don't go below anything. They're readings of the surface. I have great faith in surfaces. A good one is full of clues. But whenever I become absorbed in the beauty of a face, in the excellence of a single feature, I feel I've lost what's really there...been seduced by someone else's standard of beauty or by the sitter's own idea of the best in him. That's not usually the best. So each sitting becomes a contest.

And if a day goes by without my doing something related to photography, it's as though I've neglected something essential to my existence, as though I had forgotten to wake up. I know that the accident of my being a photographer has made my life possible.

Richard Avedon, 1994, 1980, 1970. Source au 08 10 31 : <http://www.richardavedon.com/>



Saul Leiter, *Diane Arbus seated in front of her collage wall in her Westbeth apartment, New York, 1970* [au milieu des images tirées de journaux et magazines, on remarque en haut à gauche une photographie encadrée d'Eugène Atget, *Prostituée, rue Asselin, 1921* et à côté le portrait de deux femmes par Jacques-Henri Lartigue]

DIANE ARBUS



Diane Arbus, *Topless dancer in her dressing room*, San Francisco, California, 1968

" Je sens que j'ai en moi un petit je ne sais quoi qui me permet de discerner la qualité des choses. C'est très subtil, bien sûr, et un peu embarrassant pour moi, mais je crois réellement qu'il y a des choses que personne ne verrait si je ne les avais pas photographiées. "

Diane Arbus, in MADDOW, *op. cit.*, p.356

" For me the subject of the picture is always more important than the picture. And more complicated. "[...]

" I really believe there are things which nobody would see unless I photographed them. "

Diane Arbus, in *Diane Arbus. An Aperture Monograph*, Millerton, NY, Aperture, 1972, p.15 (publié à l'occasion d'une grande exposition personnelle au Museum of Modern Art, New York, 1972)



Diane Arbus, *A Woman with a veil on Fifth Avenue, New York City, 1968*

" Ce que j'aime par-dessus tout, c'est aller là où je ne suis jamais allée auparavant. Pour moi, le simple fait de pénétrer dans la maison de quelqu'un représente quelque chose. Et quand arrive l'heure de partir, si je dois prendre un autobus ou un taxi, c'est comme si j'avais un rendez-vous avec un inconnu. Parfois je me dis avec angoisse : " Oh, mon Dieu ! il est l'heure, et je n'ai vraiment pas envie de partir. " Et, une fois en route, je suis en proie à quelque chose de terrifiant qui me rend malade et contre lequel je ne peux rien. Si c'était de la simple curiosité, il serait difficile de dire à quelqu'un : " Je voudrais voir votre maison, que vous me parlez, que vous me racontiez votre vie. " Je pense que les gens diraient : " Vous êtes folle. " Et ils seraient sur leurs gardes, soupçonneux. Mais l'appareil photographique est une sorte d'autorisation. Quantité de gens désirent qu'on leur prête une telle attention et après tout, c'est un genre d'attention raisonnable.

Il se passe toujours deux choses dont l'une est la reconnaissance et l'autre qu'elle est tout à fait singulière. Mais, d'une certaine manière, je m'identifie toujours à eux. [...]

Tous les gens éprouvent le besoin de paraître d'une certaine manière, mais finissent par paraître d'une autre, et c'est ce que les autres observent. Vous voyez quelqu'un dans la rue et ce que vous remarquez, ce sont ses faiblesses... Tout notre habillement semble fait pour que le monde nous considère d'une certaine façon, mais il y a un fossé entre ce que vous voulez que les autres sachent de vous et ce que vous ne pouvez les empêcher de savoir à votre sujet. "

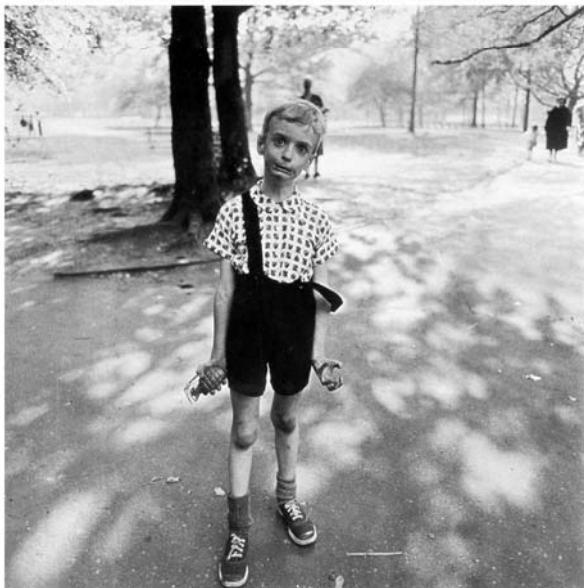
Diane Arbus, in MADDOW, *op. cit.*, p.351



010 Arbus Allan & Diane_Double Self-Portrait_publié dans Glamour, avril 1947, article "Mr. and Mrs. Inc."jpg



011 Arbus Allan_Diane with her daughters Doon and Amy_Shelter Island, NY_1956.jpg



012 Arbus Diane_Child with a toy hand grenade in central park_New York City_1962_Enfant avec une grenade jouet...jpg



013 Arbus Diane_Teenage couple on Hudson Street_NYC_1963_Couple d'adolescents.jpg



014 Arbus Diane_Russian midget friends in a living room on 100th Street_NYC_1963_Trois amis russes dans une pié...jpg



015 Arbus Diane_Triplets in their bedroom_New Jersey_1963.jpg



016 Arbus Diane_Xmas tree in a living room in Levittown, Long Island, NY_1963_Arbre de Noël dans un salon.jpg



017 Arbus Diane_A widow in her bedroom_1963_Veuve dans sa chambre à coucher.jpg



018 Arbus Diane_Retired man and his wife at home in a nudist camp one morning_New Jersey_1963.jpg



017 Arbus Diane_A husband and wife in the woods at a nudist camp_New Jersey_1963.jpg



020 Arbus Diane_Nudist lady with swan sunglasses_Pennsylvania_1965.jpg



021 Arbus Diane_A family one evening in a nudist camp_Pennsylvania_1965_Une famille un soir dans un camp de nu...



030 Arbus Diane_Serveuse chez elle avec son chien mascotte_NYC_1964.jpg



031 Arbus Diane_Puerto Rican woman with a beauty mark_NYC_1965_Femme portoricaine avec un grain de beauté...



032 Arbus Diane_Girl with cigar in Washington Square Park_NYC_1965.jpg



033 Arbus Diane_Girl in a watch cap_NYC_1965.jpg



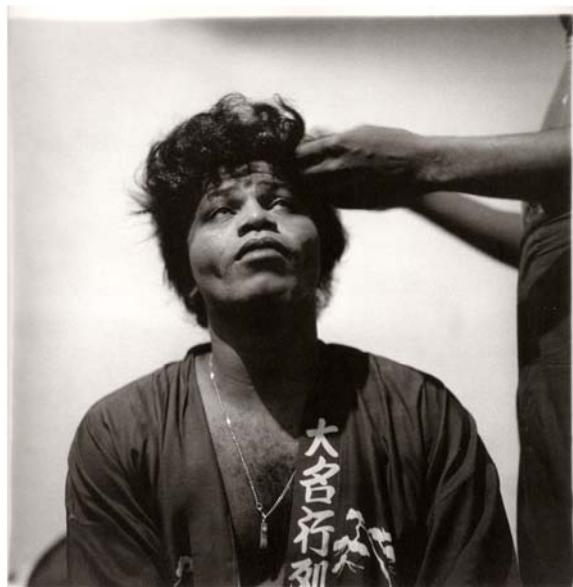
034 Arbus Diane_A young Brooklyn family going for a sunday outing_NYC_1966.jpg



035 Arbus Diane_A child crying_New Jersey_1967.jpg



040 Arbus Diane_A Young Man in Curlers at home on West 20th Street_NYC_1966_Jeune homme en bigoudis.jpg



041 Arbus Diane_James Brown at home in curlers_Queens, NY_1966.jpg



042 Arbus Diane_Tranvestite with torn stocking_NYC_1966_travesti au bas déchiré.jpg



043 Arbus Diane_Seated man in bra and stockings_NYC_1967_Homme assis avec soutien-gorge et bas.jpg



044 Arbus Diane_Girl sitting in bed with her boyfriend_NYC_1966.jpg



045 Arbus Diane_Couple under a paper lantern_NYC_1966_tirage posthume.jpg



Diane Arbus, Planche contact 4457, *A couple on a couch*, vers 1966 [Diane pose sur l'image 5]



050 Arbus Diane_Boy with a straw hat waiting to march in a pro-war parade_NYC_1967.JPG



051 Arbus Diane_Identical Twins (Cathleen and Colleen)_Roselle_New Jersey_1967.jpg



052 Arbus Diane_Masked man at a ball_NYC_1967.jpg



053 Arbus Diane_A Woman with pear necklace and earings_NYC_1967.jpg



054 Arbus Diane_A woman with fur collar on the street_1968.jpg



055 Arbus Diane_A Woman with a veil on Fifth Avenue_NYC_1968.jpg



056 Arbus Diane_Loser at a Diaper Derby_New Jersey_1967.jpg



057 Arbus Diane_A family on their lawn one sunday in Westchester_New York_1968.jpg



060 Arbus Diane_Topless dancer in her dressing room_San Francisco, California_1968.jpg



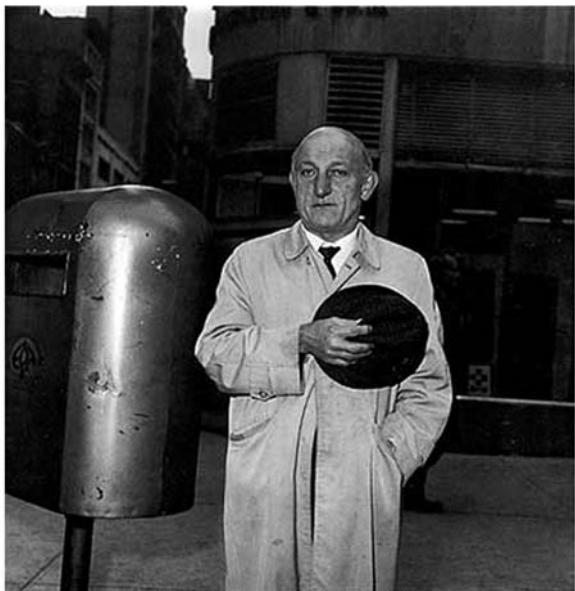
061 Arbus Diane_A naked man being a woman_NYC_1968_Homme nu se faisant femme.jpg



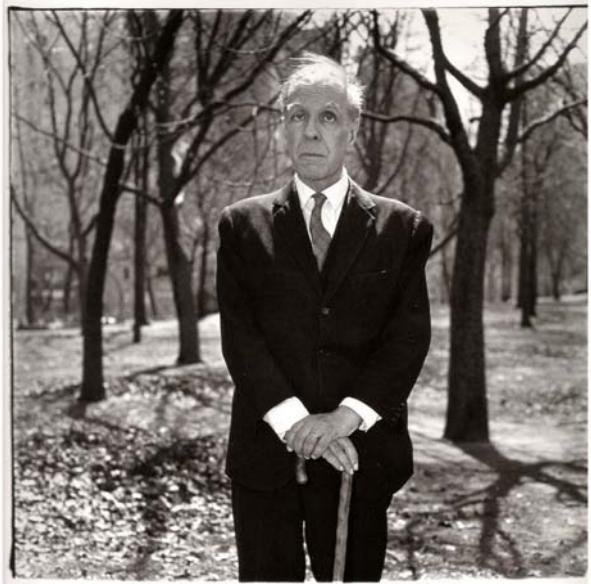
062 Arbus Diane_Planche contact 5634, cadre 3 et contact 5639, cadre 2_NYC_1968.jpg



063 Arbus Diane_Planche contact 5639, cadre 12 et contact 5643, cadre2_NYC_1968.jpg



070 Arbus Diane_Man at a parade on Fifth Avenue_NYC_1969.jpg



071 Arbus Diane_Jorge Luis Borges in Central Park_NYC_1969.jpg



072 Arbus Diane_Albino sword swallower at a carnival_Maryland_1970.jpg



073 Arbus Diane_Tattooed man at a carnival_Maryland_1970_Homme tatoué dans une fête foraine.jpg



074 Arbus Diane_Masked woman in a wheelchair_Pennsylvania _1970.jpg



075 Arbus Diane_A jewish giant at home with his parents in the Bronx_New York_1970.JPG



076 Arbus Diane_Mexican dwarf in his hotel room_NYC_1970_Nain mexicain dans sa chambre d'hôtel.jpg



077 Arbus Diane_Hermaphrodite et un chien dans sa roulotte_1970.jpg



078 Arbus Diane_Two men dancing at a drag ball_NYC_1970.jpg



079 Arbus Diane_King and Queen of a senior citizens dance_NYC_1970.jpg



090 Arbus Diane_Untitled_1970-1971_2 femmes.jpg



091 Arbus Diane_Untitled_1970-1971_3 femmes.jpg



092 Arbus Diane_Untitled_1970-1971_group.jpg



093 Arbus Diane_Untitled_1970-1971_groupe de 4.jpg



094 Arbus Diane_Untitled_1970-1971_masqué.jpg



100 Winogrand Garry_A peace march gathering in Central Park's sheep's meadow_15.04.1967_Diane Arbus tient un...



101 Frank Stephen_Diane Arbus at the Rhode Island School of Design_1970_15.8x23.4cm.jpg



102 Arbus Diane_5x7" double self-portrait with her infant daughter, Doon_1945.jpg

Diane Arbus (1923-1971, New York, USA)

Biographie

Née le 14 mars 1923 à New York, Diane Nemerov rencontre son futur mari, Allan Arbus, à l'âge de 14 ans. Celui-ci apprend la photographie lors de son service militaire et ils ouvrent ensemble un magasin de photo de mode après la Seconde Guerre mondiale. En réalité, c'est Allan qui prend les photos, Diane tient le rôle de styliste et démarché auprès des agences. Ses premières photos personnelles ne datent que de 1957 environ. Elle s'extraît peu à peu du duo qu'elle formait avec son mari au profit de son inspiration. Le couple se sépare en 1960. Elle étudie alors la photographie à la New School de New York avec Marvin Israel et Richard Avedon et rencontre par la suite Lisette Model.

Diane Arbus s'inscrit dans un courant photographique qu'avait inauguré un autre grand photographe américain, Walker Evans, qui avait imposé un style documentaire et urbain dans les années 1930. Mais c'est après 1962, quand elle abandonne le format rectangulaire du 24x36 pour le format carré du 6x6 qu'elle impose son style propre. En 1963, elle obtient une bourse de la fondation Solomon R. Guggenheim qui lui permet de réaliser un travail remarquable intitulé « *American Rites, Manners and Customs* » (les rites de la société américaine), vaste galerie de portraits d'Américains, pour la plupart inconnus, qui met en exergue les rites sociaux de cette société.

Diane Arbus concentre son activité à New York et ses alentours, photographiant des inconnus dans la rue. Fascinée par les personnages hors-normes, elle photographie également des travestis, des malades mentaux, des jumeaux etc. En mélangeant le familier avec le bizarre, Diane Arbus dresse un portrait troublant de l'Amérique des années soixante.

En 1967, elle participe à l'exposition « *New Documents* » qui se tient au Musée d'art moderne de New York avec des portraits qui côtoient les vues urbaines de Lee Friedlander et Garry Winogrand. Là encore, son travail apparaît comme un événement qui contribue à imposer la photographie documentaire comme un genre artistique propre, se distinguant du reportage.

Dépressive, elle se donne la mort le 26 juillet 1971 à Greenwich Village en avalant une quantité importante de barbituriques puis en s'ouvrant les veines.

Son influence sur la photographie américaine est considérable. Elle a contribué à imposer l'idée que la photographie est un art à part entière. Elle travaillait en noir et blanc et développait elle-même ses travaux afin de maîtriser complètement le résultat de ses œuvres.

Source au 08 10 20 : http://fr.wikipedia.org/wiki/Diane_Arbus

Diane Arbus. Révélations, San Francisco Museum of Modern Art

Sophie Richard, exporevue.com, Paris, février 2004

Le SFMoMA accueille actuellement l'exposition la plus complète qui ait jamais été consacrée à la photographe américaine Diane Arbus depuis son suicide en 1971. De son vivant, son travail fut notamment présenté en 1967, avec celui de Garry Winogrand et de Lee Friedlander, dans une importante exposition au MoMA de New York intitulée *New Documents*. Cette manifestation, qui la rendit célèbre, apparut alors comme un vaste portrait de l'Amérique des années soixante. Ce qui rapproche les trois photographes est en effet le paysage social américain, capable du meilleur comme du pire.

Contrairement à ses confrères, Diane Arbus (1923-1971) concentre son activité à New York et à ses alentours. Elle y fait ses débuts en tant que photographe de mode et travaille pour des magazines prestigieux comme *Harper's Bazaar* et *Esquire*. A partir du milieu des années cinquante, Arbus se consacre de plus en plus à des travaux d'inspiration plus personnelle.

Fascinée par le monde du cirque (*Albino sword swallower at a carnival*, Md., 1970) et par tous ceux qui sont "différents" (*A Jewish giant at home with his parents in the Bronx*, N.Y., 1970), Arbus dresse le portrait d'une Amérique hors norme.

Dès le début, elle mène une réflexion sur l'apparence et l'identité, ce qui l'amène à photographier des travestis, des gens déguisés et fardés. *A young man in curlers at home on West 20th Street*, N.Y.C. (1966) est une de ces images troublantes. La curieuse réalité de ce portrait saute au visage. Il s'agit d'un jeune homme maquillé, fumant une cigarette avec des bigoudis sur la tête. Mais cette apparente banalité est vite rattrapée par une vérité plus crue, plus douloureuse aussi, celle d'un homme en quête de son identité.

En cette capacité d'abstraction réside la force de Diane Arbus. Elle ne sublime rien et ne juge pas, mais dresse un simple constat. Cette présentation sans artifice des choses et des gens tels qu'ils sont, fait d'autant plus apparaître leur particularité. Ses photographies ne sont plus des portraits de gens en particulier, mais de la société américaine en général. *Woman with a veil on Fifth Avenue*, N.Y.C. (1968) nous présente l'Amérique hautaine et riche, satisfaite d'elle même et orgueilleuse. *A Young Brooklyn family going on a Sunday outgoing*, N.Y.C. (1966) illustre la situation de jeunes couples en difficulté. La tristesse surtout que l'on lit dans les yeux de la jeune mère est touchante. La petite fille de *Child selling plastic orchids at night*, N.Y.C. (1963) dévoile davantage la situation précaire d'une partie de la société.

Véritable "anthropologue contemporaine", Diane Arbus photographie les allégories de l'Amérique d'après-guerre. Elle fait de ces modèles des icônes se situant à mi-chemin entre réalité et illusion. Si ces œuvres nous touchent c'est aussi parce qu'elles sont très directes. Les gens posent en regardant l'appareil de face, conscients de leur collaboration avec l'artiste. Le regard des modèles implique directement le spectateur dans l'image, allant jusqu'à la transformer en voyeur (*Retired man and his wife at home in a nudist camp one morning*, N.J., 1963).

En mélangeant le familier avec le bizarre, Diane Arbus dresse un portrait troublant de l'Amérique des années soixante. Des marginaux et des excentriques, des nudistes et des enfants, nous présentent les codes, les rituels et les utopies d'une génération qui connaîtra de profonds bouleversements vers 1968-1969. Arbus montre avec une rare humanité la fragilité et la particularité des "originaux". En même temps, sa finesse et la justesse de son regard, subliment la banalité. Plus troublant encore est peut-être l'extraordinaire actualité de ses photographies. La société contemporaine d'Arbus n'est-elle pas quelque part la nôtre ?

Après San Francisco, l'exposition "Diane Arbus Révélations" sera présentée dans plusieurs autres villes américaines avant d'être présentée en Europe en 2005. Essen (Folkwang Museum, juin-septembre) et Londres (Victoria and Albert Museum, octobre-janvier 2006) sont les villes qui auront la chance d'accueillir cette fascinante exposition.

Source au 08 10 21 : <http://www.exporevue.com/magazine/fr/arbus.html>

Site du MET à propos de l'exposition : http://www.metmuseum.org/special/Arbus/arbus_more.htm

Biography

Daniel Oppenheimer

Diane Arbus was born, to a wealthy Jewish family, in 1923. David Nemerov, her father, was the hard-working son of a Russian immigrant; her mother Gertrude was the daughter of the owners of Russek's Fur Store. After the marriage, David helped manage Russek's, and oversaw its transformation into a department store, Russek's of Fifth Avenue, which specialized in furs. His interest, however, was in women's clothing, and he was said to have an extraordinary intuition for what the next trend in women's fashion would be.

Diane (pronounced Dee-Ann) was a privileged child, raised with her two siblings in large apartments on Central Park West and Park Avenue. She later told Studs Terkel, for his Hard Times: An Oral History of the Depression, "I grew up feeling immune and exempt from circumstance. One of the things I suffered from was that I never felt adversity. I was confirmed in a sense of unreality."

The wealth was complicated, as it often is, by distant parents: her father was kept away by work and her mother by depression. She was loved more than she was known. In her New Yorker review of two new Arbus exhibits -- Family Albums, at the Mount Holyoke College Museum of Art, and Revealed, at the San Francisco Museum of Modern Art -- Judith Thurman writes of Arbus, "Her heritage was, in fact, that of most artistic children of privilege, who feel that their true selves are invisible, while resenting the dutiful, false selves for which they are loved: a dilemma that inspires the quest, in whatever medium, for a reflection."

She was luminous, with large green eyes, a delicate, exotic face and a slim body. And she was, writes Thurman, "nubile" (almost every published photo of her has a sexual charge to it). All kinds of people were captivated by her, and she was captivated by all kinds of people.

At the age of 13, she met Allan Arbus, an employee in the advertising department of her parents' store, and they married, with her parents' grudging assent, after she turned 18. After the war, during which Allan studied photography in the New Jersey Signal Corps, the couple supported themselves, and daughters Doon and Yolanda, as fashion photographers (the family money, somehow, never materialized for Arbus as an adult).

Though the work was divided along traditional gender roles, with Allan at the camera and Diane as the stylist/art director, they had a supportive relationship. Allan gave Diane her first camera, and they took equal credit on their published photos. In 1956, a year after a photo of theirs was included in

curator Edward Steichen's massive Family of Man exhibition at the Museum of Modern Art (MOMA), Allan supported her decision to leave the fashion business to him to pursue her own interests.

The professional separation was followed, in 1959, by a marital separation. They remained close friends, however, and his laboratory assistants developed her film until, in 1969, he re-married and moved to California to become an actor (he played psychiatrist Dr. Sidney Freedman on M.A.S.H.). The fraying of their marriage, though difficult for her, coincided with an efflorescence in her art. "I always felt that it was our separation that made her a photographer," Allan recently told the New York Times. "I couldn't have stood for her going to the places she did. She'd go to bars on the Bowery and to people's houses. I would have been horrified."

As important to her evolution was a class she took with Lisette Model, a European émigré and photographer who encouraged Arbus, on the one hand, to push further into her thematic interest in unorthodoxy, and, on the other hand, to master the conventional technical aspects of photography. By the early '60s, her commercial portraits, for magazines such as Esquire and Harper's Bazaar, began to assume a distinctive look. Though taken of mainly traditional subjects -- actors, writers, activists -- they were strange and obscurely troubling. She would spend hours with her subjects, following them to their homes or offices, talking and listening to them, trying to soften them up to the point where they began to drop their public façade

"In nearly every case," writes Harold Hayes, one of her editors at Esquire, "her subject would be framed by his most natural, obvious setting ... and posed facing straight-eyed and unblinking toward the center of her camera lens, always with the same curious expression, as though seeking from the beholder some special understanding."

Her non-commercial work, for which she was awarded Guggenheim fellowships in 1963 and 1966, oriented toward the unfamous -- a couple on a park bench, a young Republican, identical twin girls -- and the marginal: dwarves, drag queens, circus performers.

In 1962, she met John Szarkowski, who had replaced Edward Steichen as the curator of photography at MOMA and brought with him a romantic, subjective aesthetic of photography: a visual counterpart to the New Journalism

of writers like Norman Mailer and Tom Wolfe. In 1967, Szarkowski featured Arbus in the movement's manifesto/exhibition, New Documents. That show, more than any other, established her reputation.

In July of 1971, at the age of 48, during a bout of depression, she committed suicide (pills and a razor blade). The following year, MOMA held a retrospective of her work; it became the most attended solo photography exhibition in its history, and the monograph that followed, edited by Doon Arbus and Marvin Israel, one of the best-selling art books in history.

The images, from the retrospective and the monograph, have seeped into the public consciousness. Her depictions of suburban ennui and shriveled post-celebrity have become archetypal. Photos such as "Identical Twins," "A young man in curlers," and "A Jewish giant at home with his parents," along with a number of the untitled photos she took at institutions for the severely retarded, are as recognizable in themselves as, for instance, Walker Evans' pictures of poor Southern sharecroppers from Let Us Now Praise Famous Men. Like Evans, who was a friend and influence, her style has been prodigiously imitated.

Arbus continues to fascinate, thirty years later, for a number of complementary reasons. The photos are amazing to look at, startling even now, when images of the downtrodden and the marginal have become the common property of advertisements and movies. And they are formally innovative, marrying the conventions of 19th century portrait photography --face-front, amongst one's things, subject in collaboration with photographer -- to the seamy concerns of the 1960s.

Her story, also, fits the popular '60s template of the romantic, tragic, brilliant, unconventional, tortured artist -- Sylvia Plath, Janis Joplin, Jim Morrison, Jimi Hendrix -- who was too beautiful to survive in the fallen world.

Finally, there is the question, both implicit in her photographs and central to her biography: Why did they let her do this to them? Why did the transvestite bring her home to his apartment and allow her to expose his un-normalcy -- what at the time would have been called deviancy -- to the world? Why did the institutions allow her access to the retarded under their care, and to what extent could the retarded have given consent? Did the "normal" people she photographed know that she would catch them precisely at the moment when, for whatever reason, they looked most freakish?

Arbus, perhaps more than any other photographer before and after, forces us to question the morality of photography. What is it that we're doing when we take a picture, and what gives us the right? In 1973, Susan Sontag, whom Arbus had once photographed, wrote what is still the most-cited essay on Arbus, in which she accused her, essentially, of nihilism.

The essay, first published in the New York Review of Books , became the fulcrum of *On Photography*, a collection of essays that Sontag wrote, in part, to justify her fascination with and repulsion for Arbus, and in which she used Arbus to explore the politics of photography.

"The images that mobilize conscience," writes Sontag, "are always linked to a given historical situation. The more general they are, the less likely they are to be effective."

Photographs, writes Sontag, tend to diminish and atomize experience. They inure us, through repetition, to horror. They protect us, and distance us, from the valuable anxiety of unfamiliar places and situations. They misrepresent themselves as reality, as capturing the essence, in two dimensions, of a world that is four-dimensional (the fourth dimension, in particular, being slighted). "Photography," she writes, "implies that we know about the world if we accept it as the camera records it. But this is the opposite of understanding, which starts from not accepting the world as it looks."

Arbus' photos are for Sontag the worst kind of perpetrators of this fraud: unhistorical, unpolitical, unrealistic portraits that masquerade as precisely the opposite. Arbus' brilliance was to catch everybody unmasked, at the moment of transition between unconscious repose and practiced, social self-representation. People seemed to reveal, in that moment, their essential being, which was alienated and miserable (an Arbus photo, according to legend, revealed the misery of an otherwise happy-seeming woman soon before her suicide).

The shock of the photos is in part that they suggest to us that were Arbus standing before us with her camera, we wouldn't perform much better, and that therefore, perhaps, we're as miserable as the woman on the park bench, as freakish as the transvestite in curlers (who at least is aware of, and in dialogue with, his freakhood). "Arbus's photographs," writes Sontag, "undercut politics ... by suggesting a world in which everybody is alien, hopelessly isolated, immobilized in mechanical, crippled identities and relationships."

To Sontag, Arbus was a voyeur from the Upper West Side, a coddled depressive, a disillusioned fashion photographer, an emotional midget with an exquisite eye who sought out the marginal and the sensational because, in habituating herself to their horror, she hoped to numb her own pain. She is emblematic of the paradox of photography, that "a pseudo-familiarity with the horrible reinforces alienation, making one less able to react in real life." Arbus' suicide, from this perspective, becomes not a proof of her sincerity, as others have read it, but a consequence of her compulsive insincerity.

Arbus' photos are so undeniable in their effect that, even when the response is approving, it's expressed in similarly troubled terms. Janet Malcolm, whose *The Journalist and the Murderer* is the definitive meditation on the parasitic relationship between an artist and her subject, describes Arbus, in *Diana & Nikon* , as "a straight woman from a rich Jewish family that made its money in fur [who] has penetrated a sordid closed world and, through her journalist's too-niceness, become privy to its exciting and pathetic secrets."

Whereas for Sontag, Arbus' photos dissolve the difference between misery and normality, and thus blunt our compassion for the miserable, for Malcolm Arbus exacerbates the difference, exposes what the well-fed and well-formed feel, but loathe to acknowledge, when confronted with physical and emotional deformity.

"In photographing the retarded," Malcolm writes, "[Arbus] waits for the moment of fullest expression of disability: she shows people who are slack-jawed, vacant, drooling, uncoordinated, uncontrolled, demented-looking. She does not flinch from the truth that difference is different, and therefore frightening, threatening, disgusting. She does not put herself above us -- she implicates herself in the accusation."

Arbus herself, so far as we know, didn't like to describe her art in moral terms. She was, depending on your level of skepticism, earnest or calculatingly naive in admitting the selfishness of her motives. She photographed what she did, she said, because that was what interested her, and because nobody else was.

"Freaks was a thing I photographed a lot," she wrote. "It was one of the first things I photographed and it had a terrific kind of excitement for me. I just used to adore them. I still do adore some of them. I don't quite mean they're my best friends but they made me feel a mixture of shame and awe. There's a quality of legend about freaks. Like a person in a fairy tale who stops you and demands that you answer a riddle. Most people go through life dreading they'll have a traumatic experience. Freaks were born with their trauma. They've already passed their test in life. They're aristocrats."

Arbus is remembered as a chronicler of freaks -- because that's how she cast herself, and because her suicide casts a garish shadow back on what we presume, maybe too easily, was the freakishness of her inner life. And because it's still, all these years later, easier to contemplate who she was than it is to step behind her lens and contemplate the people she photographed.

Fur : un portrait imaginaire de Diane Arbus

Jean Kempf et Morgan Riou, *Transatlantica*, 2007:1, Democratic Aesthetics, en ligne le 9 juillet 2007

Fur, film américain de Steven Shainberg, sorti en France début janvier 2007, propose un « portrait imaginaire de Diane Arbus », photographe américaine des années 1960, devenue célèbre par quelques-unes de ses images étranges et inquiétantes, telles celle du jeune garçon tenant une grenade dans Central Park ou celles des jumelles en habit du dimanche, mais surtout en raison de sa vie tourmentée et de son suicide en 1971 à l'âge de 48 ans. Le film de Shainberg (qui s'était fait connaître par *The Secretary*, une histoire de sado-masochisme) est inspiré, tout au moins pour sa partie « réaliste », de la biographie de Patricia Bosworth parue en 1984¹.

Le réalisateur s'est appuyé sur cet ouvrage de Bosworth et un certain nombre de scènes du film sont en effet fidèles à ce que rapporte l'auteur de son personnage. Le film débute au moment où Diane Arbus, née Diane Nemirov,² fille du propriétaire d'un grand magasin new-yorkais (Russek's), alors assistante de son mari (photographe de mode dans l'entreprise de son beau-père) commence à envisager pour elle-même une carrière de photographe. Il s'agit donc d'une période charnière de sa vie, celle où bascule un destin. Le film s'ouvre sur la réalisation du portrait « Retired man and his wife at home in a nudist camp one morning, N.J. 1963 ». Diane Arbus y apparaît donc, dès le début, comme la photographe de la différence, même si à l'époque le mot existe à peine. S'amorce ensuite un long flash-back, qui durera tout le film, jusqu'au retour à la scène finale en clôture. À travers ce parcours, Shainberg évoque le processus par lequel Diane Arbus est passée du rôle classique d'épouse et de mère des années quarante ou cinquante, à celui de femme émancipée des années soixante, s'aventurant dans les marges de la société, fascinée par l'interdit, le caché, les bas-fonds ou, comme le littéralise une scène du film, les égouts.

Tout cela ne suffit pas à faire de *Fur* un bon film, et même un film intéressant. Plusieurs raisons à cela : certaines purement cinématographiques, d'autres plus « structurelles ». Ce sont les motifs structurels de cet échec que nous souhaitons développer ici, car ils éclairent les problèmes que posent à la fois la photographie de Diane Arbus et l'idée même de biographie artistique.

Fur est le portrait d'une déviance, d'un décrochage du *mainstream*, sujet hollywoodien par excellence (le *misfit* étant probablement une figure du cinéma américain plus centrale que le *All-American guy*). Ici, il est question à la fois d'une transgression sociale et culturelle (la jeune mère de bonne famille, bourgeoise tendance nouveau-riche, s'encanaille chez les marginaux et, du coup, abandonne son rôle de femme au foyer) et d'une transgression psychologique, puisque quelque chose du rapport au réel se défait chez cette femme qui devient victime d'hallucinations. Tel est sans doute le prix à payer pour l'art ou le génie. C'est probablement cet aspect du film qui est le plus réussi, au moins au niveau de l'idée, si ce n'est de l'originalité. Afin de pouvoir scénariser efficacement ce moment de la vie de Diane Arbus où, de simple assistante de sa star de mari, elle devient photographe à part entière et par là même une femme « libérée » (prête à en assumer les risques), les concepteurs du film ont choisi l'unité de temps (le tout début de ses reportages « personnels »), de lieu (l'immeuble cossu où les Arbus viennent d'emménager) et la littéralisation de la métaphore de la rupture, en lui inventant de toutes pièces un étrange voisin du quatrième étage, s'éloignant ici radicalement de la biographie de Bosworth et créant ainsi, avec ce diable sécularisé, une sorte de remake de *Rosemary's Baby*. Le mystérieux voisin au masque de cuir, monstre de foire atteint d'une maladie dégénérative, l'hypertrichose, fait d'elle sa proie psychologique et sexuelle, qu'il entraîne dans le monde des ombres et des monstres, à travers un jeu de séduction morbide réciproque — mort et voyeurisme cohabitent et s'enchaissent — et de pathos — moins réciproque car si Arbus plaint ces êtres en marge, eux ne s'apitoient jamais sur leur sort ; bien au contraire ils le vivent entre enjouement hystérique et acceptation naturelle. Le problème est moins dans l'idée, somme toute acceptable bien que peu originale, que dans la réalisation qui, en littéralisant lourdement les métaphores, vire le plus souvent au kitsch, particulièrement sensible dans les choix « gothiques » des décors.

Se pose ensuite le problème de la représentation et mise en scène de la création. *Fur* s'inscrit dans une série de films sur des créateurs, peintre (*Vincent*, Leonard Nimoy, 1981) ou musicien (*Music Lovers*, Ken Russell, 1970), par exemple, qui tentent, au-delà de l'entreprise biographique qui sert de support visuel au film, de sonder l'insoudable ou de cerner l'incernable, à savoir le processus créatif lui-même. L'intention est toujours de saisir chez l'aventurier — fût-il de l'art ou de l'esprit — ce moment décisif où, tout à coup, la matière est transfigurée : comment un stylo et une feuille de papier, de simples pigments et un morceau de toile, produisent soudain un artefact jamais vu, doté d'une vie autonome. C'est ici le thème de l'alchimie qui est visé, où advient de l'inouï dans le plus trivial des matériaux (la photographie en tant que dernier des beaux-arts étant en ce sens

exemplaire). Mais ici le réalisateur ne se contente pas d'une représentation même modeste mais minutieuse des formes du travail. Dans le cas de la photographie, ce travail serait double : travail technique et matériel de l'artiste — comme dans le cas de la peinture — et travail corporel et psychologique entre l'artiste et son modèle — comme au théâtre. Il se joue en effet toujours, dans la photographie, un échange complexe — souvent physique — entre le monde et un regard incarné qui se fige, à un moment donné, dans une forme plastique pérenne. Ce processus original n'est pas sans rapport avec le cinéma. Celui-ci, en tant qu'art de narration (et donc de fiction), est à la fois fort éloigné de la photographie (qui penche vers le constat et n'a rien de narratif) et pourtant il partage avec elle la mise en scène de la corporéité d'un regard. De ce point de vue, Diane Arbus est l'artiste idéale, ou la victime parfaite si l'on s'en tient aux résultats, tant son œuvre est fondée sur la tension de corps s'affrontant au travers de l'appareil-photo dans un rite de pose à la fois simple (si on le compare à celui d'autres portraitistes) et tendu à l'extrême (en raison des situations et des sujets choisis).

Devant la difficulté extrême à mettre en scène et à donner à voir cette relation dans laquelle se joue la création et son mystère, Steven Shainberg espère que la métaphore pourra lui permettre de retrouver une théâtralisation qui lui échappe, d'où une focalisation sur la transgression de cette femme psychologiquement fragile, très belle et très inquiétante.

Travaillé de l'intérieur par cette volonté de connaître qui évidemment le détruit, le personnage de Diane a toute les composantes de l'artiste maudite. Freaks et poète sont faits pour se comprendre. Mais ici, il s'agit d'une femme dont tout porte à croire qu'elle est frustrée (bien sûr sexuellement d'abord) et que sa véritable libération, dans cette upper-middle class new-yorkaise du début des années 60 qui reste totalement hermétique aux bouleversements qui secouent l'Amérique, consiste, pour la belle, à aller vers la bête. On aura compris que c'est dans cette transgression (littéralement représentée par la montée au 4^{ème} étage à défaut du 7^{ème} ciel) que Shainberg veut placer la vraie révolution sociale de l'époque et le terreau d'une conscience d'artiste. On reste un peu confondu devant de telles lourdeurs.

Pour en savoir un peu plus sur Diane Arbus, on ira plutôt voir du côté de la biographie qu'il y a 21 ans (1986) Patrick Roegiers consacrait à la photographe sous le titre « Le rêve du naufrage ».³ Travailleur à partir des matériaux limités disponibles, Roegiers propose un intéressant travail de modelage du personnage. Certes, son livre est également fondé sur une mystique romantique du créateur et sur un rapprochement (indirect, à travers des citations) avec Kafka qui n'est pas nécessairement éclairant (Roegiers lui-même se pense comme un écrivain dans la lignée de Kafka, et les phénomènes d'auto-identification avec lui ne sont pas absents). L'un des problèmes majeurs concernant les travaux sur Arbus est qu'ils puissent sans relâche dans un fond de lecture d'inspiration psychanalytique : psycho-critique projective des images et psycho-exégèse de la biographie. Ce qui n'est ni surprenant ni totalement dénué d'intérêt.

Peu surprenant car jusqu'à aujourd'hui le contrôle total de la documentation et de l'accès aux archives qu'exerce Doon Arbus (pour des motifs qui posent le problème de la postérité des artistes et de la place des ayant-droits) a empêché un certain nombre de travaux historiques sérieux et limité l'investigation aux aspects extérieurs et à des fragments de l'œuvre. Heureusement, depuis la fameuse monographie Aperture, trois volumes sont venus compléter le corpus publié, sans totalement résoudre le problème.

Peu surprenant non plus car, bien sûr, certaines images, la vie même de Diane Arbus et son suicide, invitent « naturellement » à la dérive de l'interprétation. Son insistance sur le « secret » a également contribué à épaisser le mystère (évoqué dans cette merveilleuse citation en forme de pirouette : « A photograph is a secret about a secret »).

Aujourd'hui, en revanche, cette œuvre exige d'autres interprétations. Dans les années 1970 et 1980, la lecture généralement admise était qu'Arbus était une sorte de hapax de la photographie américaine, presque sans ancêtre et en tout cas sans descendance. Outre qu'il était en effet un peu tôt pour porter ce genre de jugement, il nous semble que cette remarque révèle bien la manière dont a évolué la critique photographique. Tout d'abord, il semble qu'on ait trop vite fait l'économie du genre « portrait » dans lequel Arbus s'inscrit nettement et qui constitue l'un des centres trop peu explorés de la photographie américaine. A l'époque, attachés à la forme ou au message (fût-il plus psychologique que social ou historique), les critiques pensaient assez peu en termes de pratiques. Pour le dire autrement, la sémiologie et l'esthétique dominaient l'interprétation, et on se préoccupait peu de la manière dont formes, processus, usages s'intégraient dans une culture globale, qu'ils participaient à transformer. Or, ce qui finalement reste subversif chez Arbus, est moins la déviance montrée que le retournement radical du portrait et son investissement monomaniaque. Ce que l'on connaît déjà bien dans les années 70, à travers les

témoignages et images disponibles, et que Revelations a démontré de manière claire, est à quel point cette obsession à construire une œuvre n'était que le pendant « artistique » d'une obsession phénoménologique, et même métaphysique, celle de la collection. On sait en effet combien la thésaurisation que permet (et appelle même) la photographie comme dispositif de prélèvement souple et maniable du réel a joué dans son invention et son développement. On en trouve très tôt (1839) des manifestations dans l'usage scientifique, architectural, voire pictural et muséal de l'image photographique. Mais c'est dans la photographie d'exploration depuis la seconde moitié du xixe siècle et dans le développement de la pratique du documentaire, en particulier social, que le concept de collection s'est pleinement développé, singulièrement d'ailleurs aux Etats-Unis. Et dans/de cette histoire, le portrait vu aussi comme mode de collection des êtres, surtout lorsqu'il est ethnographique ou social, a écrit un chapitre particulièrement important. La pratique collectionneuse de Diane Arbus, qu'il faut aujourd'hui reprendre à nouveaux frais, constituerait une grille de lecture puissante qui la réinscrirait de manière magistrale dans l'histoire des pratiques de l'image aux Etats-Unis⁴.

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Notes de bas de page

- 1 Patricia Bosworth, *Diane Arbus : a Biography* (New York : Knopf, 1984).
2 Son frère est le poète Howard Nemarov.

3 Patrick Roegiers, *Diane Arbus ou le Rêve du naufrage* (Paris : Chêne, 1985) republié par Perrin en 2006.
4 Patrick Roegiers, dans son introduction à la réimpression en 2006 de son essai de 1985 tente fort justement cette réinscription dans l'histoire de la photographie. Il place Arbus en compagnie de Ralph-Eugene Meatyard son contemporain, et voit en elle l'inspiratrice d'une Nan Goldin ou d'une Cindy Sherman, voire d'un Mapplethorpe. Sans nier ces liens, nous pensons que ces généalogies sont réductrices car fondées sur des formes plus que des pratiques (profondes). Cela le conduit à une conclusion séduisante mais probablement erronée, à savoir que cette photographie-là « ne serait plus admise ni même envisageable, pour ne pas dire, tout bonnement impensable » dans l'Amérique d'aujourd'hui. C'est opérer une lecture rapide (et assez française, même si Roegiers est belge) de la prétendue « normalisation » américaine, et surtout c'est nier que la subversion se déplace toujours, y compris dans des sociétés prétendentument « libres », et donc viser chez Arbus, comme nous le disions, plus un signifiant qu'un signifié.

Source au 08 10 21 : <http://www.transatlantica.org/document1321.html>

Ci-dessous : Arbus Diane, *Child with a toy hand grenade in Central Park*, New York City, 1962, 39.4x38.3 cm [An iconic image that embodies the awkward tension between childhood tomfoolery and primal violence, this has become one of the most celebrated photographs in the history of the medium. America's historic transition from the complacent isolationism of the 1950s to the sociopolitical turmoil that would emerge in the late 1960s and 1970s seems to seethe beneath the surface of this image, underscoring Arbus' prescience and intuitive understanding of her time.]

Source au 08 10 31 : http://www.metmuseum.org/toah/hd/ndoc/ho_2001.474.htm

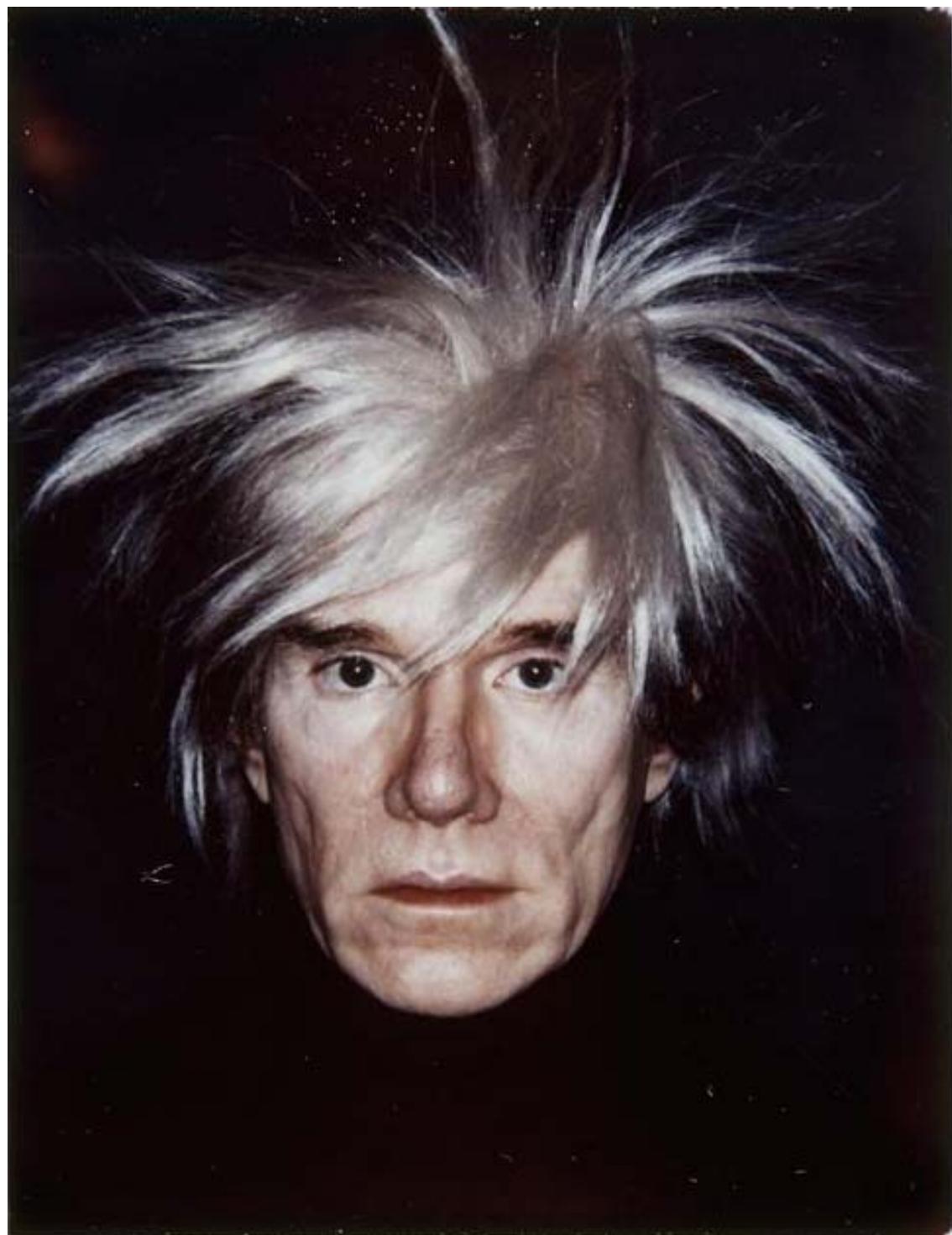




Diane Arbus, *Self-Portrait pregnant*, New York City, 1945, 17.8x12.7cm (prise de vue au 5x7")

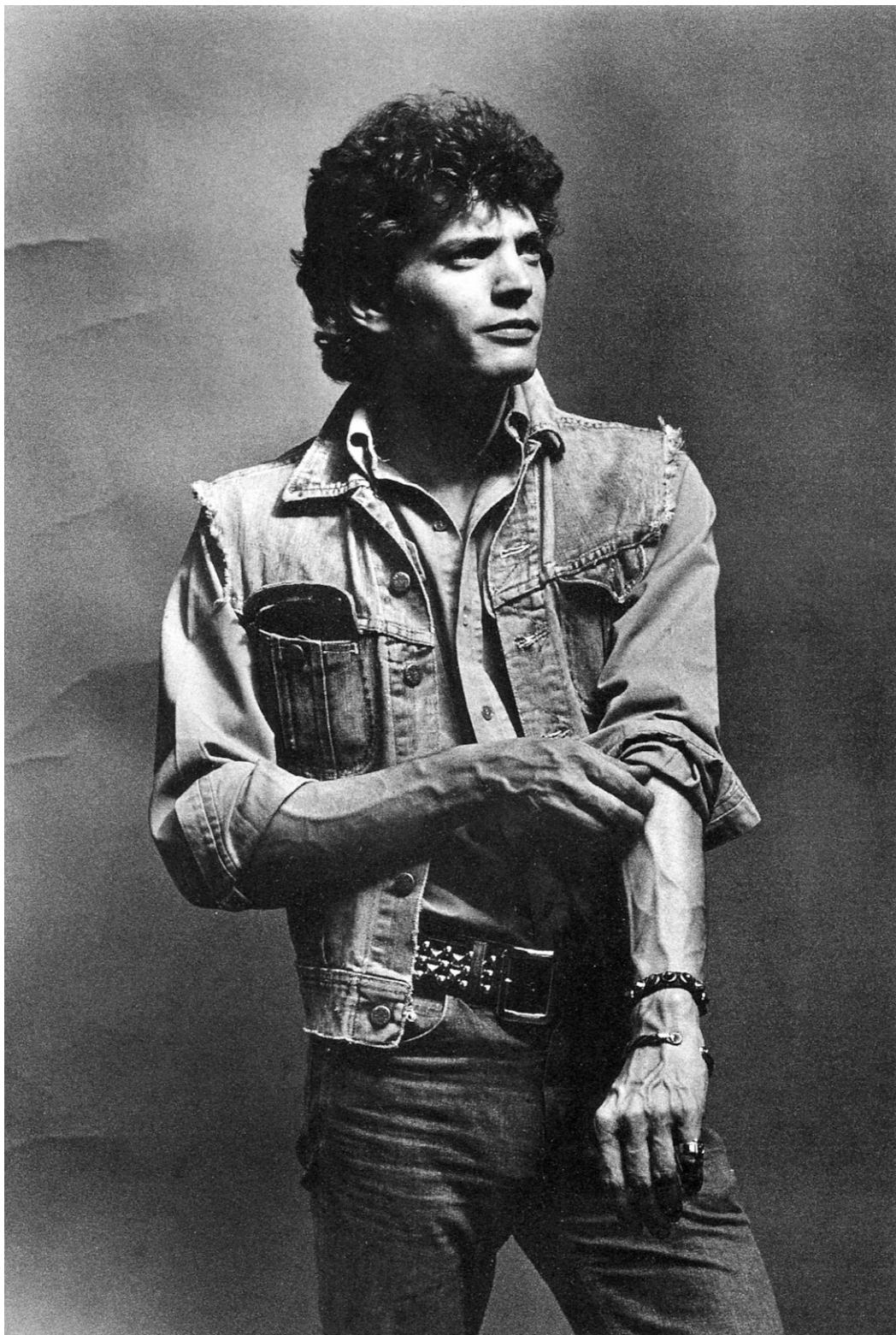
"A photograph is a secret about a secret. The more it tells you the less you know."

Diane Arbus, "Five Photographs by Diane Arbus", *Artforum*, May 1971, p.64



Andy Warhol (Andrew Warhola, 1928-1987), *Self Portrait*, 1986, Polaroid, 9.5x7.2cm

ANDY WARHOL



Alice Springs, *Robert Mapplethorpe*, Paris, 1977

ROBERT MAPPLETHORPE



Robert Mapplethorpe, *Patti Smith*, 1976

" J'avais pris conscience que toutes sortes de choses pouvaient être réalisées dans le contexte de la photographie, et que c'était aussi le moyen d'expression parfait, ou du moins il me semblait, pour évoquer les années 70 et 80, au cours desquelles tout allait si vite. "

Robert Mapplethorpe, in *Photo/Design*, août 1985, 6^e édition, vol.2, n°4, p.44-45

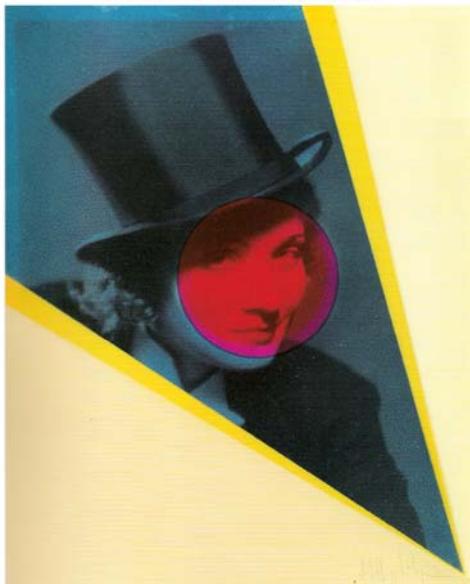
Source : *Mapplethorpe*, cat. expo., 09.11.1991-15.03.1992, Pully, FAE Musée d'art contemporain, 1991, p.103



001 Mapplethorpe Robert_Self-Portrait_1971_Polaroid.jpg



002 Mapplethorpe Robert_Self-Portrait_1974.jpg



010 Mapplethorpe Robert_Marlène Dietrich_1971_photo peinte_25.4x20cm.jpg



011 Mapplethorpe Robert_Any Warhol_1972_spray paint on magazine page.jpg



012 Mapplethorpe Robert_L'escaüe_1974.jpg



020 Mapplethorpe Robert_Patti Smith_1973_Polaroids.jpg



021 Mapplethorpe Robert_Patti Smith (Horses)_1975.jpg



022 Mapplethorpe Robert_Patti Smith_1975_gbr_50.8x40.6cm.jpg



023 Mapplethorpe Robert_Patti Smith_1976.jpg



024 Mapplethorpe Robert_Patti Smith_1979_50.8x40.6cm.jpg



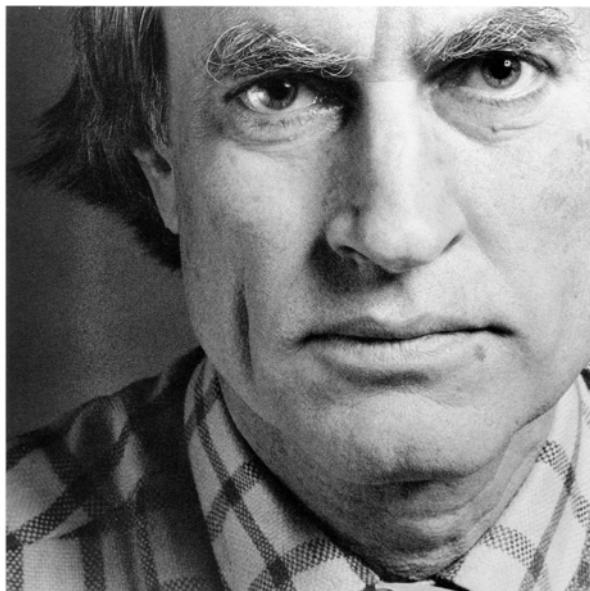
025 Mapplethorpe Robert_Jesse McBride_1976_gbr_50.8x40.6.jpg



026 Mapplethorpe Robert_Rosie_1976_gbr_50.8x40.6cm.jpg



027 Mapplethorpe Robert_Philip Glass and Robert Wilson_1976_50.8x40.6cm.jpg



028 Mapplethorpe Robert_Sam Wagstaff_1979_gbr_50.8x40.6cm.jpg



029 Mapplethorpe Robert_Smitty_1980_gbr.jpg



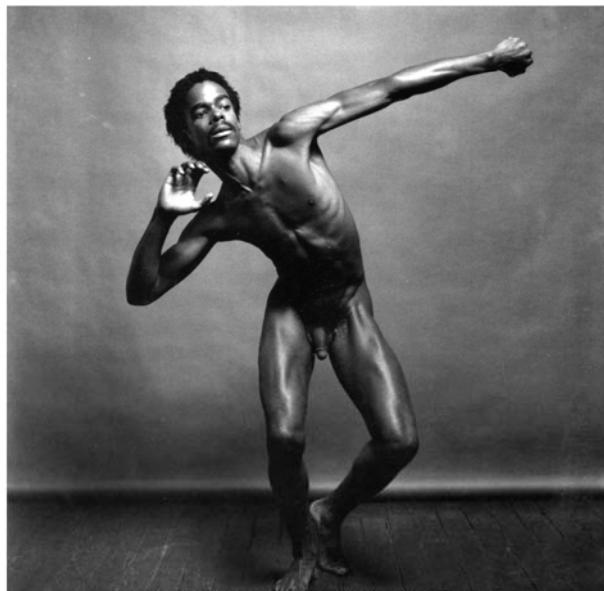
031 Mapplethorpe Robert_Bobby and Larry kissing_1979.jpg



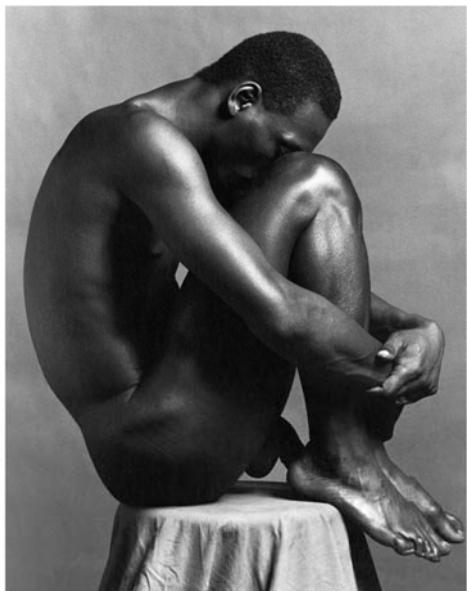
032 Mapplethorpe Robert_Joe_1978.jpg



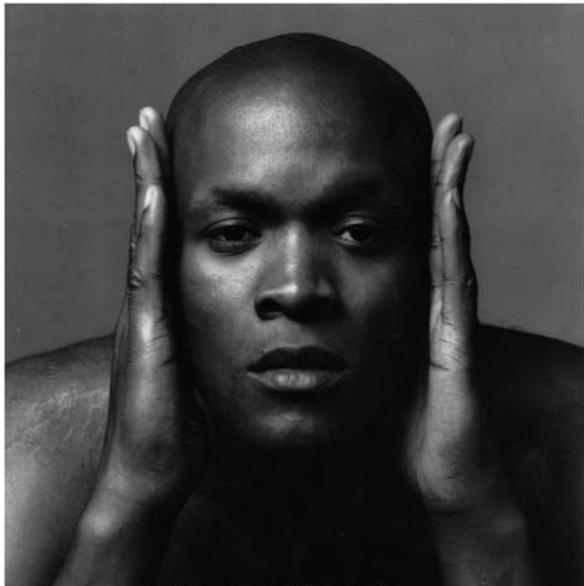
033 Mapplethorpe Robert_Brian Ridley and Lyle Heeter_1979.jpg



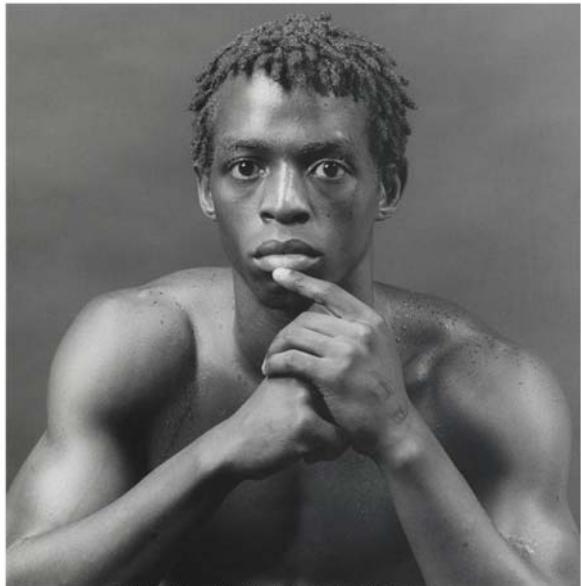
040 Mapplethorpe Robert_Philip Price_1979_in The Black Book, p 39.jpg



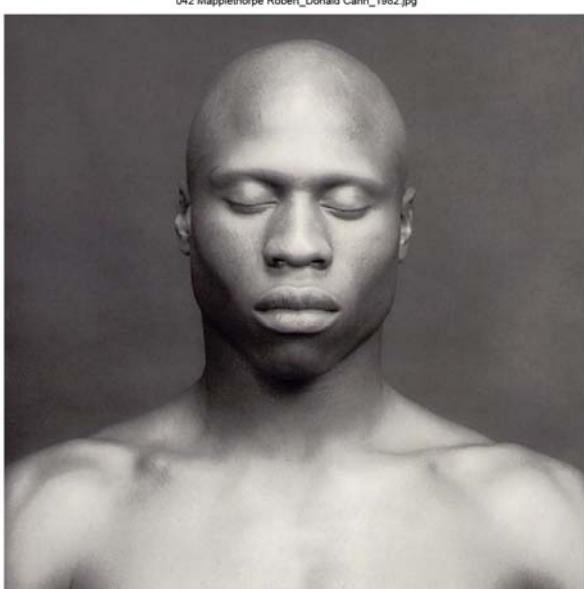
041 Mapplethorpe Robert_Ajitto_1981.jpg



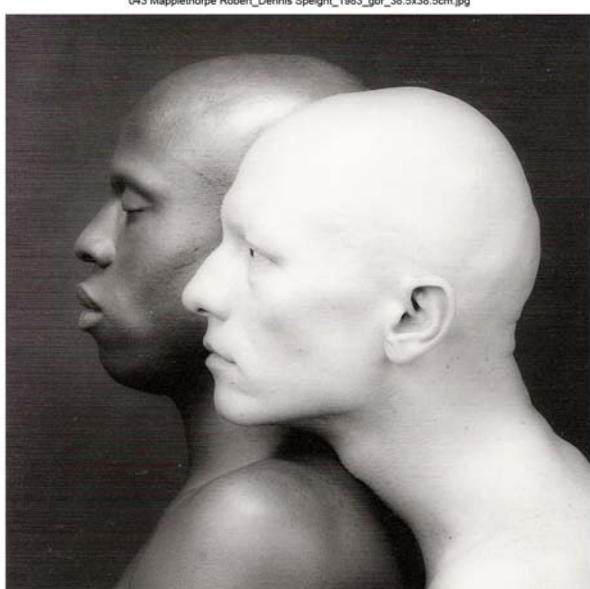
042 Mapplethorpe Robert_Donald Cann_1982.jpg



043 Mapplethorpe Robert_Dennis Speight_1983_gbr_38.5x38.5cm.jpg



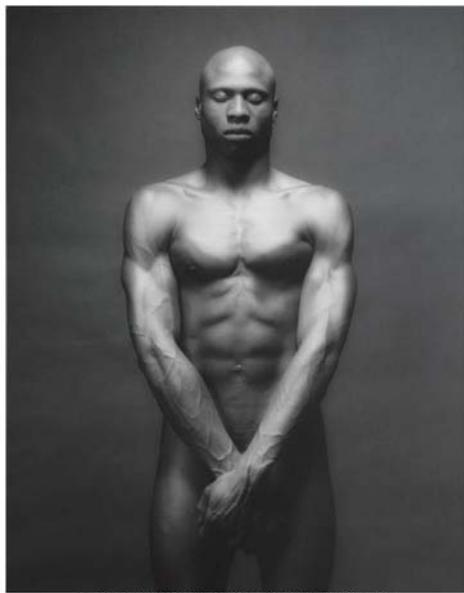
044 Mapplethorpe Robert_Ken Moody_1983_gbr_101.6x101.6cm.jpg



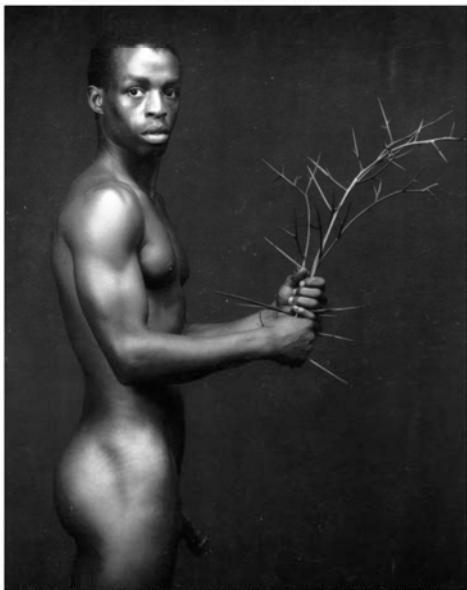
045 Mapplethorpe Robert_Ken and Robert_1984.jpg



046 Mapplethorpe Robert_Ken Moody_1984_gbr_38.5x38.7cm.jpg



047 Mapplethorpe Robert_Ken Moody_1983_gbr_49x38.9cm.jpg



048 Mapplethorpe Robert_Dennis Speight with thorns_1983_in The Black Book, p.43.jpg



049 Mapplethorpe Robert_Dennis Speight with flowers_1983_in The Black Book, p.44.jpg



060 Mapplethorpe Robert_Louise Bourgeois_1982.jpg



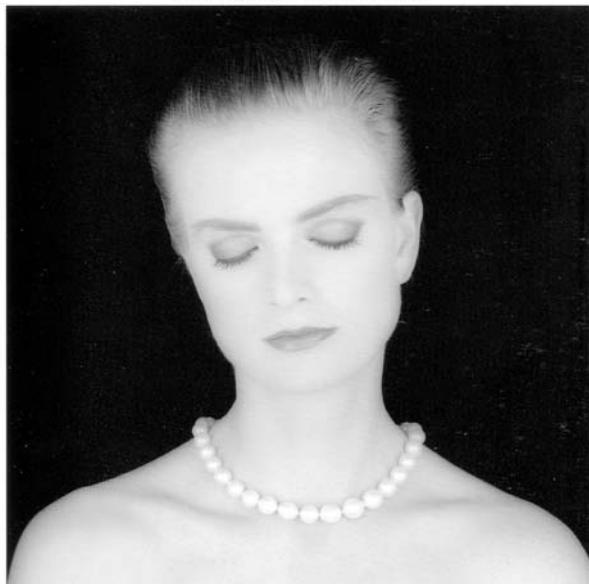
061 Mapplethorpe Robert_Lisa_1982_gbr_(Lisa Lyon).jpg



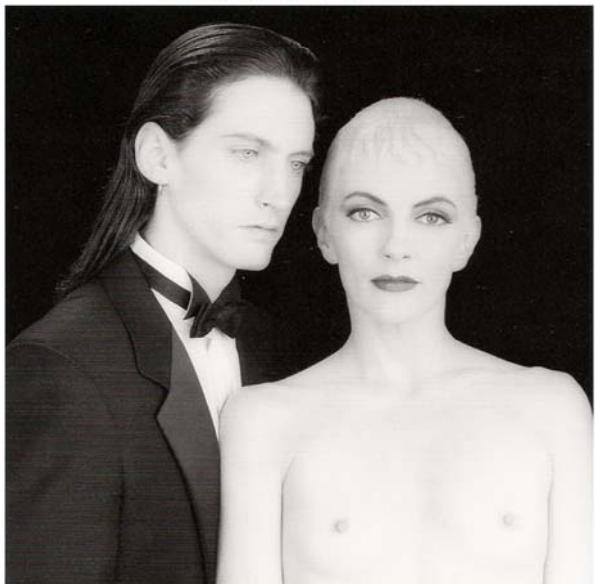
070 Mapplethorpe Robert_Joanne Russell_1986.jpg



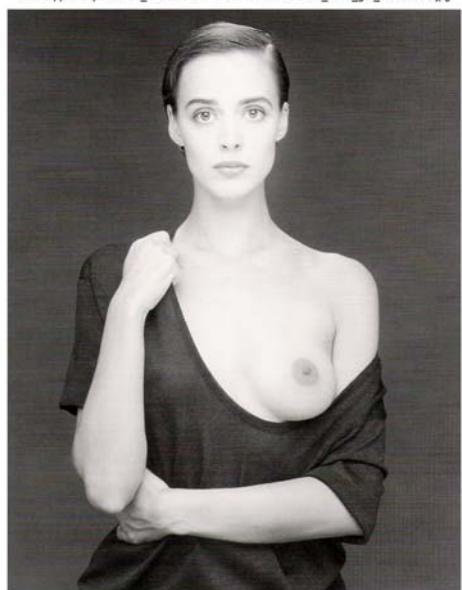
071 Mapplethorpe Robert_Nadia_1987_gbr_61x50.8cm.jpg



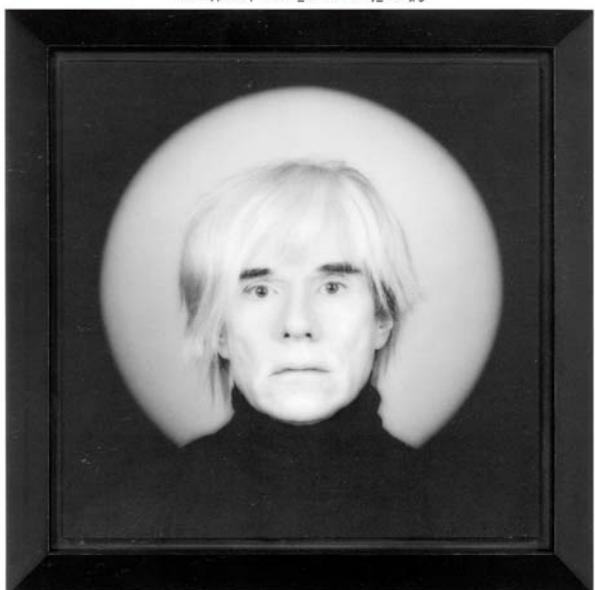
072 Mapplethorpe Robert_Princess Gloria von Thurn und Taxis_1987_gbr_61x50.8cm.jpg



073 Mapplethorpe Robert_Ed and Melody_1988.jpg



074 Mapplethorpe Robert_Laura Harris_1988.jpg



075 Mapplethorpe Robert_Portrait of Andy Warhol_1987_platinotype_toile de lin et soie_50.8x50.8cm.jpg



090 Mapplethorpe Robert_Apollo_1988.jpg



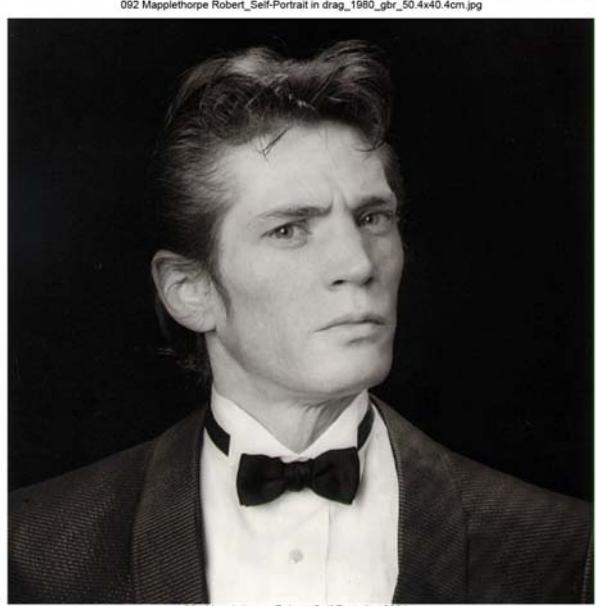
091 Mapplethorpe Robert_Self-Portrait_1975.jpg



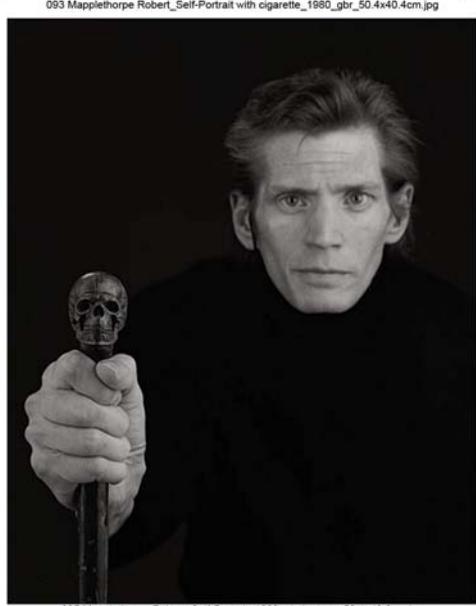
092 Mapplethorpe Robert_Self-Portrait in drag_1980_gbr_50.4x40.4cm.jpg



093 Mapplethorpe Robert_Self-Portrait with cigarette_1980_gbr_50.4x40.4cm.jpg



094 Mapplethorpe Robert_Self-Portrait_1986.jpg



095 Mapplethorpe Robert_Self-Portrait_1988_platinotype_58.4x48.2cm.jpg

Robert Mapplethorpe (1946, Floral Park, NY, USA - 1989, Boston, USA)
<http://www.mapplethorpe.org/>

Il est des œuvres dérangeantes qui semblent toujours reposer sur le thème de la contradiction. Le photographe américain Robert Mapplethorpe, mort du sida à l'âge de quarante-trois ans, pourrait illustrer parfaitement cette situation, involontairement ambiguë, que connaissent certains artistes. Salué comme « classique » de son vivant, décrié par les ligues de vertu aux États-Unis, il a réussi à la fois à créer l'événement avec son exposition au Whitney Museum de New York quelques mois avant sa mort, et à provoquer un scandale lorsque la même exposition présentée à Washington, quelques mois après sa mort, a été interdite. Que rêver de plus lorsqu'on a été à la fois l'un des personnages sulfureux de la scène artistique new-yorkaise, ami de Warhol et des conservateurs du Museum of Modern Art, et l'un des artistes les plus attaqués au nom de valeurs morales qui refusent les « déviations sexuelles » ? Né à New York en 1946, Robert Mapplethorpe a toujours refusé de parler de sa famille. Il date lui-même de 1963 le début de sa carrière, année de son entrée au Pratt Institute de New York où il poursuit ses études jusqu'en 1970 tout en réalisant des films underground. (...)

Source au 08 10 17 : http://www.universalis.fr/encyclopedie/UN90023/MAPPLETHORPE_R.htm

Robert Mapplethorpe, American, 1946-1989

Texte tiré de *La photographie du 20^{ème} siècle*, Museum Ludwig, Cologne, Taschen, 1996, p.414-415

Robert Mapplethorpe voulait d'abord devenir musicien, mais décida par la suite de faire des études de peinture au Pratt Institute de Brooklyn. Il fit en 1968 la connaissance de la chanteuse Patti Smith, avec laquelle il emménagea en 1970 dans l'aujourd'hui mythique Chelsea Hotel à Manhattan. Sous l'influence de son ami John McEndry, le conservateur des impressions graphiques et de la photographie du Metropolitan Museum of Art de New York, Mapplethorpe s'intéressa à la photographie et collectionna les photos anciennes. Se contentant d'abord de faire des montages à partir d'un matériau photographique trouvé, il se mit à se photographier lui-même au polaroïd en 1972. Mapplethorpe avait une prédilection pour des genres (la nature morte, le portrait, le nu) et des thèmes classiques (les fleurs), auxquels il apportait la même rigueur au niveau de la composition et la même extraordinaire définition. Mais c'est surtout par ses photos de nus, qui traitaient de l'érotisme et de l'homosexualité d'une façon souvent arrogante et brutale, qu'il fit scandale. La liberté avec laquelle il abordait le sexe masculin en particulier et manifestait en même temps ses propres inclinations à l'homo-érotisme, alla jusqu'à faire saisir ses photographies lors d'une exposition.

Biography

Robert Mapplethorpe was born November 4, 1946, in Floral Park, New York. He left home in 1962 and enrolled at the Pratt Institute, Brooklyn, in 1963, where he studied painting and sculpture and received his B.F.A. in 1970. During this time, he met artist, poet, and musician Patti Smith. She encouraged his work and posed for numerous portraits when they lived together in Brooklyn and in the Chelsea Hotel in Manhattan, a gathering place for artists, writers, and musicians in the early 1970s.

It was not Mapplethorpe's original intention to be a photographer, and from 1970 to 1974, he mainly made assemblage constructions that incorporate images of men from pornographic magazines with found objects and painting. In order to create his own images for these collages, Mapplethorpe turned to photography, initially using a Polaroid SX-70 camera. Interested in portraiture, Mapplethorpe worked as a staff photographer for Andy Warhol's *Interview* magazine. He also produced album covers for Smith and the group Television, and at the same time photographed socialites and celebrities such as John Paul Getty III and Carolina Herrera.

Two of Mapplethorpe's friends were influential in his continuing exploration of photography as a means of art making. He met John McKendry, Curator of Prints and Photography at the Metropolitan Museum of Art, New York, in 1971. The curator bought Mapplethorpe his first camera and persuaded him to take up photography full-time. Mapplethorpe traveled to Europe for the first time with McKendry, where he was introduced to many of the collectors who later became sitters for portraits. Curator and photography collector Sam Wagstaff, whom he met in 1972, became Mapplethorpe's friend and eventual lover, encouraging the photographer's development, gallery associations, and career course. They remained close until Wagstaff's death in 1986.

Mapplethorpe had his first substantial shows in 1977, both in New York: an exhibition of photographs of flowers at the Holly Solomon Gallery and one of male nudes and sadomasochistic imagery at

the Kitchen. Mapplethorpe's diverse work—homoerotic images, floral still lifes, pictures of children, commissioned portraits, mixed-media sculpture—is united by the constancy of his approach and technique. The surfaces of his prints offer a seemingly endless gradation of blacks and whites, shadow and light, and regardless of subject, his images are both elegant and provocative. In the mid-to-late 1980s, returning to the sculptural use of photography seen in his early assemblages, Mapplethorpe created sensual diptychs and triptychs of photographs printed on fabric and luxurious cloth panels. In 1988, four major exhibitions of his work were organized: by the Stedelijk Museum, Amsterdam; the Whitney Museum of American Art, New York; the Institute of Contemporary Art, University of Pennsylvania, Philadelphia; and the National Portrait Gallery, London. Mapplethorpe died due to complications from AIDS on March 9, 1989, in Boston.

The Institute of Contemporary Art's retrospective continued to travel after Mapplethorpe's death. Although the exhibition had sparked no controversy at its first two venues, the threat of right-wing objections to the photographs of S/M and homoerotic acts prompted officials at the Corcoran Gallery of Art in Washington, D.C., to cancel the show two weeks before its scheduled opening. The exhibition instead traveled to the Washington Project for the Arts, Washington, D.C., where it received record attendance.

Source au 08 10 17 : http://www.guggenheimcollection.org/site/artist_bio_97A.html

Fred & Gloria S. McDarrah, *The Photography Encyclopedia*, New York, Schirmer Books, 1999

Mapplethorpe, Robert (1946-1989): Controversial American portrait and art photographer
Mapplethorpe's photos, which were widely exhibited, ranged from sexually explicit to sublimely beautiful. He gained recognition in the 1970s with elegantly composed, sometimes shocking male nudes. Throughout his career he also made portraits of his friends and celebrities in the fields of music, art, literature, and entertainment and took still lifes of flowers that were simple in concept but exquisitely detailed.

Born in New York, he studied at Pratt Institute in Brooklyn from 1963 to 1970. He began his career as an independent filmmaker and artist using photographs in collages. He began taking photographs with a Polaroid given him by a friend.

Besides being influential as a photographer, Mapplethorpe inspired his friend Sam Wagstaff to collect photography. Wagstaff's collection later was sold to the Getty Museum in Los Angeles. Even after he became known as a photographer, Mapplethorpe remained interested in art constructions and in 1988 had a show featuring photographic images imprinted on fabric. He was also a collector of photographs as well as of furniture, fabric, and other art objects. He was in demand as an editorial photographer, making celebrity portraits for magazines such as *Vogue* and *Vanity Fair*.

Himself a victim of AIDS, he established a foundation to focus on medical research for the disease. His photographs are in the collections of numerous museums, including those of the Metropolitan Museum of Art and the Museum of Modern Art. He had many solo exhibitions in the United States and Europe, including a major retrospective at the Whitney. Selections of his photographs are collected in several books, including *Robert Mapplethorpe* (1988), published in conjunction with the Whitney exhibit.

Source au 08 10 17 : http://www.masters-of-photography.com/M/mapplethorpe/mapplethorpe_articles4.html

Text from *Encounters & Reflections: Art in the Historical Present*, University of California Press, 1997 Arthur Danto

"Fifteen years' worth of Robert Mapplethorpe's prints are represented in a show of nudes, portraits, and still-lifes," is how the Whitney Museum's show of this dark and swanky photographer is identified in the bright idiom of *The New Yorker's "GOINGS ON ABOUT TOWN."* How nice! someone in Tarrytown or Katonah might think, having seen this artist's elegant digs written up in *House & Garden*: Let's make a day of it - shop Madison, have lunch somewhere and then see the nudes, portraits and still lifes. Just the thing! And sure enough, the first of three photographs to one's right just before entering the show is a portrait of the late Louise Nevelson. And right next to that is a nude and a portrait at once, since its title is Carleton. Carleton is shown from behind, his head bent away from us into the Caravagian black of the background, thrusting his buttocks forward, which are then pulled slightly apart by his legs, which hang on either side of the table on which he is posed, leaving a triangle at their parting as the focus of the print, as black as the abstract blackness of the background. And next to this is something we soon make out to be a male nipple,

a vortex in a network of pores and follicles, skin as it would have been seen by the microscopic eyes of Gulliver on the Brobdingnagian ladies who liked to dandle him. Seen close up, this erotically charged locus of human skin contrasts with the beauty of that which stretches, smoothly and warmly, over the marvelous muscles of the male nude, placed between the dead artist and the leathery button of flesh. Is Nipple to be classed as a nude? Or a still life? Or a synecdochical portrait of sorts (you will encounter a double image, two stages of a cock and balls, a portrait by the same criterion as Carleton since titled Richard). The question of genre will haunt the visitor as he or she works through the exhibition, since the still lifes more and more seem metaphors for displayed sexual parts, which are often the main attribute of nude and semi-nude portraits. But that question will soon be stifled by others more haunting still.

"The three prefatory photographs are high-style, high-glamour studies, reminiscent of an Art Deco sensibility, embodying an aesthetic that Mapplethorpe attained early and steadily maintained: some of the portraits look as though they belong in the stateroom of a suave ocean liner, in a mirrored frame, beside the chromium cocktail shaker and an artful arrangement of stark flowers of just the sort shown in Mapplethorpe's still lifes. They are elegant, luxurious, sophisticated, impeccable. But they are far more than that. The linking of death and art in the famous sepulchral head of the aged sculptor, the delibidinization of the erogenous in the magnified and distanced nipple, are held together, in one of the great moral syllogisms of our age, through the perfect male nude, viewed from the rear—from its vulnerable side as middle term. This memento mori would not have been there at the beginning of Mapplethorpe's project, in which the high style of the 1930s was appropriated to register a subject matter of the 1970s, when this artist undertook to treat, from the perspective of serious art, the values and practices of the sadomasochistic subculture of homosexuals who were into bondage and domination. But it has certainly cast its retrospective shadow over this body of work since 1981, when AIDS was first announced, and the active male homosexual found to be in a population at high risk. A show of Mapplethorpe is always timely because of his rare gifts as an artist. But circumstances have made such a show timely in another dimension of moral reality, and I am grateful the organizers did not stint on the gamy images of the 1970s, for they raise some of the hardest of questions, and comprise Mapplethorpe's most singular achievement.

"Consider Mark Stevens (Mr. 10 1/2) of 1976. Mark Stevens is shown in profile, his powerful body arched over his spectacular penis (Mr. 10 1/2?), which he displays laid out but unengorged along the top of a linen-covered box, on which he also leans his elbow. The picture is wider than it is high, by a ratio of 5 to 4, almost forcing Mark Stevens to bend over, despite which the space is too small to contain him: he is cropped at the shoulder, so we do not see his head, as well as at the knee, and along the back of the leg and the front of the bicep. Little matter: the one anatomical feature that is shown integrally is doubtless where Mark Stevens's identity lay in 1975, and his stomach is held in to give that even greater amplitude. Mark Stevens is wearing a black leather garment, cut away to expose his buttocks and his genitals, something like the tights affected by the sports at Roissy, where "0" underwent her sweetly recounted martyrdoms. And there is a tiny tattoo on his arm, of a devil with a pitchfork and fléched tail, connoting a playful meanness. Formally, we may admire the interesting space bounded by elbow, box surface, belly and chest, a sort of display case in which Mark Stevens's sex is framed as something rare and precious. Cropping, inner and outer space, calculated shadows and controlled backlighting—these belong to the vocabulary of high photographic art, the sort that Weston lavished on peppers in the 1930s, or which Mapplethorpe himself devoted, in 1985, to an eggplant, also laid out on a table, echoing Mark Stevens's recumbent phallus. Still life and nude or semi-nude portrait interanimate one another, here and throughout the show, and as a photograph, the study of Mark Stevens, quite as the other studies of leather-clad gays, is of an artistic order altogether different from the images that must have found their way into magazines of that era devoted to pain, humiliation and sexual subjugation, with their advertisements of sadistic gear-whips and chains and shackles, hoods and leather wear (the heman's equivalent to sexy lingerie) and the pathetic promises of ointments and exercises designed and guaranteed to increase length, diameter and staying power.

"Nor are these photographs really in the spirit of documentation, recording a form of life, though in fact and secondarily they provide such a record. They are, rather, celebratory of their subjects, acts of artistic will driven by moral beliefs and attitudes. Mapplethorpe is not there like a disinterested, registering eye. He was a participant and a believer. In exactly the same way, Mark Stevens was not a subject but a kind of collaborator: he agreed to display himself, he chose to dress himself in those symbolic vestments, to take and hold that pose. We see him no doubt as he would have wanted to be seen, as Mr. 10 1/2, but as he knew he would be seen by someone he could trust, because the photographer would show their form of life from within. We see him,

indeed, from within a homosexual perception, and it is that perception, that vision, that is the true subject of these works. They are not just of gays at a certain moment in gay history, when it all at once seemed possible for this to become the substance of serious art. The images are flooded with a way of seeing the world, given embodiment, made objective, in a suite of stunning photographs. "Analogously to the way in which Mark Stevens's phallus is made focal by the proportions of the photograph, by the cropped figure and the interior space, so, I think, is the phallus as such made focal in the exhibition taken as a whole, and I applaud the curatorial intuition that went into the selection and installation that makes this true. Richard Howard, in an inspired catalogue essay, credits Mapplethorpe with having aestheticized the genitals, drawing attention to the correspondence in form and function between these and flowers, which are "the sexual organs of plants." Howard is doubtless correct, but then, it seems to me, immensity must play an important role in this aestheticizing, and hence in the vision from within which the (male) genitals are perceived as beautiful. And this is disappointingly as reductive and mechanistic an attitude as that which thematizes big breasts in women. In *Man in Polyester Suit* of 1980, the subject, in his three-piecer, again cropped at shoulder and knee, has an open fly through which an elephantine phallus hangs heavily down, shaped like a fat integral sign, a thick S of flesh. In *Thomas*, a black male presses like Samson against the sides of a square space that walls him in, and his genitals hang like fruit between his spread legs-like the contextually phallicized bunch of grapes hanging from a string in a picture of 1985. But all the nudes are, as the expression goes, well hung, and one wonders if Mapplethorpe's aestheticizing project would have allowed another choice. In truth, he phallusized aesthetics!

"In a famous episode in *A Moveable Feast*, F. Scott Fitzgerald expresses concern about the size of his penis, Zelda having said it was inadequately small; and Hemingway suggests he compare himself with what is to be found on classical statues, saying that most men would be satisfied with that. In my nearly four years as a soldier, I would have noticed it if anyone was equipped like the *Man in Polyester Suit*, or Mark Stevens for that matter. Robert Burns, in one of his nastier verses, wrote "Nine inches cloth please a lady"-but something of that dimension would have been negligible in the baths and washrooms of the 1970s if Mapplethorpe's models are typical. On the other hand, there is a wonderful portrait of Louise Bourgeois, wearing an improbably shaggy coat and grinning knowingly out at the viewer, as if to connect her, us, the artist and his mega-phallolatry in a piece of comedy-for she carries under her arm a sculpture, I daresay hers, of a really huge phallus and balls (Mr. 36 1/2), putting things in perspective. I was grateful to the wise old sculptor for reminding us that the huge phallus was regarded as comical in the ancient world, and there are wonderful images on the sides of Grecian vases of actors wearing falsies to crack them up at Epidaurus. Even so, phallic references define this show (study the relationship between breasts, neck and head in the uncharacteristic portrait of Lisa Lyon, usually seen, as in a book of Mapplethorpe's photographs of her, engaged in bodybuilding).

"What is interesting is less the phallocentrism of Mapplethorpe's aesthetic than the politicizing of that aesthetic, preeminently in the images from the late 1970s, to which the portrait of Mark Stevens belongs. That was a period in which gays were coming out of the closet in large numbers, defiantly and even proudly, and were actively campaigning not only to change social attitudes toward themselves but to build their own culture. It seems clear to me that these photographs were political acts, and that they would not have been made as art were it not the intention to enlist art in some more critical transformation. I am insufficiently a historian of that movement, but my hunch is that sadomasochism must have presented some of the same sorts of dilemmas for the gay liberation movement that lesbianism initially did for the women's liberation movement. So this is not, as it were, "The Joy of S&M," but an artistic form of a moral claim on behalf of practices other gays might have found difficult to accept. Even today, it is difficult for his most avid enthusiasts to accept the 1978 self-portrait through which Mapplethorpe declares his solidarity with Mark Stevens; with the scary couple, Brian Ridley and Lyle Heeter, leather boys in their sexual uniforms, Brian seated, shackled, in a wing chair while Lyle stands possessively over his shoulder, wearing his sullen master's cap, holding Brian's chains with one hand and a fierce crop with the other; or with Joe, encased in leather from crown to sole, creeping along a bench, with some sort of tube whose function I cannot even imagine strapped to his mask. Mapplethorpe shows himself from behind. He is dressed in a sort of jerkin, and in those backless tights worn by Mark Stevens. He is looking over his shoulder at us, his Pan-like head with its small soft beard glowering a sort of defiance. He is holding the handle of a cruel bullwhip up his anus. The visual equation between the phallus and the agency of pain contributes another component to genital aesthetics.

"It is possible to appreciate this self-portrait formalistically and draw attention, like a docent, to shadows of graded intensity, for the subtle play of values. In the same way it would be possible to

connect Mapplethorpe's own features with the little Pan's head in *Pan Head and Flower*—and the flower itself, its pistil hanging out of the petal, with the penis in *Man in Polyester Suit*. Anything that is art can be seen that way. You can pay particular heed to the play of hues and the strong diagonals in Titian's *The Flaying of Marsyas*, which so unsettled us all when it hung in the National Gallery not long ago. But I do not know what sort of person it would be who could look past the blood dripping into a pool from which an indifferent dog laps, or the exposed and quivering flesh, the hanging skin, the absolute agony of the satyr hung by his heels while Apollo carves away, to dwell on niceties of composition. A photograph such as Mapplethorpe's self-portrait cannot have been made or exhibited for our aesthetic delectation alone but rather to engage us morally and aesthetically. It would be known in advance that such an image would challenge, assault, insult, provoke, dismay—with the hope that in some way consciousness would be transformed. Its acceptance as art cannot be the only kind of acceptance in issue. It would have to be a pretty cool cat for whom the triptych *Jim and Tom, Sausalito* of 1978, which shows, in each of its panels, what looks like Jim pissing into Tom's eager mouth, recommends itself as a particularly good example of what gelatine silver prints look like.

"A pretty rough show, then, for someone who came to see nudes, portraits and still lifes. It is made rougher still by the inescapable dates on the labels of the stronger images, all of which come from that hopeful ignorant time when it seemed that all that was involved was a kind of liberation of attitude concerning practices between consenting adults in a society of sexual pluralism. Of course the show has its tenderer moments. There are prints of overwhelming tenderness of Mapplethorpe's great friend Patti Smith. There is a lovely picture of Brice Marden's little girl. It is possible to be moved by a self-portrait of 1980 in which Mapplethorpe shows himself in women's makeup, eager and girlish and almost pubescent in the frail flatness of his/her naked upper body. There is a certain amount of avant-garde scrimshaw in the show, experiments with shaped frames, with mats and mirrors; and then finally there are a certain number of just elegant portraits, nudes and still lifes. But the self-portrait as young girl remains in my mind as the emblem of the exhibition, and for the dark reality that has settled upon the world to which it belongs. One cannot but think back to Marcel Duchamp's self-representation in maquillage, wearing the sort of wide-brimmed hat Virginia Woolf might have worn with a hatband designed by Vanessa, with ringed fingers and a fur boa. Duchamp even took on a feminine alias, Rose Séavy. ("Eros c'est la vie.") Nor can one help but feel saddened that Rose Séavy has lost her enduring innocence and changed her name to Rose Séamort.

"The Harper's Index recently juxtaposed the number of deaths due to AIDS with the number due to measles. The former is insignificantly small by comparison with the latter, but numbers have little to do with it, at least not yet. With AIDS a form of life went dead, a way of thought, a form of imagination and hope. Any death is tragic and the death of children especially so, thinking of measles now primarily as a childhood death. The statistics are doubly sad since means for prevention and treatment are available, so the deaths by measles index an economic tragedy as well. But this other death carries away a whole possible world. The afternoon I visited the Mapplethorpe exhibition, I was impressed by my fellow visitors. They were subdued and almost, I felt, stunned. There were no giggles, scarcely any whispers. It was as though everyone felt the moral weight of the issues. And one felt an almost palpable resistance to face the thoughts the show generated, which each visitor had to overcome. It is not an easy experience, but it is a crucial one. Art is more than just art, and the Whitney took on a higher responsibility in supporting this exhibition. "Look at the enigmatic self-portrait of 1986, to your right as you exit the show. It is at right angles to the triad of photographs before which we paused while about to enter the room, and whose meaning is deepened by what we have seen and thought. Here the artist is dressed in a formal way, with wing collar and butterfly bow. With his long sideburns and taut neck muscles, he looks like a tense dandy. His head is turned slightly up and to the left, and the face he shows us wears a serious, questioning look. I expect mine did as well. So, by rights, should yours."

Source au 08 10 17 : http://www.masters-of-photography.com/M/mapplethorpe/mapplethorpe_articles2.html

Mapplethorpe's vision

Richard Marshall, in *Mapplethorpe*, New York, Whitney Museum of Art, 1988

The development of Robert Mapplethorpe's work over the past two decades reveals a strong and consistent vision that strives for perfection and balance in subject and form. Even his earliest works, from 1970 and 1971, display features that would characterize much of his mature art. By 1970, Mapplethorpe had finished art school at Pratt Institute in Brooklyn, where he produced paintings, drawings, and

sculpture, and was beginning to experiment in other areas. He was not yet taking his own photographs, but rather was exploring the idea of the found object and questioning traditional notions of authorship and originality by making art with pages torn from books and magazines. His deliberate appropriation of printed material represented a bold acceptance of commercially produced imagery as legitimate media for art and underscored the universality and importance of the photographic image in late twentieth-century culture. These concepts had been promoted earlier by Man Ray and Marcel Duchamp and, more recently, in the work of Andy Warhol, whom Mapplethorpe greatly admired. In fact, Mapplethorpe used a published childhood photograph of Warhol for one of his own works. This found portrait is composed like a typical Mapplethorpe portrait-frontal, centered, filling the frame. As in all of his magazine pieces, Mapplethorpe masked out certain areas and then spray-painted the remaining surface. In the Warhol picture, a tear bisects the right eye and a layer of spray paint delineates a ghostlike finger shape that seems to point to this torn area, emphasizing the fact that what Mapplethorpe selected, painted, and claimed as his own was a photograph of a damaged photograph. Thus, even at this early stage of his career, he insisted on the recognition of a photograph as an object.

This first portrait of Warhol, although not taken by a camera operated by Mapplethorpe, represents his earliest artist-celebrity portrait. Other works from this same period also include themes and subjects that Mapplethorpe would explore throughout his career. Primary among these are sexuality and eroticism. The untitled kissing boys of 1972, also a painted magazine page, displays overt sexual contact-less frequent in Mapplethorpe's later work, but present nonetheless-and male nudes with visible genitals. The masked and unpainted area over the kissing mouths is that same area usually masked by a black rectangle for censorship purposes. Here it is made more pronounced and noticeable-Mapplethorpe wants to draw attention to the potentially offensive part of the picture. The earlier Leatherman II and Julius of California present another aspect of Mapplethorpe's homoeroticism-the fetishized stereotypical man, here as a cowboy and biker. The cowboy has been partially obstructed by layers of spray paint, although the encircled genital area is highlighted; and the leatherman collage shows cropped body parts superimposed over a male torso. Both works speak for Mapplethorpe's early interest in cropping and details. The spray painted Jesus, 1971, makes reference to Mapplethorpe's Catholic upbringing and foreshadows the religious themes and symbols that recur in his later photography.

These works from the early seventies also reveal Mapplethorpe's desire to manipulate and alter the photographic image in an effort to expand the technical and aesthetic boundaries of traditional photography. In this pursuit, he began to use different printing materials and surfaces, as well as unconventional forms of matting, framing, and glazing. An untitled 1971 collage shows an aggressive ripping of dyed photographs that counters the preciousness usually credited to the photographic print. The slightly later Model Parade is another attempt at manipulating the photographic reproduction process. In this work, Mapplethorpe applied a synthetic emulsion to two pages from a male physique magazine in order to lift the image and its color. He then transferred the dried emulsion onto the canvas, adding color and stretching and distorting the image as he arranged it. He would repeat this process-making a painting on canvas from a printed photograph-in his 1987 series of platinum prints on linen.

Mapplethorpe took his first photographs in the early 1970s with a Polaroid camera, which by that time was being mass-marketed, although it was still "new" and representative of advanced technology. It was the perfect device for Mapplethorpe to adapt. He was not a "photographer," did not think of himself as a "photographer," and did not aspire to become a "photographer." He merely wanted to take his own pictures rather than use someone else's from magazines. The Polaroid was popular, casual, inexpensive, and immediate-all features that appealed to him. In addition, it had been embraced by a number of current artists-Andy Warhol, Lucas Samaras, and David Hockney-so that it had a contemporary edge. Mapplethorpe's first Polaroids were of himself. A self-portrait could be done privately without anyone's participation and allowed the freedom of experimentation, trial, and error. A different kind of experimentation -with media other than traditional painting and sculpture-was encouraged by the artistic atmosphere of the early seventies. It was the era of "painting is dead"; it was felt that artistic expression had exhausted itself in Minimalism and Conceptualism. The younger generation, Mapplethorpe included, was left with the task of trying to find alternate subjects and materials to revitalize what they perceived as a stagnant aesthetic mood. The camera, especially the Polaroid camera, was one of many possibilities that Mapplethorpe tried. A 1971 Self Portrait consists of three overlapping photographs of an almost full-figure, naked Robert Mapplethorpe. The three prints are not in exact alignment, suggesting a jerky cinematic sequence; and they are unexpectedly encased in a purple paper bag behind an open screen mesh. This unusual presentation again announces Mapplethorpe's ongoing concern with making an "object" rather than a "photograph." In this instance, the paper bag is not just a frame for the pictures, but carries as much visual importance as the Polaroid photographs.

Mapplethorpe continued to develop this idea of making an object that incorporates photographic information in other Polaroid works from 1973, including a multiple portrait of transvestite "superstar" Candy Darling and one of his friend, the poet-singer-artist Patti Smith. This portrait of Smith is the first of many-exceeded in number only by his self-portraits-which continually reveal the close rapport and trust that developed between photographer and subject. These two multiple portraits suggest a cinematic progression, although they are not sequential or narrative, and illustrate the importance of Warhol's paintings and films for Mapplethorpe's work. Again, Mapplethorpe "objectified" the photographic prints, here by framing them in the original plastic cassettes supplied by the Polaroid manufacturer; the plastic mounts for the Candy Darling portrait are painted in sweet pastel colors, and an untitled 1973 composition of six Polaroids includes painted purple mounts. Mapplethorpe's next Self Portrait increased the size of the photograph and the prominence of the frame. The photographic print is an enlargement of a Polaroid that depicts the artist wearing a leather vest with a clamp attached to his right nipple. His blurred face displays sensations of pleasure and pain. The heavy frame is covered in black leather, with a strip of red leather across the bottom edge. In texture and material the frame reiterates the subject of the photograph. It is one of Mapplethorpe's earliest direct manifestations of a sadomasochistic theme, one that he would more fully develop later.

Works from 1974 and 1975 are even more ambitious in scale and have a different photographic emphasis. The Slave is both a still life and a conceptual self-portrait. It is a photograph of black-and-white photographs in an open book that illustrate two views of Michelangelo's *Dying Slave*; lying across the bottom of the book is a knife and below these is a small plaque with the artist's last name. As a photograph of a photograph of a statue of a male figure, The Slave questions levels of reality and notions of reproduction while it emphasizes the physicality of the book and reinforces the idea of photograph as object. It also makes reference to male sexuality and introduces the knife that would appear in Mapplethorpe's subsequent pictures and which suggests the elements of threat, danger, pleasure, and pain that often underlie his imagery.

Two related works from 1974 use a photograph in a more detached, conceptual mode. By the late 1960s, such artists as John Baldessari, Joseph Kosuth, Bruce Nauman, and Edward Ruscha had embraced photography as an acceptable means of contemporary expression. Mapplethorpe was not aligning himself with these artists or attempting to emulate their work, but he did employ a similar conceptual approach to open another area of exploration. Both Wood on Wood and Black Shoes utilize dual pictures and wide frames that outscale the actual prints they surround. In fact, Mapplethorpe designed and constructed the wood-grain frame before he determined what it would contain-a process that again reveals his continued interest in making beautifully designed and crafted objects regardless of their function or contents. Wood on Wood is all about the frame and not about the photographs. Mapplethorpe thought the wood back of the frame was so beautiful that he photographed two areas of it and set these two black-and-white photographs into the frame, thus allowing the front and back of the frame to be seen simultaneously. The work is art about itself-about the formal concerns of its own making and presentation. Black Shoes, two black-and-white photographs of two pairs of black shoes seen from above (possibly symbolic portraits of Mapplethorpe and Patti Smith), is similarly arranged and framed. Self Portrait, also of 1974, shows Mapplethorpe more involved with shaped and painted framing. This stark, moody work is an enlargement of a Polaroid photograph, which accounts for its somewhat grainy resolution. The eccentric shape of the green frame is actually patterned after that of a Polaroid print as it is pulled out of the camera, with angled edges on one end and a tab on the other. This Self Portrait is another example of Mapplethorpe's attention to formal concerns, to aspects of the work that make reference to and are dictated by the materials and medium.

Francois, 1974-75, is one of Mapplethorpe's most severe and formalistic works to date. It consists of the cropped face of a male repeated four times, each face presented in a trapezoid frame with one angled side echoing the line of the subject's neck. The photographs are printed in the primaries red, yellow, and blue, and the frames are constructed in black or white. The four pieces are arranged horizontally and at equal intervals, with one flopped and reversed image and frame facing the other three. This work is very sculptural and recalls not only Warhol's repeated images but, more directly, the repetition and modular construction of Donald Judd's minimal objects and Brice Marden's multipanel paintings. Like other artists of his generation, Mapplethorpe was seeking ways to reconcile two sometimes contradictory aesthetic impulses -the figurative-emotional-intuitive with the abstract-geometric-logical. This search shows Mapplethorpe to have been in sympathy with current ideas in New York painting and sculpture and aware of the concerns of contemporary photography. His attempt to combine the formal with the subjective is not unlike that of other artists at this same moment-Jennifer Bartlett's introduction of recognizable and rudimentary imagery into a strict, gridded format of

metal plates; or Susan Rothenberg's use of a horse profile superimposed onto a structured and delineated rectangular paint surface; or Gilbert and George's personal photographic narratives in multipaneled geometric arrangements.

Through the mid-seventies, Mapplethorpe's development was gradual and private-his work had only limited and sporadic public exposure. The invitation to have two simultaneous exhibitions in 1977 prompted him to energetically produce a specific body of work that focused on new types of process, presentation, and themes. He had recently acquired a large-format press camera that produced 4-by-5-inch negatives and next a Hasselblad camera, which he felt confident and comfortable with. His early experiments with the new cameras were, of course, with himself and Patti Smith as subjects. They then progressed to an ever-widening circle of friends and acquaintances that included artists, composers, architects, socialites, pornographic film stars, and members of the homosexual underground. By this stage, the camera had become Mapplethorpe's sole means of expression. He did not feel a strong ideological commitment to photography; rather it simply became the medium that could best convey his statement. But he realized that photography had a history, and he set out to educate himself about it. He developed an appreciation for Nadar's portraits and Julia Margaret Cameron's photographs. F. Holland Day's subject matter, homoerotic themes, and framing especially intrigued him. Day's self-portraits as the crucified Christ appealed to Mapplethorpe's awareness of his own Catholicism and his use of the self as subject. In addition, Day's strict insistence on designing the frame and controlling the presentation of his photographs was an important precedent for Mapplethorpe's efforts to make the photograph a unique object. Edward Weston's dedication to nudes, portraits, and still lifes also paralleled Mapplethorpe's specific interests, and George Platt Lynes' seductive depictions of the male form set another precedent.

Along with this keener awareness of styles, subjects, and techniques in the history of photography, Mapplethorpe also came to respect the work of Marcel Duchamp, David Hockney, Man Ray, Edward Ruscha, and Andy Warhol-all of whom produced photographs, paintings, drawings, prints, sometimes sculpture and films, with equal conviction. In addition, like Mapplethorpe, all enjoyed a type of celebrity status, a popularity and renown which, although connected to their art, went beyond the borders of the art world to a larger audience. Although similarities between their art and Mapplethorpe's are numerous, a few specific examples illustrate shared concerns. Duchamp's alter ego in drag, Rose Séavy, introduces the concept of self as art that extends beyond self-portraiture. Mapplethorpe's self-portrait in women's make-up or clothes is an obvious comparison, but in the 1978 SelfPortrait with a whip inserted in his ass, or the 1982 Self Portrait (with Gun and Star), Mapplethorpe uses his body as an artwork or to represent another persona; the photograph serves to acknowledge the idea or to document the event. Man Ray's solarized photographs of calla lilies not only parallel Mapplethorpe's own interest in floral still lifes, but in experimenting with photographic techniques and procedures as well. Warhol's importance to Mapplethorpe goes beyond formal concerns of repetition and a distanced, nonmoralizing posture toward subject; the two artists also favored similar subjects-shoes, self-portraits, celebrities, genitalia, transvestites, and flowers. And Edward Ruscha's conceptual approach to photography, his appreciation of graphic design, and his use of moiré fabrics are similar to Mapplethorpe's own interests.

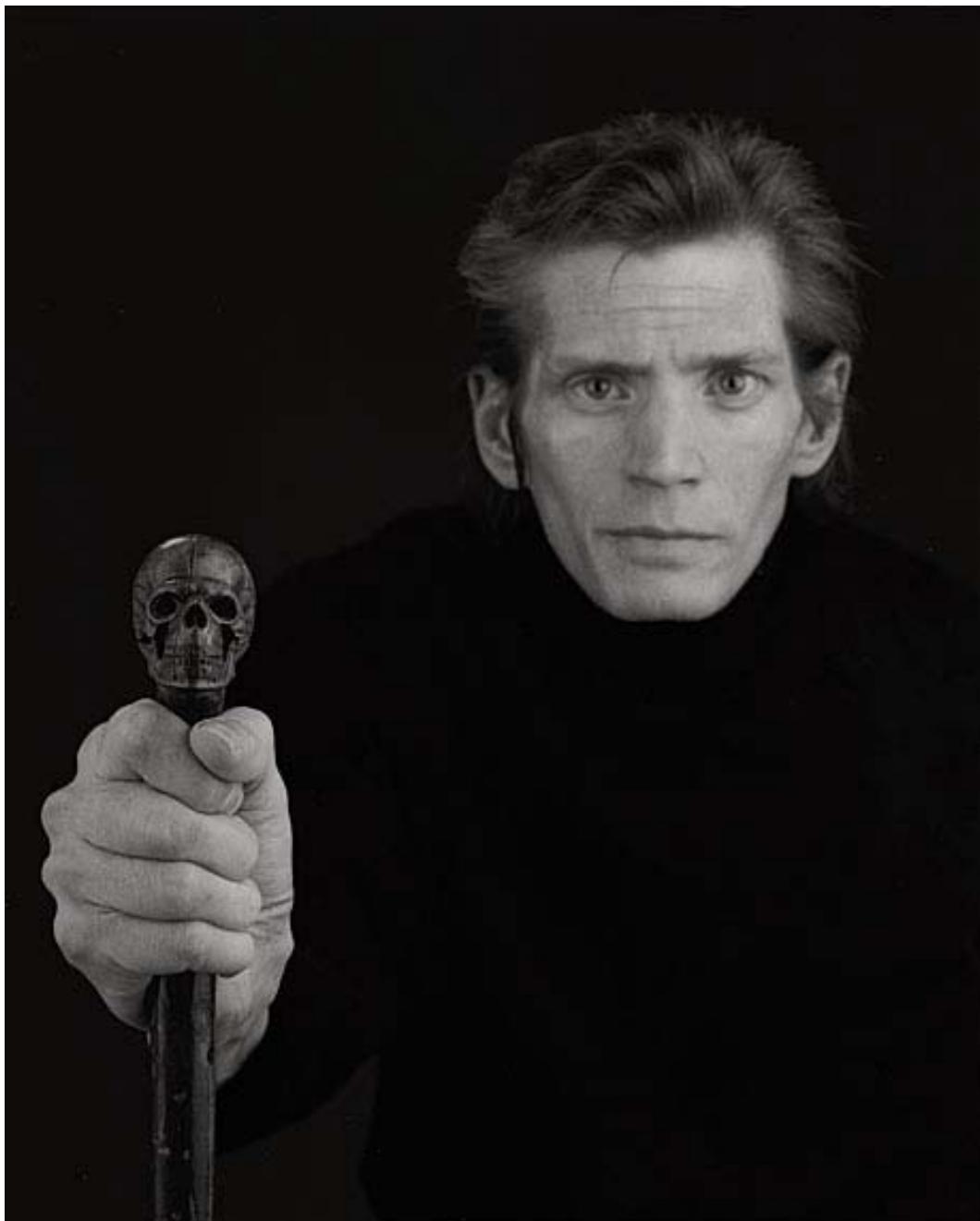
During the late 1970s, Mapplethorpe produced a number of multiple-panel photographic objects. These often involved double or triple views of the same person, with slight cinematic variations in posture, or shifts in foreground and background, or a progressively closer focus on the subject. The most pronounced feature of these pieces is the careful attention given to the presentation. Mapplethorpe chose fabrics in rich colors to surround and mat the photographs. This matting integrates a strict, formal geometry with the softness of the human or floral form. The mats often bleed off one edge-top or bottom-or form three equal squares-which may not, however, be centered in the frame. The size and composition of the matting and framing are determined by the photographic print itself. The geometry and proportions are dictated by the standard square format of a photographic image situated on a rectangular piece of photographic paper. In his usual manner, Mapplethorpe is acknowledging the given characteristics of a photograph and its objectness and allowing those factors to determine the arrangement of multiple images. Similar formal considerations are at work in his design of the wood frames and internal divisions. He often employs a double frame in woods of different sizes and grains in order to further reinforce the physicality of the work.

In addition to what is seen, Mapplethorpe is also concerned with how it is seen-or how the eye looks at a surface. The triptych portrait of Brice Marden, for instance, includes one empty section that contains only glass, which reveals the wall behind. This concept not only makes a reference to the monochromatic panels of Marden's own paintings, but startles the eye by forcing it to read depth-to look through the picture. in a similar way, Mapplethorpe engages the viewer by including a mirror as

one panel of a piece. The viewer, reflected in the mirror, is brought directly into the picture. This can be especially startling when one sees oneself flanked by two erect penises, as in *Bill, New York, 1976-77*, or surrounded by flowers as in *Easter Lilies with Mirror, 1979*. Mapplethorpe wants to make viewing both participatory and confrontational, particularly with shocking or sexually charged images. His choice of subject matter, combined with the manner of its presentation, reveals a number of consistent attitudes. He maintains a desire to make beautiful objects with printed photographic images. He attempts to reconcile the formal concerns of color, texture, form, and balance with the subjective and emotive associations of the photographic image. He wants to allow the photograph to be experienced in a different way, to be accepted on the same aesthetic and critical grounds as painting and sculpture. Concurrent with Mapplethorpe's assimilation and evaluation of prevalent aesthetic issues of the 1970s was his awareness of the dominant social and sexual issues of the decade. The so-called sexual revolution promoted sexual freedom, liberation, and the acceptability of what had previously been considered aberrant behavior. Within the homosexual population, various substrata flourished, and with them an increase in bars, baths, and clubs that supplied a setting for these different interests. The group identified as sadomasochistic represented both a type of sexual behavior and an adopted style or attitude-often associated with leather and bondage. Mapplethorpe was a sympathetic participant in this group. He felt it was worthy, legitimate, previously unexplored, and an almost obligatory subject for him to treat. He approached it not as a voyeur but as an advocate, wanting to instill through his photographs dignity and beauty to a subject that was outside the accepted norms of behavior. The body of work that Mapplethorpe completed on this subject from 1976 to 1979 brought him a great deal of acclaim and criticism and confirmed his position as an artist of strength, confidence, and talent.

Mapplethorpe's photographs of the early 1980s show a shift away from multiple-panel presentation and away from actively sexual imagery to a phase of refinement of subject and composition that emphasizes a classical, quiet, and formalized sense of beauty. He began a more concentrated approach to the subject of the nude, both male and female, and also continued to do flower still lifes as well as formal portraits of a widening celebrity pool that included not just artists, but movie, fashion, and corporate personalities. He also started to dramatically enlarge his favorite images and have them framed to his specifications. This process was yet another way to make a photograph a one-of-a-kind object. At the same time, these larger pieces could better compete with the size of paintings and have greater visual impact in an exhibition setting. Mapplethorpe continued to explore and extend the boundaries of photographic works by using a variety of printing techniques: color Polaroid, photogravure (both color and black and white), platinum prints on paper, platinum prints on linen, Cibachrome color prints, and dye transfer color prints. In each case, his subjects remained consistent with those in his black-and-white gelatin silver prints, but the visual impression, size, edition, and color quality would vary-all part of his ongoing quest to see things differently. At one point, he attempted to deal only with the formal, geometric design issues inherent in his work and exclude the photographic image completely. This series of objects is composed of traditional classic forms-cross, star, x, triangle-and allowed Mapplethorpe to explore issues of shape, surface, materials, reflection-that is, purely abstract and reductive issues. Although he had eliminated the subjective content of the photograph, these shapes are strongly associative and carry their own symbolic references. These works, such as *White X with Silver Cross* and *Star with Frosted Glass*, both of 1983, are in some ways elaborately constructed shaped frames without a picture. They remind us that in the late 1960s Mapplethorpe had made sculpture. They also recall the shaped frames he made during the 1970s and foretell the complex and symbolic framing devices used in 1987 in such works as *Andy Warhol and Chest*.

The platinum print on linen works of 1987 are especially important because they synthesize a number of Mapplethorpe's concerns. By having a technique devised for printing a photograph on linen, he was able to fuse characteristics of photography and painting. The color, texture, and geometric composition that had always appealed to him are incorporated here as individual panels of stretched fabric which bracket the photographically printed panel. This type of serial arrangement had been present in Mapplethorpe's compositions since the earliest Polaroid groupings, but now it is more fully and successfully realized. Conceptually and visually, he has achieved a beautiful photographic object. His continuing interest in proportion, color, texture, and scale are magnified in these multipanel fabric and platinum on linen works. As in all his art, Mapplethorpe combines abstract, formal considerations with his personal and refined vision of idealized beauty in a photographic image to achieve a powerful and memorable statement."



Robert Mapplethorpe, *Self-Portrait*, 1988, platinotype, 58.4x48.2 cm

"I often don't know who these people are. It's not that important to me. I never had heroes."

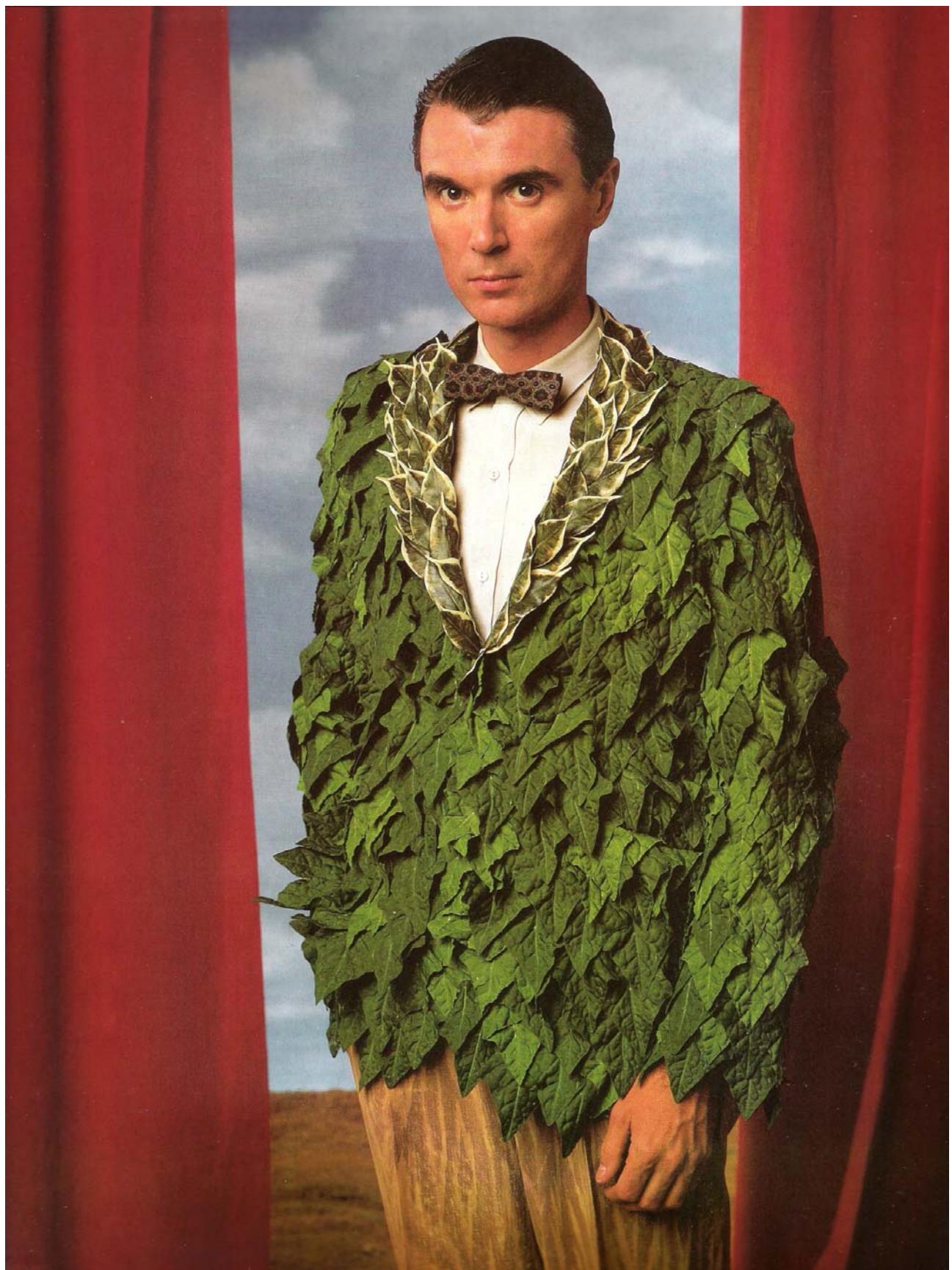
Robert Mapplethorpe, 1971

Cité dans Richard Marshall, *Mapplethorpe*, New York, Whitney Museum of Art, 1988, p.156



Martin Schoeller, *Annie Leibovitz, Café Flore, Paris, 1997*

ANNIE LEIBOVITZ



Annie Leibovitz, *David Byrne*, Los Angeles, 1986

"In school, I wasn't taught anything about lighting, and I was only taught black-and-white. So I had to learn color myself."

Annie Leibovitz, *ARTnews*, 1992

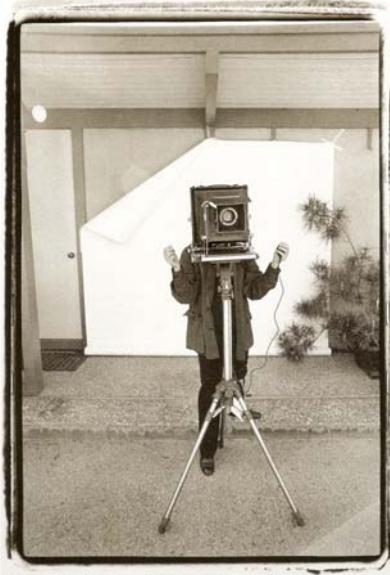
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020 Leibovitz Annie_John Lennon_New York City_1970.jpg



021 Leibovitz Annie_Arnold Schwarzenegger with Franco Columbu_Johannesburg, South Africa_1976.jpg



022 Leibovitz Annie_Richard Avedon_Palo Alto, California_1976.jpg



023 Leibovitz Annie_Any Warhol_New York City_1976.jpg



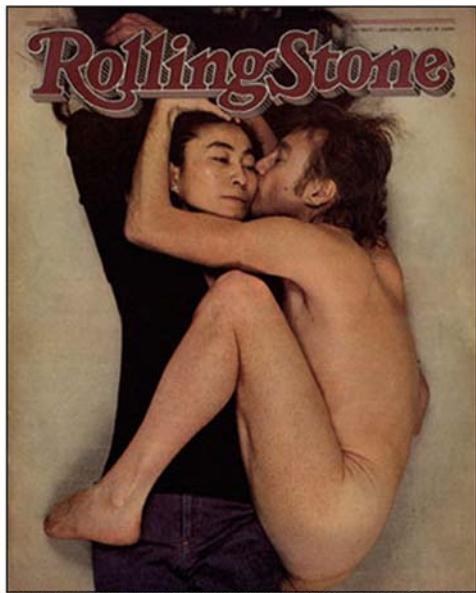
024 Leibovitz Annie_John Belushi and Dan Aykroyd (The Blues Brothers)_Hollywood_1979.jpg



025 Leibovitz Annie_Bette Midler_New York City_1979.jpg



026 Leibovitz Annie_John Lennon and Yoko Ono_8.12.1980_New York City_30.5x31cm.jpg



027 Leibovitz Annie_John Lennon and Yoko Ono_8.12.1980_New York City_couverture Rolling Stones.jpg



028 Leibovitz Annie_Christo_New York City_1981_détail (manque bord droit).jpg



029 Leibovitz Annie_Meryl Streep_New York City_1981_25x25cm.jpg



030 Leibovitz Annie_Peter Tosh (Winston Hubert McIntosh)_New York City_1982.jpg



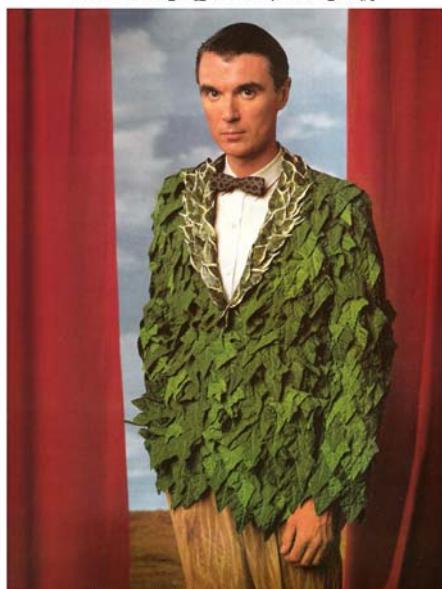
031 Leibovitz Annie_Whoopi Goldberg_Berkeley, California_1984.jpg



040 Leibovitz Annie_Sting_Lucerne Valley, California_1985.jpg



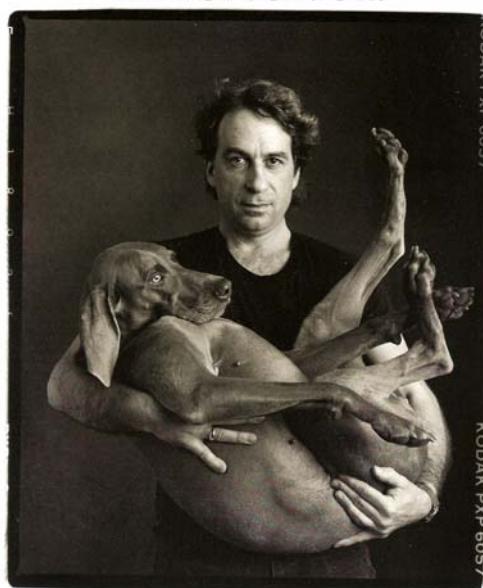
041 Leibovitz Annie_Keith Haring_New York City_1986.jpg



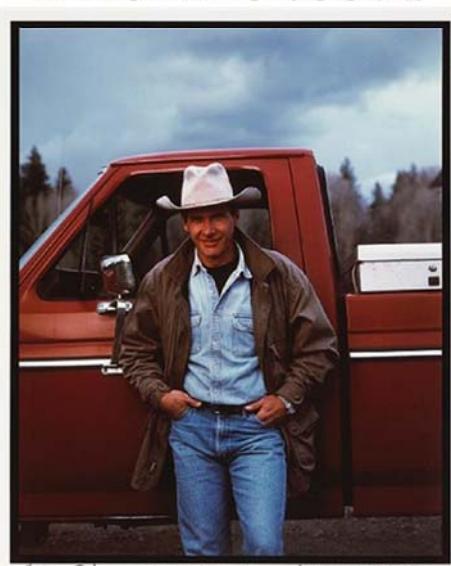
042 Leibovitz Annie_David Byrne_Los Angeles_1986.jpg



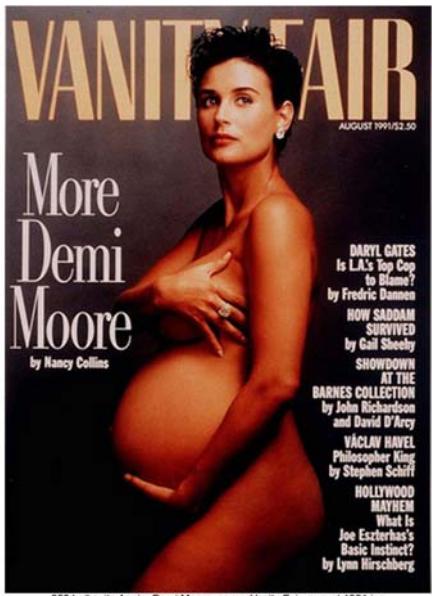
043 Leibovitz Annie_Jackie and Joan Collins_Los Angeles_1987_Vanity Fair.jpg



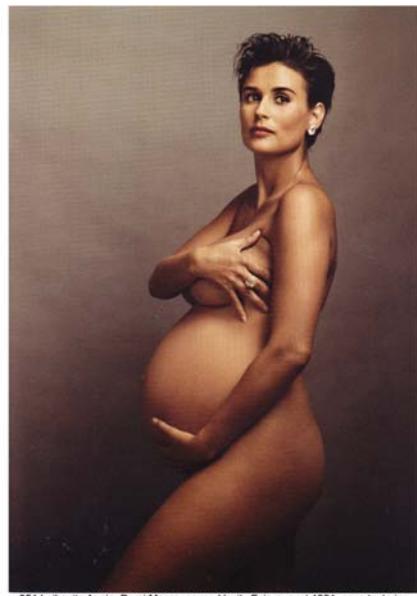
044 Leibovitz Annie_William Wegman and Fay Ray_New York City_1988.jpg



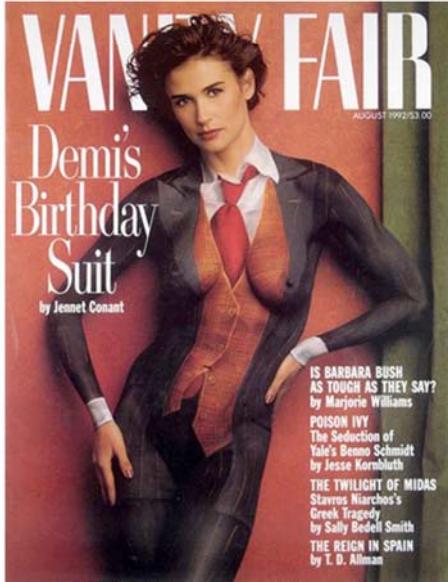
045 Leibovitz Annie_Harrison Ford and his Ford_Jackson Hole_1990_cibachrome_36.8x29.8cm.jpg



050 Leibovitz Annie_Demi Moore_cover_Vanity Fair_august 1991.jpg



051 Leibovitz Annie_Demi Moore_cover_Vanity Fair_august 1991_sans texte.jpg



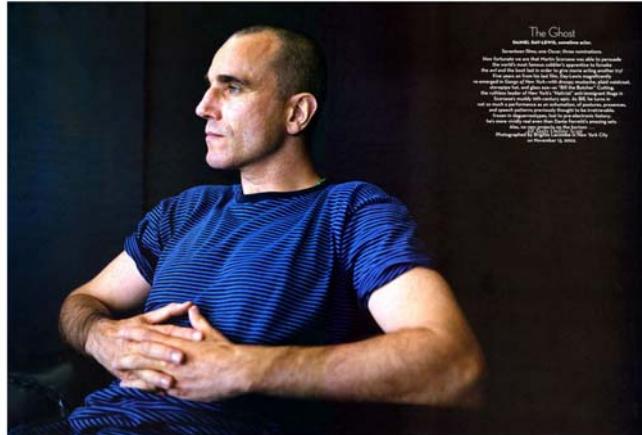
052 Leibovitz Annie_Demi Moore_cover_Vanity Fair_August 1992.jpg



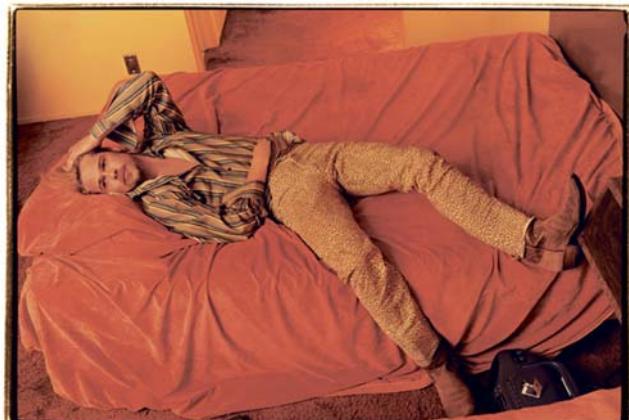
053 Leibovitz Annie_Demi Moore_cover_Vanity Fair_August 1992_sans texte.jpg



054 Leibovitz Annie_Daniel Day- Lewis_Vandam Street studio, New York_1992.jpg



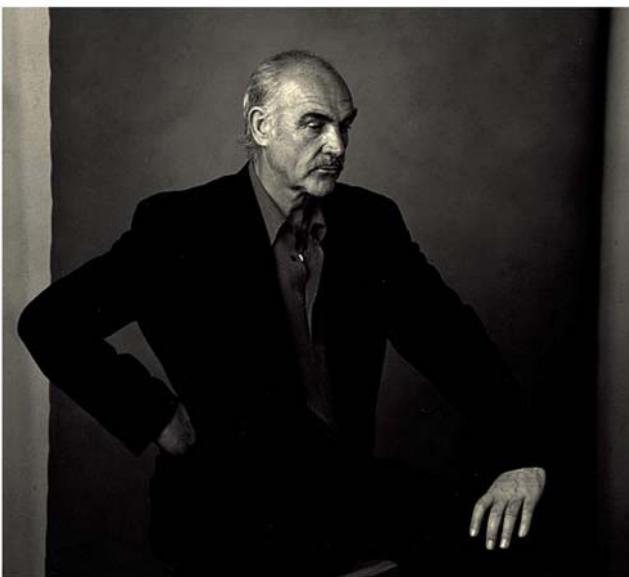
055 Leibovitz Annie_Daniel Day- Lewis_Vanity Fair_2003.jpg



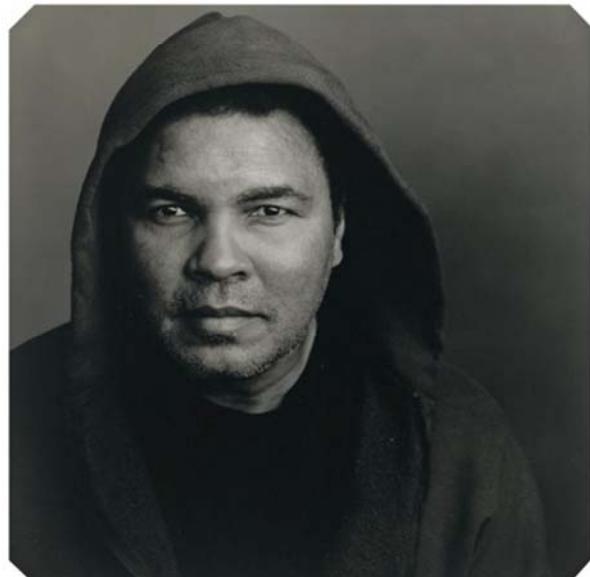
056 Leibovitz Annie_Brad Pitt_Las Vegas, USA_1994_Vanity Fair.jpg



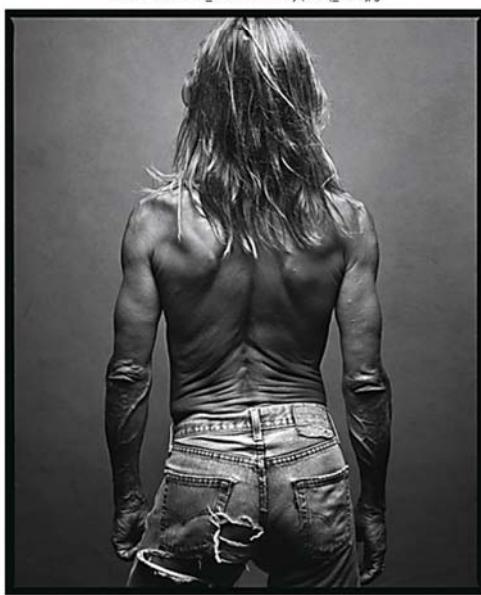
057 Leibovitz Annie_Leigh Bowery_Vandam Street studio, New York_1993.jpg



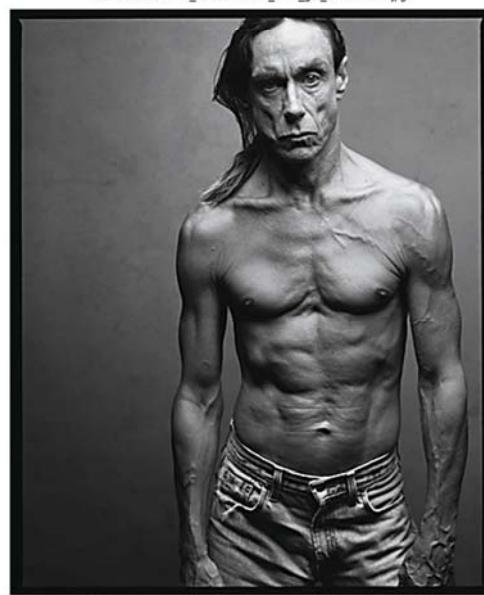
058 Leibovitz Annie_Sir Sean Connery (actor)_1993.jpg



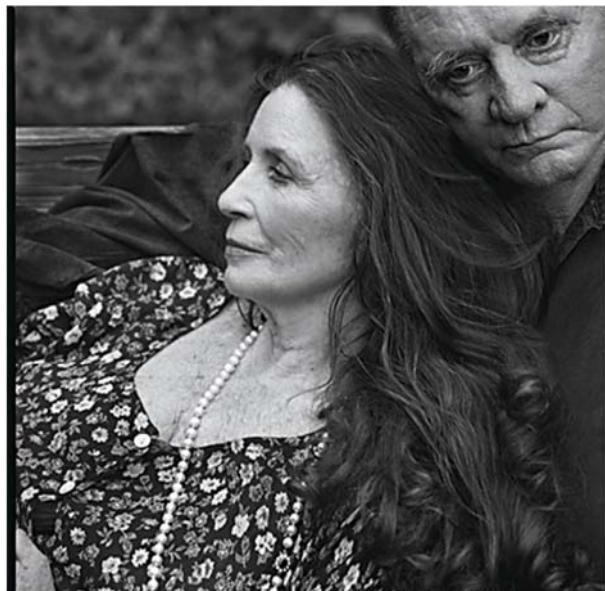
059 Leibovitz Annie_Muhammad Ali_1996_gbr_35.7x35.7cm.jpg



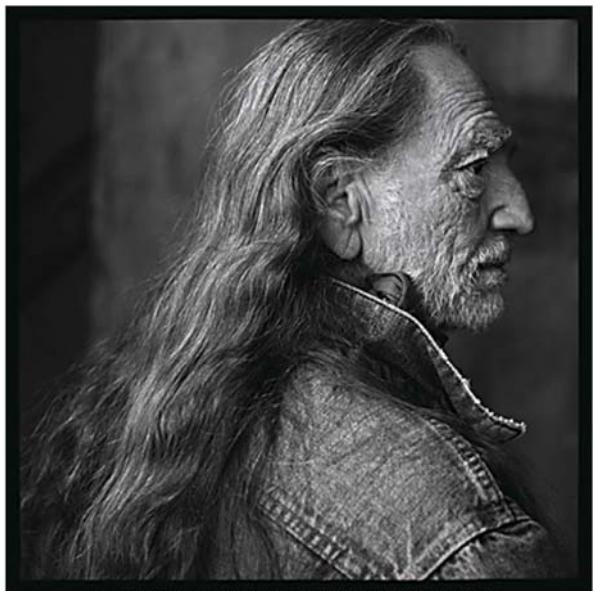
060 Leibovitz Annie_Iggy Pop_Miami, Florida_2000_gbr.jpg



061 Leibovitz Annie_Iggy Pop_Miami, Florida_2000_argentique.jpg



062 Leibovitz Annie_June Carter and Johnny Cash_Hiltons, Virginia_2001_gbr.jpg



063 Leibovitz Annie_Willie Nelson, Luck Ranch_Spicewood, Texas_2001_gbr.jpg



064 Leibovitz Annie_Philip Glass_2003.jpg



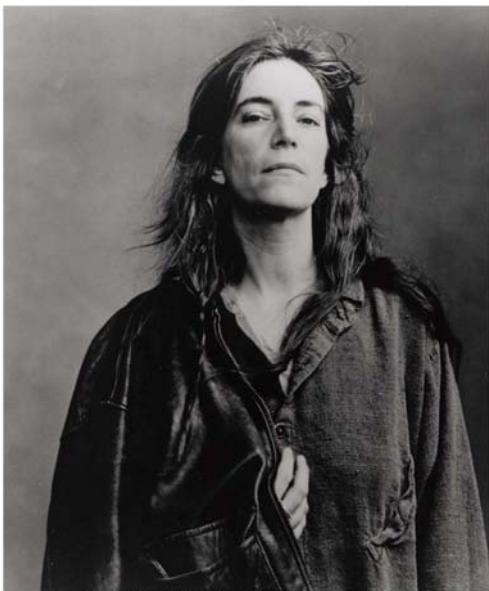
065 Leibovitz Annie_The White Stripes_2004.jpg



066 Leibovitz Annie_Patti Smith_1978.jpg



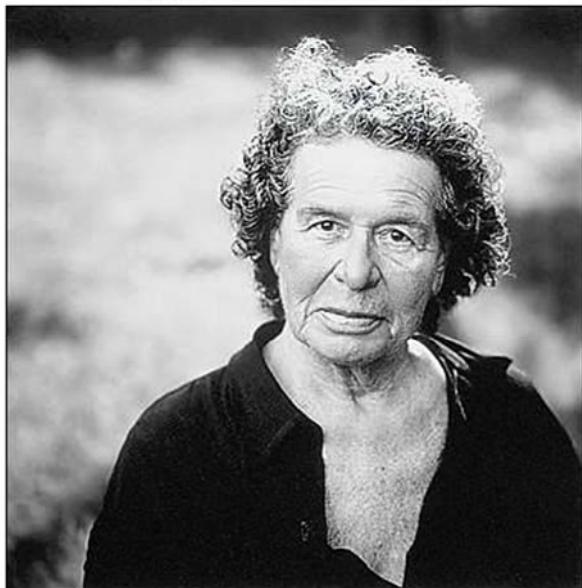
067 Leibovitz Annie_Patti Smith with Her Children, Jackson and Jesse_St Clair Shores, Michigan_1996.jpg



080 Leibovitz Annie_Patti Smith_New York City_Women, 1999.jpg



081 Leibovitz Annie_Gwyneth Paltrow and Blythe Danner (actresses)_Vancouver, British Columbia, Canada_1999_W...



082 Leibovitz Annie_Ossie O'Farrell McCarthy_Women, 1999.jpg



083 Leibovitz Annie_Victim of domestic violence_YWCA Women's Shelter_Bridgeport, Connecticut, USA_Women, 19...



084 Leibovitz Annie_Louise Bourgeois (Sculptor)_New York City_Women, 1999.jpg



085 Leibovitz Annie_Karen Finley (performance artist)_Nyack, New York_Women.jpg



086 Leibovitz Annie_Jerry Hall and Gabriel Jagger (model and her son), New York City_Women.jpg



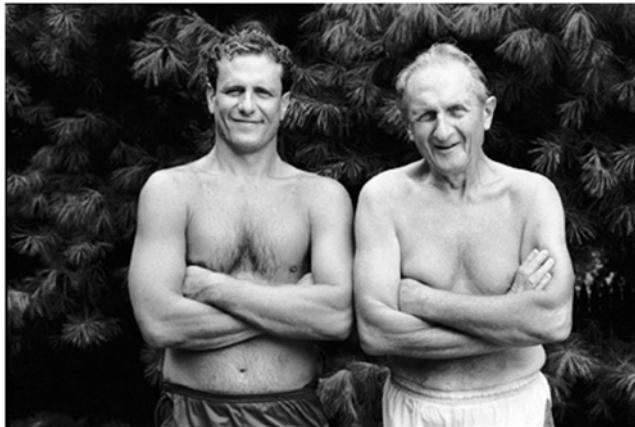
087 Leibovitz Annie_Miley Ray Cyrus_Vanity Fair, juin 2008.jpg



088 Leibovitz Annie_Queen Elizabeth II_2007.jpg



089 Leibovitz Annie_Queen Elizabeth II_White Drawing Room, Buckingham Palace, London_2007.jpg



100 Leibovitz Annie_Mon frère et mon père_Silver Spring, Maryland_1988.jpg



101 Leibovitz Annie_My parents with their grandson, Ross_Hedges Lane, Wainscott, Long Island_1992.jpg



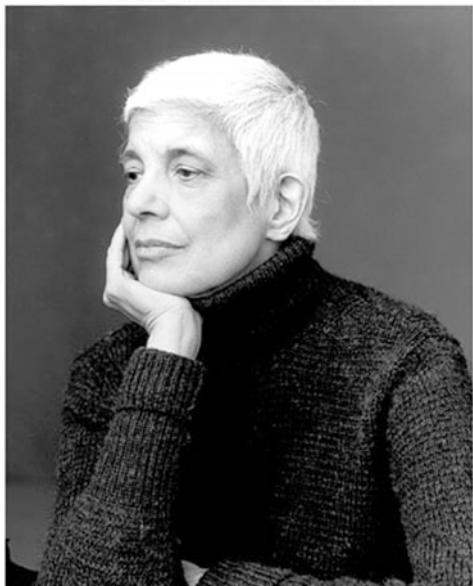
102 Leibovitz Annie_Susan at the House on Hedges Lane_Wainscott, Long Island_1988.jpg



103 Leibovitz Annie_Susan Sontag années 1990.bmp



104 Leibovitz Annie_Susan Sontag_Petra, Jordanie_1994.jpg



105 Leibovitz Annie_Susan Sontag (writer)_New York City_1999.jpg



106 Leibovitz Annie_Susan Sontag (writer)_New York City_1999_.jpg



107 Sontag Susan_Leibovitz Annie_non date.png

Annie Leibovitz (1949, Waterbury, Connecticut, USA ; vit à New York)

Née en 1949 à Waterbury, Connecticut, Annie Leibovitz a grandi dans une succession de bases militaires suivant son père, officier dans l'aviation. Elle entreprend ensuite des études de peinture au San Francisco Art Institute, où elle prend des cours du soir de photographie. En 1970, elle commence à travailler pour le magazine Rolling Stone, dont son tout premier reportage fait la couverture, avec un célèbre portrait de John Lennon. En 1973, elle devient la photographe officielle de ce magazine qu'elle quitte dix ans plus tard. De sa collaboration sont nées 142 couvertures et à une douzaine de reportages dont ceux sur la démission de Richard Nixon et la tournée des Rolling Stones en 1975. Annie Leibovitz rejoint ensuite l'équipe du magazine Vanity Fair en 1983, puis celle de Vogue en 1998. Parallèlement à son travail éditorial pour les magazines, elle réalise de grandes campagnes de publicité pour American Express, Gap, Givenchy ou pour la série télévisée The Sopranos. Son travail fait l'objet de nombreuses publications - Annie Leibovitz : Photographs (1983) ; Annie Leibovitz photos 1970-1990 ; Olympic Portraits (1996) ; Women (1999) et American Music (2003)- et d'expositions dont celles à l'International Center of Photography de New York, à la National Portrait Gallery de Londres ou à la Corcoran Gallery of Art de Washington, D.C., entre autres. Elle a reçu de nombreux prix : l'Infinity Award in Applied Photography de l'International Center of Photography et la Barnard College Medal of Distinction. Elle a été nommée commandeur de l'Ordre des Arts et des Lettres par le gouvernement français. En 2005, dans le cadre d'une sélection des meilleures couvertures de magazines depuis quarante ans, l'American Society of Magazine Editors la place première pour la couverture de Rolling Stone avec John Lennon et Yoko Ono, le jour de l'assassinat de Lennon et deuxième pour la photographie de Demi Moore enceinte, dans Vanity Fair. Annie Leibovitz vit à New York avec ses trois enfants, Sarah, Susan, et Samuelle.

Source au 08 10 18 : <http://www.photographie.com/?autid=100656>

Chronologie (Timeline) : <http://www.pbs.org/wnet/americanmasters/episodes/annie-leibovitz/career-timeline/17/>

Annie Leibovitz. A Photographer's Life, 1990-2005

Maison Européenne de la Photographie, Paris, 18 juin - 14 septembre 2008

Présentée pour la première fois en Europe, l'exposition rassemble, à travers plus de deux cents tirages, le travail éditorial de la célèbre photographe américaine pour les magazines Rolling Stone, Vanity Fair, Vogue, mais aussi ses photographies plus intimes, de sa famille et de ses proches. "Je n'ai pas deux vies distinctes, dit l'artiste. J'ai une vie, et les photos personnelles en font partie au même titre que les œuvres de commande."

L'exposition présente ses portraits de célébrités, les acteurs Jamie Foxx, Nicole Kidman, Demi Moore, Brad Pitt..., également ceux d'athlètes lors des Jeux Olympiques de 1996 ou encore de George W. Bush accompagné des membres de son Cabinet à la Maison Blanche. L'exposition comprend également des portraits d'artistes et d'architectes tels que Richard Avedon, Brice Marden, Philip Johnson et Cindy Sherman. Dans son travail éditorial, il faut signaler le reportage réalisé à Sarajevo au début des années 90, l'élection d'Hillary Clinton au Sénat américain, ainsi que les images prises au lendemain du 11 septembre. Il faut mentionner enfin les photographies monumentales de paysages : de l'Amérique de l'Ouest au désert jordanien en passant par les forêts de l'état de New York.

Au cœur de l'exposition, les images de sa vie privée témoignent de moments quotidiens, intimes et émouvants. Aux documents personnels sur ses voyages, se mêlent les photographies de la naissance de ses trois filles ainsi que celles de réunions et fêtes de famille.

Suivant un fil à la fois chronologique et thématique, l'exposition réconcilie les deux aspects de l'œuvre d'Annie Leibovitz en révélant le récit de sa vie privée en filigrane de son image publique. des choses.

L'exposition est organisée par le Brooklyn Museum de New York, avec le soutien d'American Express. Inaugurée en 2006, elle a été présentée au San Diego Museum of Art de Californie, au High Museum d'Atlanta, à la Corcoran Gallery de Washington DC et au Palais de la Légion d'Honneur à San Francisco. L'exposition est accueillie pour la première fois en Europe à la Maison Européenne de la Photographie, avec le soutien du Figaroscope, puis à la National Portrait Gallery, à Londres.

Commissaire de l'exposition : Charlotta Kotik, conservatrice au Brooklyn Museum de New York.

Source au 08 09 21 : http://www.mep-fr.org/actu_1.htm

Annie Leibovitz on "Women," and Her Career

Annie Leibovitz's portraits have appeared in magazines for over 25 years. She began her career as a photographer for Rolling Stone and now has a long-standing affiliation with Vanity Fair and Vogue. From Oct. 29 through Feb. 28, the Corcoran Gallery of Art in Washington is exhibiting a group of her portraits in conjunction with the publication of her new book, "Women." She recently spoke with Bill Goldstein, the Books Editor at The New York Times on the Web, about the photographs in her book and her exceptional career.

Pour écouter l'interview, source au 08 10 18 : <http://www.nytimes.com/library/photos/leibovitz/interview.html>

A Photograph Is Not an Opinion. Or Is It?

Susan Sontag

These are the opening pages of the essay "A photograph is not an opinion. Or is it?" by Susan Sontag which appears in "Women" (Random House, 1999) by Annie Leibovitz. Essay © 1999 Susan Sontag, All Rights Reserved. Reprinted with the permission of The Wylie Agency.)

Undertake to do a book of photographs of people with nothing more in common than that they are women (and living in America at the end of the twentieth century), all--well, almost all--fully clothed, therefore not the other kind of all-women picture book . . .

Start with no more than a commanding notion of the sheer interestingness of the subject, especially in view of the unprecedented changes in the consciousness of many women in these last decades, and a resolve to stay open to whim and opportunity . . .

Sample, explore, revisit, choose, arrange, without claiming to have brought to the page a representative miscellany . . .

Even so, a large number of pictures of what is, nominally, a single subject will inevitably be felt to be representative in some sense. How much more so with this subject, with this book, an anthology of destinies and disabilities and new possibilities; a book that invites the sympathetic responses we bring to the depiction of a minority (for that is what women are, by every criterion except the numerical), featuring many portraits of those who are a credit to their sex. Such a book has to feel instructive, even if it tells us what we think we already know about the overcoming of perennial impediments and prejudices and cultural handicaps, the conquest of new zones of achievement. Of course, such a book would be misleading if it did not touch on the bad news as well: the continuing authority of demeaning stereotypes, the continuing violence (domestic assault is the leading cause of injuries to American women). Any large-scale picturing of women belongs to the ongoing story of how women are presented, and how they are invited to think of themselves. A book of photographs of women must, whether it intends to or not, raise the question of women -- there is no equivalent "question of men." Men, unlike women, are not a work in progress.

Each of these pictures must stand on its own. But the ensemble says, So this is what women are now-as different, as varied, as heroic, as forlorn, as conventional, as unconventional as this. Nobody scrutinizing the book will fail to note the confirmation of stereotypes of what women are like and the challenge to those stereotypes. Whether well-known or obscure, each of the nearly one hundred and seventy women in this album will be looked at (especially by other women) as models: models of beauty, models of self-esteem, models of strength, models of transgressiveness, models of victimhood, models of false consciousness, models of successful aging.

No book of photographs of men would be interrogated in the same way.

But then a book of photographs of men would not be undertaken in the same spirit. How could there be any interest in asserting that a man can be a stockbroker or a farmer or an astronaut or a miner? A book of photographs of men with sundry occupations, men only (without any additional label), would probably be a book about the beauty of men, men as objects of lustful imaginings to women and to other men.

But when men are viewed as sex objects, that is not their primary identity. The traditions of regarding men as, at least potentially, the creators and curators of their own destinies and women as objects of male emotions and fantasies (lust, tenderness, fear, condescension, scorn, dependence), of regarding an individual man as an instance of humankind and an individual woman as an instance of . . . women, are still largely intact, deeply rooted in language, narrative, group arrangements, and family customs. In no language does the pronoun "she" stand for human beings of both sexes. Women and men are differently weighted, physically and culturally, with different contours of selfhood, all presumptively favoring those born male.

I do this, I endure this, I want this . . . because I am a woman. I do that, I endure that, I want that . . . even though I'm a woman. Because of the mandated inferiority of women, their condition as a cultural minority, there continues to be a debate about what women are, can be, should want to be. Freud is famously supposed to have asked, "Lord, what do women want?" Imagine a world in which it seems normal to inquire, "Lord, what do men want?" . . . but who can imagine such a world?

No one thinks the Great Duality is symmetrical--even in America, noted since the nineteenth century by foreign travelers as a paradise for uppity women. Feminine and masculine are a tilted polarity. Equal rights for men has never inspired a march or a hunger strike. In no country are men legal minors, as women were until well into the twentieth century in many European countries, and are still in many Muslim countries, from Morocco to Afghanistan. No country gave women the right to vote before giving it to men. Nobody ever thought of men as the second sex.

And yet, and yet: there is something new in the world, starting with the revoking of age-old legal shackles regarding suffrage, divorce, property rights. It seems almost inconceivable now that the enfranchisement of women happened as recently as it did: that, for instance, women in France and Italy had to wait until 1945 and 1946 to be able to vote. There have been tremendous changes in women's consciousness, transforming the inner life of everyone: the sallying forth of women from women's worlds into the world at large, the arrival of women's ambitions. Ambition is what women have been schooled to stifle in themselves, and what is celebrated in a book of photographs that emphasizes the variety of women's lives today.

Such a book, however much it attends to women's activeness, is also about women's attractiveness.

Nobody looks through a book of pictures of women without noticing whether the women are attractive or not.

To be feminine, in one commonly felt definition, is to be attractive, or to do one's best to be attractive; to attract. (As being masculine is being strong.) While it is perfectly possible to defy this imperative, it is not possible for any woman to be unaware of it. As it is thought a weakness in a man to care a great deal about how he looks, it is a moral fault in a woman not to care "enough." Women are judged by their appearance as men are not, and women are punished more than men are by the changes brought about by aging. Ideals of appearance such as youthfulness and slimness are in large part now created and enforced by photographic images. And, of course, a primary interest in having photographs of well-known beauties to look at over the years is seeing just how well or badly they negotiate the shame of aging.

In advanced consumer societies, it is said, these "narcissistic" values are more and more the concern of men as well. But male primping never loosens the male lock on initiative taking. Indeed, glorying in one's appearance is an ancient warrior's pleasure, an expression of power, an instrument of dominance. Anxiety about personal attractiveness could never be thought defining of a man: a man can always be seen. Women are looked at.

We assume a world with a boundless appetite for images, in which people, women and men, are eager to surrender themselves to the camera. But it is worth recalling that there are parts of the world where being photographed is something off-limits to women. In a few countries, where men have been mobilized for a veritable war against women, women scarcely appear at all. The imperial rights of the camera--to gaze at, to record, to exhibit anyone, anything--are an exemplary feature of modern life, as is the emancipation of women. And just as the granting of more and more rights and choices to women is a measure of a society's embrace of modernity, so the revolt against modernity initiates a rush to rescind the meager gains toward participation in society on equal terms with men won by women, mostly urban, educated women, in previous decades. In many countries struggling with failed or discredited attempts to modernize, there are more and more covered women.

Source au 08 10 18 : <http://www.nytimes.com/library/photos/leibovitz/sontag-essay.html>

Annie Leibovitz. Life Through A Lens

Rachel Somerstein

Born in 1949 in Waterbury, Connecticut, Annie Leibovitz enrolled in the San Francisco Art Institute intent on studying painting. It was not until she traveled to Japan with her mother the summer after her sophomore year that she discovered her interest in taking photographs. When she returned to San Francisco that fall, she began taking night classes in photography. Time spent on a kibbutz in Israel allowed her to hone her skills further.

In 1970 Leibovitz approached Jann Wenner, founding editor of *Rolling Stone*, which he'd recently launched and was operating out of San Francisco. Impressed with her portfolio, Wenner gave Leibovitz her first assignment: shoot John Lennon. Leibovitz's black-and-white portrait of the shaggy-looking Beatle graced the cover of the January 21, 1971 issue. Two years later she was named *Rolling Stone* chief photographer. When the magazine began printing in color in 1974, Leibovitz followed suit. "In school, I wasn't taught anything about lighting, and I was only taught black-and-white," she told *ARTnews* in 1992. "So I had to learn color myself." Among her subjects from that period are Bob Dylan, Bob Marley, and Patti Smith. Leibovitz also served as the official photographer for the Rolling Stones' 1975 world tour. While on the road with the band she produced her iconic black-and-white portraits of Keith Richards and Mick Jagger, shirtless and gritty. In 1980 *Rolling Stone* sent Leibovitz to photograph John Lennon and Yoko Ono, who had recently released their album "Double Fantasy." For the portrait Leibovitz imagined that the two would pose together nude. Lennon disrobed, but Ono refused to take off her pants. Leibovitz "was kinda disappointed," according to *Rolling Stone*, and so she told Ono to leave her clothes on. "We took one Polaroid," said Leibovitz, "and the three of us knew it was profound right away." The resulting portrait shows Lennon nude and curled around a fully clothed Ono. Several hours later, Lennon was shot dead in front of his apartment. The photograph ran on the cover of the *Rolling Stone* Lennon commemorative issue. In 2005 the American Society of Magazine Editors named it the best magazine cover from the past 40 years.

Annie Leibovitz: Photographs, the photographer's first book, was published in 1983. The same year Leibovitz joined *Vanity Fair* and was made the magazine's first contributing photographer. At *Vanity Fair* she became known for her wildly lit, staged, and provocative portraits of celebrities. Most famous among them are Whoopi Goldberg submerged in a bath of milk and Demi Moore naked and holding her pregnant belly. (The cover showing Moore — which then-editor Tina Brown initially balked at running — was named second best cover from the past 40 years.) Since then Leibovitz has photographed celebrities ranging from Brad Pitt to Mikhail Baryshnikov. She's shot Ellen DeGeneres, the George W. Bush cabinet, Michael Moore, Madeleine Albright, and Bill Clinton. She's shot Scarlett Johansson and Keira Knightley nude, with Tom Ford in a suit; Nicole Kidman in ball gown and spotlights; and, recently, the world's long-awaited first glimpse of Suri Cruise, along with parents Tom and Katie. Her portraits have appeared in *Vogue*, *The New York Times Magazine*, and *The New Yorker*, and in ad campaigns for American Express, the Gap, and the Milk Board.

Among other honors, Leibovitz has been made a Commandeur des Ordre des Arts et des Lettres by the French government and has been designated a living legend by the Library of Congress. Her first museum show, *Photographs: Annie Leibovitz 1970-1990*, took place in 1991 at the National Portrait Gallery in Washington, D.C. and toured internationally for six years. At the time she was only the second living portraitist — and the only woman — to be featured in an exhibition by the institution.

Leibovitz met Susan Sontag in 1989 while photographing the writer for her book *AIDS and its Metaphors*. "I remember going out to dinner with her and just sweating through my clothes because I thought I couldn't talk to her," Leibovitz said in an interview with *The New York Times* late last year. Sontag told her, "You're good, but you could be better." Though the two kept separate apartments, their relationship lasted until Sontag's death in late 2004.

Sontag's influence on Leibovitz was profound. In 1993 Leibovitz traveled to Sarajevo during the war in the Balkans, a trip that she admits she would not have taken without Sontag's input. Among her work from that trip is *Sarajevo, Fallen Bicycle of Teenage Boy Just Killed by a Sniper*, a black-and-white photo of a bicycle collapsed on blood-smeared pavement. Sontag, who wrote the accompanying essay, also first conceived of Leibovitz's book *Women* (1999). The book includes images of famous people along with those not well known. Celebrities like Susan Sarandon and Diane Sawyer share space with miners, soldiers in basic training, and Las Vegas showgirls in and out of costume.

Leibovitz's most recent book, *A Photographer's Life: 1990-2005*, includes her trademark celebrity portraits. But it also features personal photographs from Leibovitz's life: her parents, siblings, children, nieces and nephews, and Sontag. Leibovitz, who has called the collection "a memoir in photographs," was spurred to assemble it by the deaths of Sontag and her father, only weeks apart. The book even includes photos of Leibovitz herself, like the one that shows her nude and eight months pregnant, à la Demi Moore. That picture was taken in 2001, shortly before Leibovitz gave birth to daughter Sarah. Daughters Susan and Samuelle, named in honor of Susan and Leibovitz's father, were born to a surrogate in 2005.

Leibovitz composed these personal photographs with materials that she used when she was first starting out in the '70s: a 35-millimeter camera, black-and-white Tri X film. "I don't have two lives," she writes in the book's introduction. "This is one life, and the personal pictures and the assignment work are all part of it." Still, she told the *Times*, this book is the "most intimate, it tells the best story, and I care about it."

Rachel Somerstein is a writer who lives in New York.

Annie Leibovitz. American Music

Liz Kay, Gallery Andrew Smith, October 22, 2004 - January 15, 2005

Annie Leibovitz's career began in the early 1970s when at age 24 when she photographed rock and roll groups for Rolling Stone Magazine. In creating the series, "American Music," Leibovitz followed "a desire to return to my original subject and look at it with a mature eye." Between 1999 and 2001 she made an ambitious photographic journey so that she could say something about how popular music is made and how musicians live. Beginning in the Mississippi Delta she traveled to Louisiana, Tennessee, Missouri, Texas, California, Florida, New York City, and New Jersey photographing the icons of blues, bluegrass, country, jazz, rock, folk, hip-hop, punk rock, and rap. She set up her cameras wherever musicians appeared most at home; in their living rooms, lounging on porches, performing in church, choirs and recording studios, in cars, by swimming pools, and in the middle of main street.

"American Music" covers nearly a century of musical creativity. Most of the photographs were taken between 1999 and 2001, but the exhibit (and book) includes some images from the early 1970s. There is a strong sense of time passing in these portraits. The oldest living celebrity is Pete Seeger (b. 1919) and the youngest is Norah Jones (b. 1979). The photographs in color and in black and white are both nostalgic and cutting edge, portraying people living and dead. Portraits include B.B. King, Beck, Brian Wilson, Dan Zanes, Emmylou Harris, Hank Williams, Iggy Pop, John Frusciante, Johnnie Billington, Johnny and Roseanne Cash, June Carter Cash, Lou Reed, Laurie Anderson, Lucinda Williams, Mary J. Blige, Michael Stipe, Norah Jones, Patti Smith, Ryan Adams, The Roots, The White Stripes, and Willie Nelson.

Elvis Presley's Turntable, Memphis, Tennessee, 2001 - The day Elvis Presley died in 1977 he had an album by The Stamps on his turntable. Leibovitz took this close up photograph of the album which is still on display at Graceland.

Iggy Pop, Miami, FL, 2000 - According to Leibovitz, the 1960s rock star was legendary for psychodramas that involved rolling in glass and walking on the audience. She writes that he "came to the door with his shirt off and said he didn't want to be photographed without his shirt, but he never put it on". Leibovitz made two photographs, front and back, of the lean, long-haired Iggy. "His body is a road map of hard travel," she said. "It's hard to resist."

Norah Jones, New York City, NY, 2003 - Norah Jones is one of the youngest superstars. Her father is sitarist Ravi Shankar and her first album, Come Away with Me (2002), for which she wrote the title song, sold six million copies and won eight Grammys, including Album of the Year. In Leibovitz's photograph, Norah works at the piano, her exotic beauty just visible behind narrow frame glasses. Pete Seeger, Clearwater Revival, Croton-on-Hudson, NY, 2001 - Pete Seeger (b. 1919) is the original activist folksinger. He got his start traveling around the country with Woody Guthrie collecting songs. He was blacklisted in 1952 by the House Committee on Un-American Activities when he was a member of the popular folk group, the Weavers. Undaunted, he marched in the 1965 civil rights movement in Selma, Alabama, and protested the war in Vietnam. Leibovitz photographed the indomitable Seeger standing on the shoreline of the Hudson River whose ecology he has helped restore. Around his shoulder is his long-neck banjo inscribed with the words, "This Machine Surrounds Hate and Forces it to Surrender."

Willie Nelson, Luck Ranch, Spicewood, Texas, 2001 - A highlight in the exhibit is Leibovitz's formal black and white portrait of one of America's most prolific singer-songwriters. The close-up photograph shows the noble, hook-nosed profile of the 70 year old singer whose silvery long hair flows over a threadbare jean jacket.

Leibovitz's photographs of celebrities in the music, film, politics, art, sports, and literary worlds have been extensively featured in publications like Rolling Stone, Time, Life, The New York Times Magazine, Esquire, Vogue, and Vanity Fair. Foreign publications include Paris-Match, Bunte, Stern, Photo, Amica, and the London Sunday Times Magazine. Leibovitz is the recipient of the American Society of Magazine Photographers awards for Best Photograph and Photographer of the Year. She also won the Photographer of the Year Award from the International Center of Photography. With her retrospective show in 1991, "Annie Leibovitz: Photographs 1970-1990," she became the first woman to be exhibited at the National Portrait Gallery in Washington D.C.

Source au 08 10 18 : <http://www.andrewsmithgallery.com/exhibitions/annieleibovitz/americanmusic/annieleibovitz.htm>



Image du *Los Angeles Times*, Annie Leibovitz, 2008

" La première fois que j'ai obtenu un contrat à l'extérieur, c'est quand je suis allée à New York avec Jann Wenner pour prendre John Lennon en photo. Ce que j'ai toujours aimé chez Jann, c'est son côté fanatique. Il pouvait exprimer son enthousiasme sans le moindre embarras. Mais pour moi, la plus grande leçon dans l'art de photographier les stars m'a été donnée par John lui-même. j'avais là, devant moi, quelqu'un dont la musique nous avait touchés pendant des années, quelqu'un qui occupait une très grande place dans mon imagination – et qui se comporta avec moi de façon tout à fait normale. Il était assis et m'a demandé avec beaucoup de simplicité ce qu'il devait faire, ce qui m'a permis à mon tour de faire tout simplement ce pour quoi j'étais là, autrement dit mon travail. C'est vraiment la manière d'être de John qui m'a révélé comment je voulais travailler avec les gens connus, des célébrités ou autres. Mais cette séance m'a apporté plus encore. Quand mes photos ont commencé d'être publiées, j'ai pensé à Margaret Bourke-White et à cette approche journalistique et entière des choses. Je croyais que je devais saisir la vie au vol, telle qu'elle se présentait à moi – je croyais que je ne pouvais pas la modifier, que je n'avais qu'à observer ce qui se passe et le restituer de la meilleure façon possible. Avec John c'était différent, j'étais moi-même impliquée et j'ai réalisé que l'on peut être touché par ce que l'on a en face de soi. Je ne crois plus qu'il existe quelque chose comme l'objectivité. Chacun a son propre point de vue. Certains appellent ça « style » mais ce que je veux dire concerne davantage la substance des photos. C'est quand on a confiance en son propre regard que l'on se met à faire de la photo. "

Annie Leibovitz, "Un entretien avec Ingrid Sischy", in *Photographies. Annie Leibovitz. 1970-1990*, Munich / Paris / Londres, Schirmer/Mosel, 1992/1991, p.8



Nicholas Nixon, *Bebe and I*, Lexington, 1997

NICHOLAS NIXON



Nicholas Nixon, *The Brown Sisters*, Truro, Massachusetts, 1984, 19.5x24.5cm [avec l'ombre du photographe et sa camera 8x10"]

"There are four people I would like to thank : the Brown sisters themselves. Theses pictures grew out of my curiosity about and admiration for this band of beautiful, strong women, who fist let me into their lives, then allowed me to try making one picture, then joined me in a tradition, an annual rite of passage. I love my sisters-in-law Mimi, Laurie, and Heather, and I thank them wholeheartedly for their love and patience. Bebe, my true love, my best friend, is the center of my life. How lucky, how greatful I am."

Nicholas Nixon, préface, *The Brown Sisters*, New York, The Museum of Modern Art / Harry N. Abrams, 1999, non paginé



001 Nixon Nicholas_Atlantic City, New Jersey_1978.jpg



002 Nixon Nicholas_Yazoo City, Mississippi_1979.jpg



003 Taunton Avenue, Hyde Park, Massachusetts_1979.jpg



004 Nixon Nicholas_Plant City_1982.jpg



005 Nixon Nicholas_Friendly, West Virginia_1982.jpg



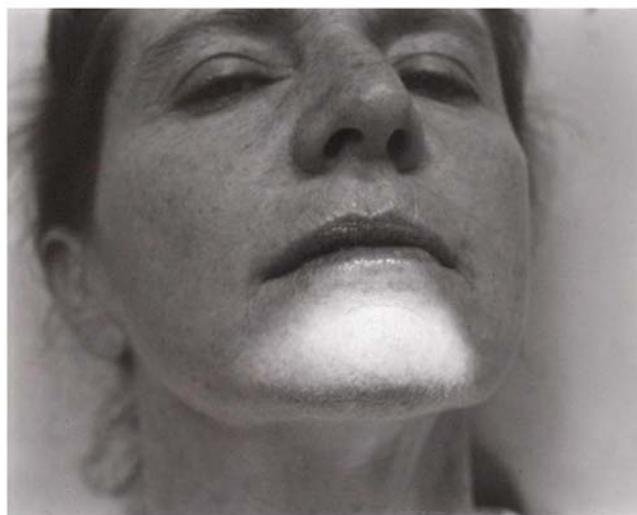
006 Nixon Nicholas_Allentown, Pennsylvania_1982.jpg



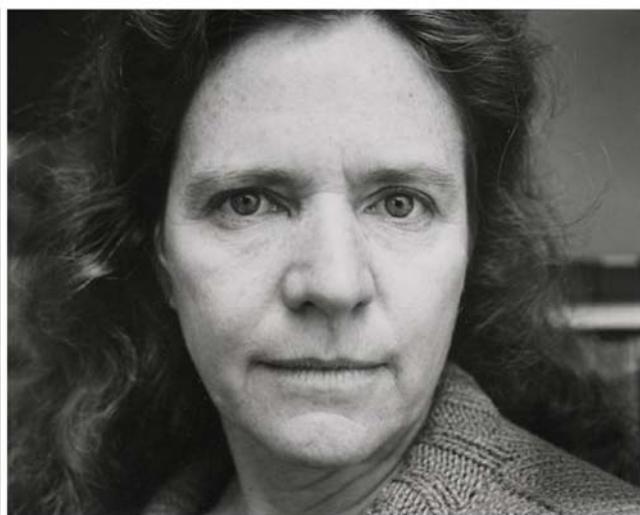
020 Nixon Nicholas_Bebe_Cambridge_1980.jpg



021 Nixon Nicholas_Bebe and Clementine_Cambridge_1985.jpg



022 Nixon Nicholas_Bebe_June 1st_1995_19.6x24.5cm.jpg



023 Nixon Nicholas_Bebe_Lexington_1996_19.6x24.5cm_2.jpg



024 Nixon Nicholas_Bebe_Lexington_1996_19.6x24.5cm.jpg



025 Nixon Nicholas_Bebe_Cincinnati_1996_19.6x24.5cm.jpg



026 Nixon Nicholas_Bebe and Sam_Cambridge_1995_19.6x24.5cm.jpg



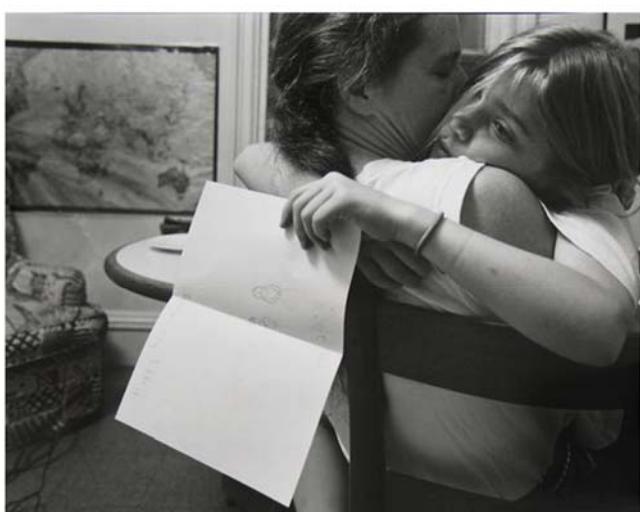
027 Nixon Nicholas_Bebe with Sam_Lexington_1995_19.6x24.5cm.jpg



028 Nixon Nicholas_Sam and Bebe_Lexington_1996_19.6x24.5cm.jpg



029 Nixon Nicholas_Sam and I_Lexington_1996_19.6x24.5cm.jpg



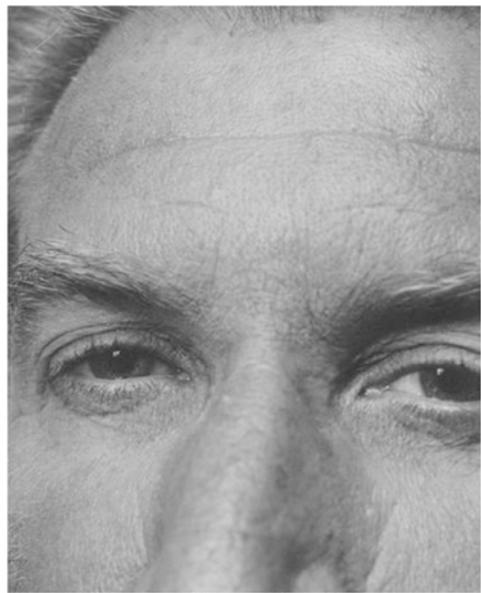
030 Nixon Nicholas_June 1st_1995_19.6x24.5cm.jpg



031 Nixon Nicholas_Clem with Bebe_Lexington_1996_19.6x24.5cm.jpg



032 Nixon Nicholas_Sam_Saintes-Maries-de-la-Mer, France_1997_19.6x24.5cm.jpg



033 Nixon Nicholas_Self_Lexington_1997_gbr_19.6x24.5cm.jpg



034 Nixon Nicholas_Bebe and I_Boston_1997.jpg



035 Nixon Nicholas_Bebe and I_Lexington_1997.jpg



036 Nixon Nicholas_Bebe_Brookline_1998_19.6x24.5cm.jpg



037 Nixon Nicholas_Sam_Bedoin, France_1999_19.6x24.5cm.jpg

Nicholas Nixon The Brown Sisters



The Museum of Modern Art, New York



101 Nixon Nicholas_The Brown Sisters_1975.jpg



102 Nixon Nicholas_The Brown Sisters_1976.jpg



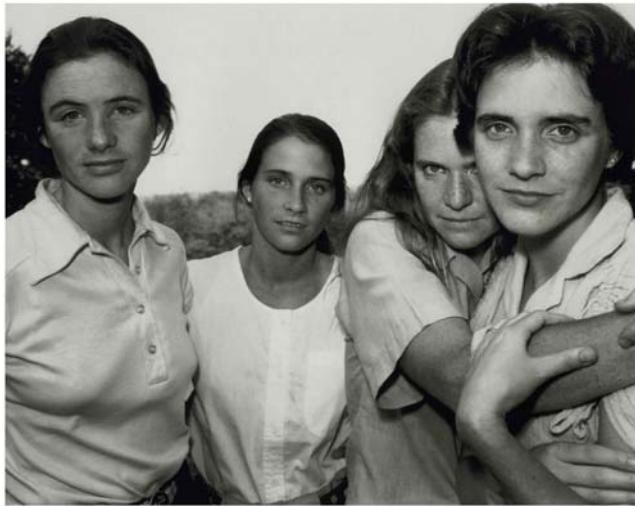
103 Nixon Nicholas_The Brown Sisters_1977.jpg



104 Nixon Nicholas_The Brown Sisters_1978.jpg



105 Nixon Nicholas_The Brown Sisters_1979.jpg



106 Nixon Nicholas_The Brown Sisters_1980.jpg



107 Nixon Nicholas_The Brown Sisters_1981.jpg



108 Nixon Nicholas_The Brown Sisters_1982.jpg



109 Nixon Nicholas_The Brown Sisters_1983.jpg



110 Nixon Nicholas_The Brown Sisters_1984_Truro, Massachusetts_19.5x24.5cm.jpg



111 Nixon Nicholas_The Brown Sisters_1985.jpg



112 Nixon Nicholas_The Brown Sisters_1986.jpg



113 Nixon Nicholas_The Brown Sisters_1987.jpg



114 Nixon Nicholas_The Brown Sisters_1988.jpg



115 Nixon Nicholas_The Brown Sisters_1989.jpg



116 Nixon Nicholas_The Brown Sisters_1990.jpg



117 Nixon Nicholas_The Brown Sisters_1991.jpg



118 Nixon Nicholas_The Brown Sisters_1992.jpg



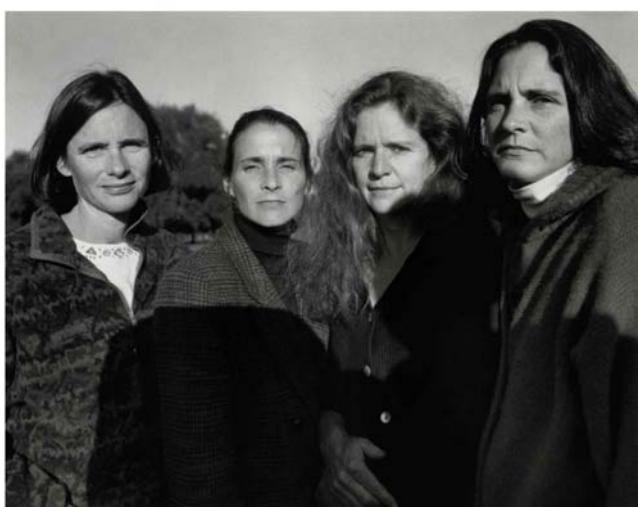
119 Nixon Nicholas_The Brown Sisters_1993.jpg



120 Nixon Nicholas_The Brown Sisters_1994.jpg



121 Nixon Nicholas_The Brown Sisters_1995.jpg



122 Nixon Nicholas_The Brown Sisters_1996.jpg



123 Nixon Nicholas_The Brown Sisters_1997_Wellesley Hills, Massachusetts.jpg



124 Nixon Nicholas_The Brown Sisters_1998_Falmouth, Massachusetts.jpg



125 Nixon Nicholas_The Brown Sisters_1999.jpg



126 Nixon Nicholas_The Brown Sisters_2000_19.7x24.5cm.jpg



127 Nixon Nicholas_The Brown Sisters_2001_19.6x24.5cm.jpg



128 Nixon Nicholas_The Brown Sisters_2002_19.7x24.6cm.jpg



129 Nixon Nicholas_The Brown Sisters_2003_19.6x24.6cm.jpg



130 Nixon Nicholas_The Brown Sisters_2004_19.6x24.6cm.jpg



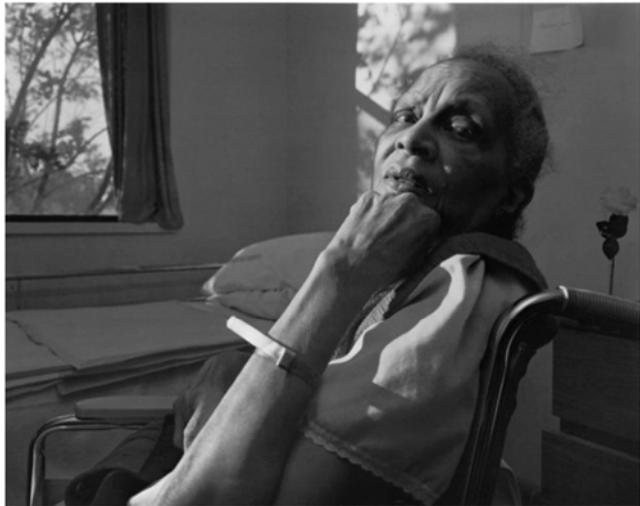
131 Nixon Nicholas_The Brown Sisters_2005_19.5x24.5cm.jpg



132 Nixon Nicholas_The Brown Sisters_2006.jpg



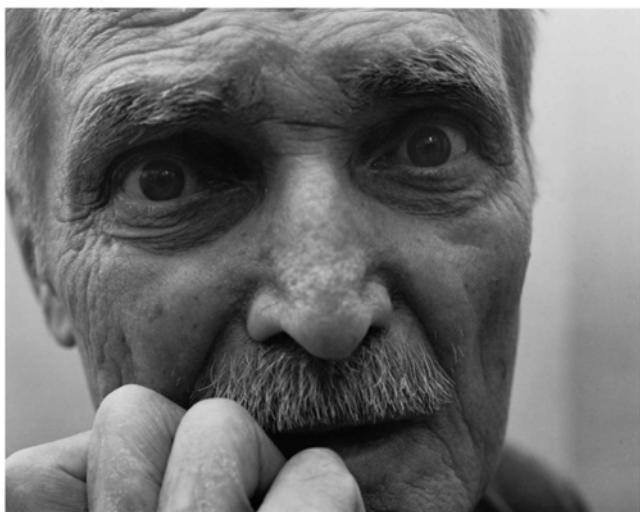
133 Nixon Nicholas_The Brown Sisters_2007_45.4x56.9cm.jpg



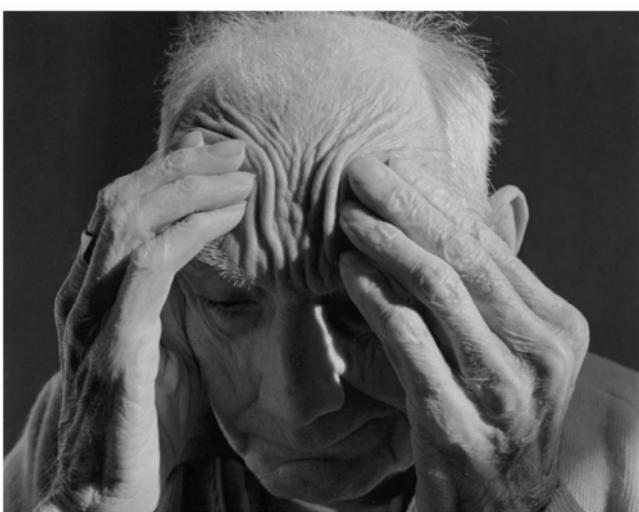
200 Nixon Nicholas_Old People_J.M., Boston, 1983_Pictures of people, NY, 1988, p.61.jpg



201 Nixon Nicholas_Old People_C.C., Boston, 1983_Pictures of people, NY, 1988, p.59.jpg



202 Nixon Nicholas_Old People_F.H., Boston, 1984_Pictures of people, NY, 1988, p.69.jpg



203 Nixon Nicholas_Old People_F.K., Boston, 1984_Pictures of people, NY, 1988, p.73.jpg



204 Nixon Nicholas_Old People_C.M., Boston, 1984_Pictures of people, NY, 1988, p.60.jpg



205 Nixon Nicholas_Old People_M.H., Boston, 1984_Pictures of people, NY, 1988, p.71.jpg



206 Nixon Nicholas_Old People_A.B., Boston_1985_Pictures of people, NY, 1988, p.77.jpg



207 Nixon Nicholas_Old People_A.E., Boston_1985_Pictures of people, NY, 1988, p.65.jpg



208 Nixon Nicholas_Old People_A.E., Boston_1985_Pictures of people, NY, 1988, p.75.jpg



209 Nixon Nicholas_Old People_A.I., Boston_1985_Pictures of people, NY, 1988, p.76.jpg



210 Nixon Nicholas_Old People_A.K., Boston_1985_Pictures of people, NY, 1988, p.64.jpg



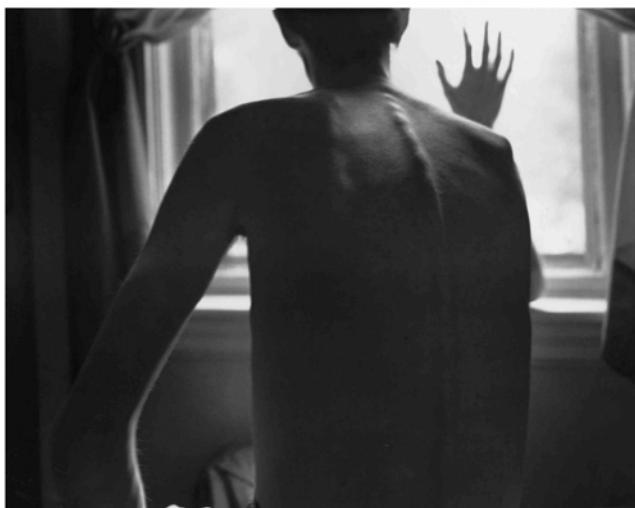
211 Nixon Nicholas_Old People_A.K., Boston_1985_Pictures of people, NY, 1988, p.70.jpg



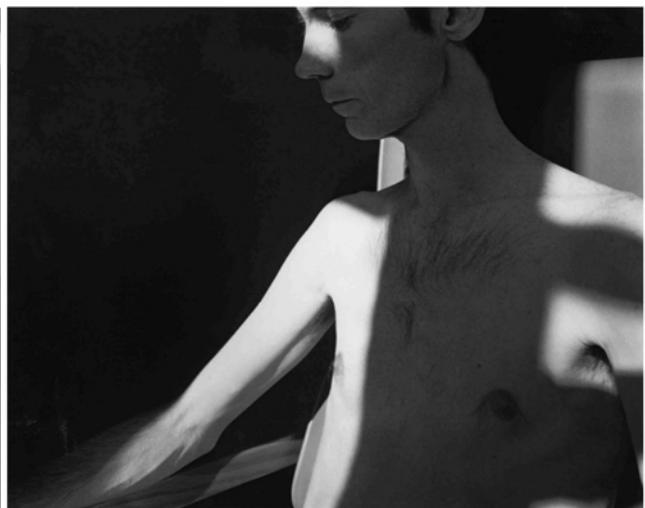
212 Nixon Nicholas_Old People_K.W., Boston_1985_Pictures of people, NY, 1988, p.67.jpg



213 Nixon Nicholas_Old People_M.A.E., Boston_1985_Pictures of people, NY, 1988, p.63.jpg



260 Nixon Nicholas_Tom Moran_septembre 1987_Pictures of people, NY, 1988, p.108.jpg



261 Nixon Nicholas_Tom Moran_octobre 1987_Pictures of people, NY, 1988, p.109.jpg



262 Nixon Nicholas_Tom Moran_octobre 1987_Pictures of people, NY, 1988, p.110.jpg



263 Nixon Nicholas_Tom Moran_novembre 1987_Pictures of people, NY, 1988, p.111.jpg



264 Nixon Nicholas_Tom Moran_novembre 1987_Pictures of people, NY, 1988, p.112.jpg



265 Nixon Nicholas_Tom Moran_décembre 1987_Pictures of people, NY, 1988, p.113.jpg



266 Nixon Nicholas_Tom Moran_décembre 1987_Pictures of people, NY, 1988, p.114.jpg



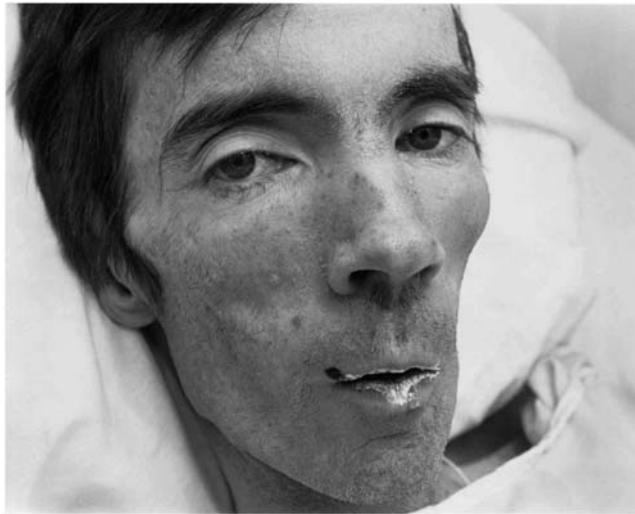
267 Nixon Nicholas_Tom Moran_janvier 1988_Pictures of people, NY, 1988, p.115.jpg



268 Nixon Nicholas_Tom Moran_janvier 1988_Pictures of people, NY, 1988, p.116.jpg



269 Nixon Nicholas_Tom Moran_janvier 1988_Pictures of people, NY, 1988, p.117.jpg



270 Nixon Nicholas_Tom Moran_février 1988_Pictures of people, NY, 1988, p.119.jpg

Photographs by NICHOLAS NIXON · Text by BEBE NIXON

PEOPLE WITH AIDS

Tom Petchkiss Paul Fowler Jocy Brandon Tom Moran Mark Pfetsch

Laverne Colchut Tony Mastrovilli Linda Black Dean Madere

Bob Sappenfield Keith McMahon Donald Perham

George Gannett Elizabeth Raines

Sara Paneto

300 Nixon Nicholas_People with AIDS_1991.jpg



301 Nixon Nicholas_Tom Moran_Quincy, Massachusetts_juillet 1987_People with AIDS, 1991, p.7.jpg



302 Nixon Nicholas_Tom Moran and his mother, Catherine Moran_August 1987_People with AIDS, 1991, p.107.jpg



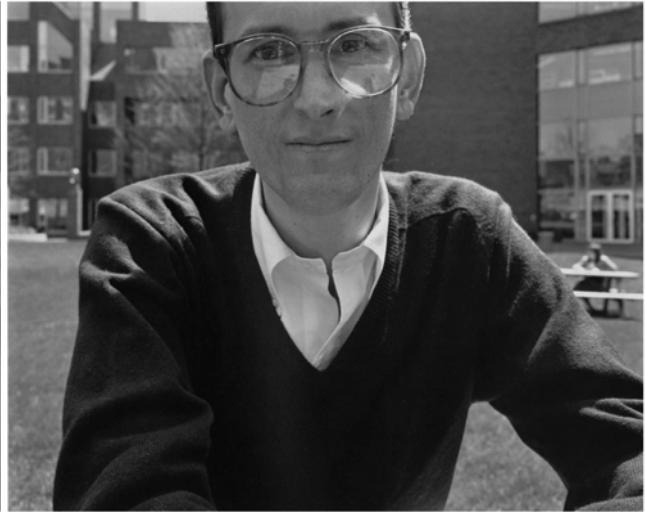
303 Nixon Nicholas_Sara Paneto et sa famille_Providence, Rhode Island_novembre 1989_People with AIDS, 1991, p.157.jpg



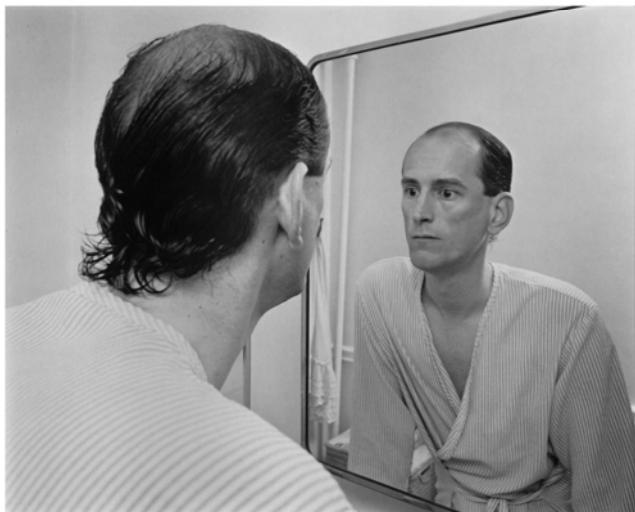
304 Nixon Nicholas_Sara Paneto_Pawtucket, Rhode Island_mars 1991_People with AIDS, 1991, p.157.jpg



305 Nixon Nicholas_Bob Sappenfield_Dorchester, Massachusetts_janvier 1988_People with AIDS, p.75.jpg



306 Nixon Nicholas_Bob Sappenfield_Cambridge, Massachusetts_mars 1988_People with AIDS, p.81.jpg



307 Nixon Nicholas_Bob Sappenfield_Dorchester, Massachusetts_mai 1988_People with AIDS, p.83.jpg



308 Nixon Nicholas_Robert et Bob Sappenfield_Dorchester, Massachusetts_mai 1988_People with AIDS, p.84.jpg



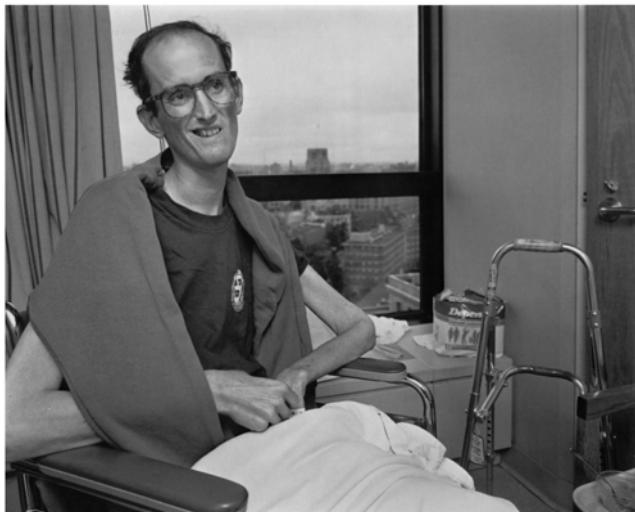
309 Nixon Nicholas_Bob Sappenfield_Dorchester, Massachusetts_août 1988_People with AIDS, p.85.jpg



310 Nixon Nicholas_Robert, Ginny et Bob Sappenfield_Dorchester, Massachusetts_août 1988_People with AIDS, p.1...



311 Nixon Nicholas_Bob Sappenfield_Dorchester, Massachusetts_septembre 1988_People with AIDS, p.86.jpg

312 Nixon Nicholas_Ginny, Bob et Robert Sappenfield_Dorchester, Massachusetts_septembre 1988_People with AI...
ds, p.86.jpg

313 Nixon Nicholas_Bob Sappenfield_Boston_octobre 1988_People with AIDS, p.88.jpg



314 Nixon Nicholas_Ginny et Bob Sappenfield_Boston_octobre 1988_People with AIDS, p.89.jpg



315 Nixon Nicholas_Laverne Colebut_Providence, Rhode Island_février 1988_People with Aids, 1991, p.135.jpg



316 Nixon Nicholas_Laverne Colebut_Providence, Rhode Island_avril 1988_People with Aids, 1991, p.138.jpg



317 Nixon Nicholas_Laverne Colebut_Providence, Rhode Island_juillet 1988_People with Aids, 1991, p.139.jpg



318 Nixon Nicholas_Laverne Colebut_Providence, Rhode Island_octobre 1988_People with Aids, 1991, p.141.jpg



319 Nixon Nicholas_Manny Roberts et Laverne Colebut_Providence, Rhode Island_décembre 1988_People with Aids...



320 Nixon Nicholas_Laverne Colebut_Providence, Rhode Island_février 1989_People with Aids, 1991, p.143.jpg



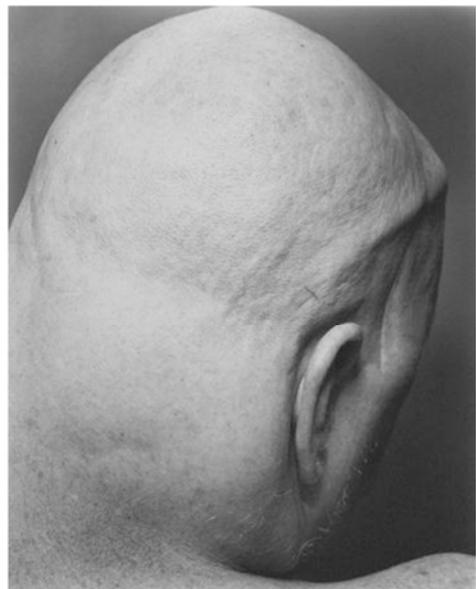
321 Nixon Nicholas_Laverne Colebut_Providence, Rhode Island_avril 1989_People with Aids, 1991, p.144.jpg



322 Nixon Nicholas_Laverne Colebut_Providence, Rhode Island_juin 1989_People with Aids, 1991, p.145.jpg



400 Nixon Nicholas_John Royston_Easton, Massachusetts_2006_tiré de la série Patients_2008.jpg



401 Nixon Nicholas_John Royston_Easton, Massachusetts_2006_57.3x45.8cm_Patients.jpg



Nicholas Nixon, *Jim, Ben and Cian Crowley*, Boston, 2006, tiré de *Patients*, 2008

Nicholas Nixon (1947, Detroit, Michigan, USA)

Formation

1969 B.A., English, University of Michigan

1974 M.F.A., University of New Mexico

1975-... Professor of Art, Massachusetts College of Art, Boston

Biography

Nixon's best-known work is the *The Brown Sisters*, a series of black-and-white portraits of his wife Bebe and her three sisters that he has taken each year since 1975. While the clothes, hairstyles and framing changes, there are certain continuities. Nixon always uses a large-format camera at roughly eye-level, mounted on a tripod, and the sisters always pose in the same order: Laurie, Heather, Bebe and Mimi.

Working with an 8 x 10" view camera, Nixon captures a kind of dynamism inherent to snapshot photography with the clarity and precision of a large format camera.

The series has become a powerful essay on the passage of time, capturing the slow, incremental changes of the aging process. Other groups of work have included *People with Aids* (published 1991), a portrayal of people who are carriers of the virus and yet who are presented not as victims but as healthy and beautiful in appearance; and *Family Pictures*, in which Nixon records the growth of his children.

His work is among the collections of the Metropolitan Museum, the Los Angeles County Museum of Art, the Museum of Fine Arts in Boston, among many others.

Nixon attended the University of Michigan, graduating in 1969 with a degree in English. He went on to earn an M.F.A. from the University of New Mexico in 1974.

His first exhibition was at the Museum of Modern Art under curator John Szarkowski in 1976. His early work was claimed as part of the *New Topographics*. In 1976 Nixon was awarded a National Endowment for the Arts Photography Fellowship. In 1977 and 1986 he was awarded Guggenheim fellowships.

Influenced by the photographs of Edward Weston and Walker Evans, Nixon began working with large-format cameras. Whereas most professional photographers had abandoned these cameras in favor of shooting on 35mm film with more portable cameras, Nixon prefers the format because it allows prints to be made directly from the 8x10 inch negatives, retaining the clarity and integrity of the image. Nixon has said "When photography went to the small camera and quick takes, it showed thinner and thinner slices of time, [unlike] early photography where time seemed non-changing. I like greater chunks, myself. Between 30 seconds and a thousandth of a second the difference is very large."^[1]

In 1975, Nixon began one of his most famous projects entitled *The Brown Sisters*. The series consists of one portrait per year of four sisters, one of whom is Nixon's wife, always posed in the same left to right order. As of 2006 he is still contributing to the series and there are thirty one portraits altogether. The series has met critical acclaim and has been shown at the Museum of Modern Art, Harvard University's Fogg Art Museum, and the Cincinnati Art Museum. Currently, the collection is being shown at the National Gallery of Art.

Nixon is also well known for his work *People With AIDS* which he began in 1987. Documenting the debilitation and devastation wreaked by the disease, *People With AIDS* was alternately heralded as compassionate and life-affirming and condemned by HIV/AIDS activists as cruel and exploitative. The activist group Act Up! picketed the opening exhibition of the collection because it showed only patients suffering and none which were, in the organization's words, "vibrant and sexy." The photographs were collected in a book of the same name with text from the subjects depicted.

Among other subjects featured in Nixon's photography are people in nursing homes, schoolchildren, the city of Boston, the blind, and documentation of home life with his wife Bebe, and two children, Samuel and Clementine Nixon.

Nixon has worked as a part-time professor at the Massachusetts College of Art since 1975.

1: Durrell, Jane, "Quality of Witness. Photographer Nicholas Nixon pays attention to form", *City Beat*, 2005-04-06 [retiré du net]

Nicholas Nixon. *Les sœurs Brown*

Peter Galassi

Nicholas (Nick) Nixon rencontre Beverly (Bebe) Brown en juin 1970 : ils ont alors respectivement vingt-deux et vingt ans. Ils se marient en juin 1971, peu après que Bebe a obtenu son diplôme. Après avoir vécu à Minneapolis puis à Albuquerque, où Nick prépare un diplôme supérieur en photographie à l'université du Nouveau-Mexique, le couple s'installe près de Boston en juillet 1974. Ce déménagement coïncide avec la décision prise par Nick de travailler uniquement avec une chambre 8 x 10 [inches]. Depuis au moins une génération, les photographes expérimentés ont favorisé l'utilisation de l'appareil instantané, celui que nous utilisons tous pour nos photographies quotidiennes. Si la chambre 8 x 10 est nettement plus encombrante (son ombre imposante se découpe sur le portrait des sœurs Brown de 1984), ses négatifs grand format allient une richesse et une précision du détail à une attrayante cohérence tonale. Ainsi, contrairement aux formats inférieurs, ils permettent un tirage par contact sans perte d'informations visuelles. Dans les années soixante-dix, le travail photographique de Nixon contribuera largement au renouveau de la chambre, à son esthétique de la précision et de la somptuosité du détail.

Bebe a trois sœurs. Pour Nick, fils unique de deux enfants uniques, les réunions familiales de la grande famille Brown sont une expérience nouvelle. Tout aussi inhabituelle est la collection de clichés envoyés chaque Noël par Sally et Fred Brown (les parents des quatre sœurs) à leur famille et leurs amis. La série entière – quarante-neuf images en tout – fait partie du décor de la maison familiale où Sally et Fred fêtent leurs cinquante ans de mariage en 1997.

En août 1974, au cours d'une de ces réunions, Nick réalise un portrait des quatre sœurs, le considérant comme un échec, il jette le négatif. Un deuxième portrait de groupe de juillet 1975 devient la première image de la série. Bebe a vingt-cinq ans et ses sœurs Heather, Laurie et Mimi vingt-trois, vingt et un, et quinze ans. Nick aime cette image et la conserve. Il fait un troisième portrait à la réunion suivante à l'occasion du baccalauréat de Laurie : ce second succès l'incite à proposer aux quatre femmes de se réunir chaque année pour une photographie. (Nick réalise au moins une douzaine de portraits à chaque fois, puis en choisit un seul pour la série.) De plus, il est décidé que la disposition des sujets doit être systématiquement la même : Heather, Mimi, Bebe et Laurie, de gauche à droite. Ainsi l'été 1999 voit les cinq participants accomplir leur rituel pour la vingt-cinquième fois.

Rares sont les œuvres d'art à la fois si passionnantes et qui nécessitent si peu de commentaires. Les sœurs Brown font face à l'objectif de la même façon que nos frères, sœurs, parents, grands-parents, enfants et belle-famille, dans nos portraits. De quoi nous faire regretter de ne pas avoir suivi la même démarche, de ne pas avoir dans notre famille un photographe aussi discipliné, aussi talentueux. On peut également s'émerveiller de la candeur, de la persévérance de ces quatre femmes, qui ont participé au projet année après année, sachant que ces images d'intimité pouvaient un jour devenir publiques, montrées dans les livres et les expositions. Les portraits de Nixon fonctionnent pourtant comme toutes les photographies de famille : ils fixent une présence, signalent le passage du temps, refusant toutes explications et interprétations.

Pourtant ceci n'est pas tout à fait vrai, car les similitudes entre la série de Nixon et nos propres photographies de famille peuvent nous amener à ne pas tenir compte d'une différence fondamentale : l'histoire et l'atmosphère de nos clichés personnels nous sont totalement familières, tandis que nous ne savons quasiment rien des sœurs Brown. Ainsi la profondeur du portrait muet que fait Nixon de ces quatre vénus imbriqués repose sur la sensibilité à la fois vive et délicate de son regard.

Texte publié dans le catalogue *La Photographie traversée*, Rencontres Internationales de la photographie, Arles, Actes Sud, 2000, p.38-39

Images du MoMA :

http://12.172.4.131/collection/browse_results.php?criteria=O%3AAD%3AE%3A4315&page_number=1&template_id=1&sort_order=1

Images sur : <http://www.fraenkelgallery.com/>

Revue de presse sur : http://www.yossimilo.com/artists/nich_nixo/

Nicholas Nixon. 25 Years of the Brown Sisters and New Work

From October 12, 1999 to November 20, 1999, Zabriskie Gallery presents *25 Years of the Brown Sisters and New Work*, photographs by Nicholas Nixon. Begun in 1975, Nixon's annual group portraits of the artist's wife Bebe and her three sisters comprise his most well-known series. Collectively, they represent a distinct take on the tradition of portraiture for their rigorous simplicity in mode of conception and overall romantic beauty. Through this picture-history of the four Brown siblings, Nixon chronicles, almost methodically, slivers in time of the dramatic, ever-changing aging process by way of which familiarity and permanence may also be found.

For this ongoing series, the artist adheres to two unwavering constants. First, the sisters always pose in the same frontal sequence; Laurie, Heather, Bebe, and Mimi. Second, regardless of how many negatives exposed, only one is selected for printing from each individual year's batch. This imparts a scientific approach to the work, with its unchanging variables, setting parameters for the creative process. However, operating within these limits also allows the subject matter to richly expand, allowing the viewer to partake more empathetically in the lives of the four individuals. Through Nixon's photographs, we have grown into refined adulthood with the Brown sisters. Also showing for the first time in this exhibition is a new body of vertical photographs, a format only recently adopted with his last exhibition at Zabriskie, *Family Pictures: Then and Now*. They continue in a documentary vein epitomized by Nixon, an aesthetic characterized by its spontaneously cropped, revealing sensitivity and frankness, without being overly sentimental. The subject of these new 8" x 10" contact prints include people in contemplation, play and embrace, landscapes resembling color-field paintings, and a dog.

Over the last twenty-five years, Nixon has pursued series documenting cities, people on porches, old people, visiting nurses, people with AIDS, a school for the blind, public schools, self-portraiture, and his own children, Sam and Clementine. Most of these projects have documented change over time in the lives of their subjects, and together they have described people of all ages.

Born in 1947 in Detroit, MI, Nicholas Nixon first gained national attention in the 1975 George Eastman House exhibition *New Topographics*, and has had solo exhibitions since then at major museums including the Art Institute of Chicago (1985), the Victoria and Albert Museum (1989), and the Museum of Modern Art (1976 and 1988), which organized his mid-career retrospective, *Pictures of People*. He has received three NEA Fellowships and two Guggenheim Fellowships. Nixon's work has appeared in Zabriskie group shows since *Ten Contemporary American Photographers* at Galerie Zabriskie Paris in 1977. This is his seventh one-man show at Zabriskie.

Source au 08 10 31 : <http://www.zabriskiegallery.com/Nixon/TBS/nixon.htm>

Travail sur le thème du SIDA

En enregistrant, d'août 1987 à février 1988, le corps à corps désespéré d'un jeune américain avec la maladie, Nicholas Nixon a su à son tour saisir l'inexorable et poignante détérioration du corps atteint pas le VIH, et montrer la confrontation avec un corps qui échappe, se décompose, devient socialement inconvenant et étranger à lui-même. « Il faut voir, de mois en mois, le corps de Tom Moran s'affaisser jusqu'à devenir momie. Il faut regarder ce squelette asphyxié qui se transforme en papillon transparent. Et dont les yeux, démesurément agrandis, demandent un peu d'indulgence pour ce corps si peu présentable. C'est cette agonie que Nick Nixon a enregistrée parce qu'il voulait montrer "la maladie dans sa réalité, comment elle affecte ceux qui en sont atteints mais aussi leur partenaire, leur famille, leurs amis". » * Le sida remplace la Grande guerre dans la destruction des corps contemporains et constitue le prétexte de nombreux artistes actuels.

* *Libération. Collection*, n°3 (« Spécial Sida »), novembre 1989, p. 32. Séverine Mathieu, qui s'est intéressée à la représentation du corps chez des patients séropositifs montre que l'annonce de la séropositivité provoque la naissance d'un « *stigmate* ». Les personnes séropositives cherchent à cacher tout ce qui pourrait permettre l'identification d'un corps « *fautif* », désormais porteur d'une marque d'infamie. Séverine Mathieu, « Ce corps étranger », *Quasimodo*, n° 6, 1998.

Source au 08 10 24 : www.revue-quasimodo.org/PDFs/5%20-%20EsmeQuasi%20Art%20Cadavre%20Mort.pdf

Nicholas Nixon. *People with AIDS*, 1994

Book Reviews

This extraordinarily moving volume tells the stories of 15 people with AIDS (PWAs), laying bare the physical and psychicstet/rl devastation wreaked by the virus. The text consists of firsthand accounts by the PWAs and several epilogue-like letters and statements by family and friends (all but one of the PWAs have died). Nixon's photos are uncompromisingly realistic, showing the progressive physical degeneration that is the disease's trademark. Most affecting are pictures of Tom Moran, a former alcoholic, whose boyish face and body project both childlike hopefulness and mature stoicism. Nixon's photo of Bob Sappenfield, lying in bed being hugged by his parents, his mother looking sweetly and sadly at the camera, his father with his eyes peacefully closed, expresses indestructible parental love. Ultimately, what makes this book so powerful are the words of the PWAs themselves, which articulate the wrenching emotional evolution undergone in an attempt to reach a plateau of peace. Tragically enough, for most of these men and women, peace is found only at death. Bebe Nixon is an Emmy Award-winning television documentary producer, and Nicholas Nixon is the author of *Portraits of People*. *Publishers Weekly*

Nicholas Nixon, a well-known photographer who has been favorably compared to Walker Evans and Diane Arbus, began to photograph AIDS patients in the summer of 1987. The 15 men and women who appear in this book responded to Nixon's call for volunteers and chose to reveal themselves throughout the stages of their illness. These photographs, which are accompanied by a text written by Bebe Nixon and feature the words of the subjects themselves, present dramatic visual evidence of the ravages of AIDS. These are not pretty pictures but they are serious works of art; like any powerful photographic image, they evoke a strong response. The reader is seeing not cold impersonal statistics but human beings confronting their mortality. A remark made by one of the participants, George Gannett, is especially telling: "I'm learning so much about how little experience any of us has with compassion for the suffering of another person." The Nixons have given us a compassionate and life-affirming work that serves as a visual documentary of what it means to have AIDS. Highly recommended for public libraries and for special libraries with photography collections. *Library Journal* Richard Drezen, Merrill Lynch Capital Markets Lib., New York.

Source au 08 10 31: http://www.amazon.com/People-Imago-Mundi-Nicholas-Nixon/dp/0879238860/ref=dp_return_2?ie=UTF8&n=283155&s=books

Nicholas Nixon. Patients

January 17, 2008–February 16, 2008

Yossi Milo Gallery is pleased to announce an exhibition of black and white photographs by Nicholas Nixon from the series "Patients".

The photographs that comprise the series "Patients" document people who are seriously or terminally ill. Taken while visiting four different hospitals in Boston over the past three years, the project is a continuation of the artist's interest in portraiture and in phases of the life cycle rarely shared with others beyond family and close companions.

The exhibition will include 20 x 24-inch gelatin silver prints taken with an 8-by-10-inch large-format camera. Tightly cropped and extraordinarily detailed, the compositions underscore the intimate nature of subject matter that most prefer to look away from, as well as the intimacy of the patients' relationships with their loved ones and of the artist's collaboration with his subjects.

Since his first solo exhibition at The George Eastman House, Rochester, NY in 1971, Nicholas Nixon's work has been exhibited extensively in the United States and abroad, including solo exhibitions at the Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Musée de L'Art Moderne, Paris; Sprengel Museum, Hannover, Germany; Museum of Fine Arts, Boston; St. Louis Museum of Art; and the San Francisco Museum of Modern Art.

His work is part of many public collections, including the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Art Institute of Chicago; J. Paul Getty Museum of Art, Los Angeles; Los Angeles County Museum; and the Musée d'Art Moderne, Paris. His numerous awards include the George Gund Foundation Fellowship, National Endowment for the Arts Fellowships, and John Simon Guggenheim Memorial Foundation Fellowships. Nixon was born in Detroit in 1947. He currently lives and works in the Boston area and has taught photography at the Massachusetts College of Art, Boston, since 1974.

Source au 08 10 31 : http://www.yossimilo.com/exhibitions/2008_01-nich_nixo/

Nicholas Nixon. Patients, 2008

Interview, *The Morning News*, published January 21, 2008

People with illnesses, particularly severe ones, aren't often portrait subjects. What drew you to the theme?

Well, partly because of that. It's a part of life we don't get to see the face of very often. It's moving, we're all vulnerable—it's something that's looming over all of us. I'm sort of an old guy who's on the side of the person who doesn't have much power. I like the stories of the people who don't have connections; the regular people who I think the rest of us might be better off for seeing who they are. I certainly am.

"Sarah Ferreira" is especially haunting, how she's done her braids and the baldness underneath. How did the series come about?



Nicholas Nixon, *Sarah Ferreira*, Boston, 2005,
tiré de *Patients*, 2008

My father-in-law had cognitive heart failure and Alzheimer's. As he died he got both sweeter and more diminished; I took care of him a lot. I took a few pictures of him and my wife—I was surprised, I just took them, not for art, and I liked them a lot. The way he was there and not there.

The first institution was Dana-Farber, the Dana-Farber Cancer Institute, and I found the head of palliative care; she was a shrink and she liked the idea. She told others. Some other docs asked their patients if they wanted to participate and if they said yes, I called them up.

Some of these pictures are extremely private, and privacy's a difficult thing to preserve when you have an illness or are in a hospital. Did this make your job easier, finding those private moments?

I always felt kind of bad, because until they got to know me and I got to know them, I felt like just another person intruding. I felt kind of guilty. I wanted them to tell me that it was OK, before I got into my regular artist gear, my artist mode. And it turns out that most of the people, once they agreed to do it, or decided they want the picture, or think it's going to be something of value—once they've made that decision, it's not an intrusion at all; they like me there. That's sort of the satisfying part for me. I feel like I'm not just taking from them.

Did you acquaint yourself with the medical situations or conditions your subjects were experiencing, or take everything at face value?

Pretty much, but not all the science. The girl you mentioned, Sarah Ferreira, she had cystic fibrosis. She and her doctor told me about it, I didn't know what it was. She had had a lung transplant and was maybe going to get a second lung. But it's also political because then I go over to Boston Medical Center, and they say cystic fibrosis gets too much attention because it's white, and people give too much to the white disease over things like sickle cell, which is mostly black people. Cystic fibrosis is—you become a shrunken version—but with sickle cell, it's constant pain. With something like sickle cell there's more drama on the inside than there is on the outside.

Hospitals don't always feel like places where people recover. What was your impression after all your time?

I know the science—I know that people do get well, in the larger sense, but I'm also very sympathetic to how people feel. A lot of people are angry and mistrustful of the care they're getting. Especially when it's economical—on the lower end, there's a lot more mistrust because there's long waits and doctors aren't as nice to the patients. On the more luxurious end, there's more attention. That's why I like working on the lower end—the city hospitals.

I was in the hospital a couple of months ago for surgery, and part of me can't imagine having my photo taken right after, while another part of me would have been really interested to see the objective view. Did any of your subjects see their portraits? What were their reactions like?

Most of them liked the pictures. They know what they look like; they're not surprised by it. I was expecting them to say, "oh I look so awful, get out of here!" Instead they said, "oh that's a nice

one, oh that's a sad one." The form of the photograph is different than what they're used to looking at. It's black and white, and very sharp. A lot of times I let them look through the camera to get a connection. The ones who write me cards, or send me notes—the people I hear about seem to be gratified. There's an acceptance.

It's hard to explain. If you told me in the beginning that it was part of my job to take a photograph that they would like, I wouldn't enjoy it, but I find that I do that anyway. I don't want someone to tell me that I have to do that, but... I pretty much make sure that there's something they like in the envelopes. If I take six exposures, they get six prints.

How did the subjects, or their loved ones, react to the portrait process?

On the whole, very positively. The camera is a wooden box on a tripod. It's real unusual. So the people who are old, it reminds them of something they knew, and the young people, it's real unusual for them. The camera is friendly. When I walk away, people seem to have a good experience. That's what makes it fun for me: on the one hand, getting the picture I want, and on the other, having them like the experience—participate in and enjoy the experience. I don't want them to feel like I've taken anything they don't want to give me. I'm a little bit like a Don Juan of the camera. We need to dance around the floor a little before we know if we're going to kiss or not.

What are you working on next?

I am continuing to work at Boston Medical Center, but the pictures are less about serious illness and more about what happens there—successful breast cancer treatment, successful twins being born. Successful radiation treatment. You know, women get breast cancer now and it's so much more treatable. I spend a lot of time in the ER and almost everyone gets healed—it's like a patch up place. I like the feeling of that.

The project has changed from being serious illness and palliative care to what really happens at this hospital. I'm not a big thinker. Usually a project is over when I get bored, when the picture is too easy to take. When I was 25, there wasn't really any possibility of making a living at being a photographer—except Ansel Adams. I feel so lucky to be able to do something I love every day, so I feel like I better do a good job at it.

Source au 08 10 31 : <http://www.themorningnews.org/archives/galleries/patients/>



Nicholas Nixon, *Jay Davis*, Worcester, Massachusetts, 2006, tiré de *Patients*, 2008



Nicholas Nixon, *Self*, Lexington, 1997, 19.6x24.5 cm

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Nicholas Nixon, Interview in *The Morning News*, 21 janvier 2008
Source au 08 10 31 : <http://www.themorningnews.org/archives/galleries/patients/>