

CHRONORAMA

Photographic

Treasures

of the 20th century

at Palazzo Grassi

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Palazzo Grassi
Punta della Dogana
Pinault
Collection

Foreword

Chronorama represents both the passing of time and the images that remain of it: 407 works from between 1910 and 1979 – displayed in chronological order, decade by decade – showcase the women and men, the historical moments, the mundane, the dreams and the dramas of the 20th century. *Chronorama* may have begun as a look back on the past, but it is also a call to introspection – the introspection of a Western world that not only intuited the power of the image, but also shaped its language. If the 19th century was the last era of the written word, the 20th would soon become that of the image.

These pieces are drawn from an extraordinary resource – the Condé Nast Archives, which the Pinault Collection partially acquired in 2021. Condé Nast, one of the biggest global media companies, today encompasses 25 different publications, including the historic flagship magazines, *Vogue*, *Vanity Fair*, *House & Garden*, *Mademoiselle* and *The New Yorker*. The story starts in 1909, when Condé Montrose Nast, a young and ambitious publisher, bought out *Vogue*, a weekly society journal with a low readership. Founded in 1892, *Vogue*'s circulation had stagnated since the death of its creator, Arthur Baldwin Turnure. Nast soon transformed the publication into a magazine for the elite – and for those who aspired to join it. As history has shown, *Vogue* went on to become the most well-known and influential fashion magazine in the world. *Vanity Fair* focuses on current affairs in culture, politics, and art, while *House & Garden* is an arbiter of taste in matters of interior design and lifestyle.

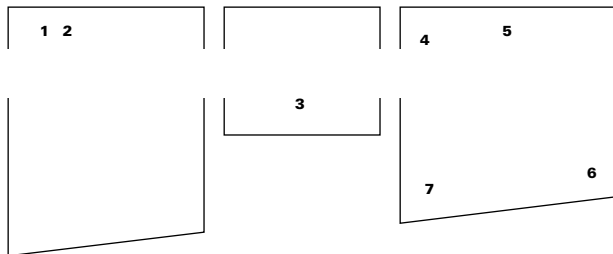
The works in *Chronorama* are showcased out of to their editorial context. The images are not meant to be seen as magazine illustrations, although there is no intention to disguise their source. This exhibition provides a history of the 20th century through the lens of more than 185 photographers and artists, from the most renowned, such as Adolf de Meyer, Margaret Bourke-White, Edward Steichen, George Hoyningen-Huene, Horst P. Horst, Lee Miller, Diane Arbus, Irving Penn, Cecil Beaton, or Helmut Newton, to photographers still unknown to the public at large. Portraits of famous actors and actresses and important figures of the 20th century are interspersed with fashion photography, photojournalism, photographs of architecture, still lifes, and documentary photography. This visual mosaic places photographic masterpieces side-by-side with unknown and previously unpublished images.

These photographic treasures portray a certain vision of history: that of the West's cultural and financial elite. Over the decades, the Condé Nast publications assembled an imagery of the "honest man", in a revised and corrected interpretation. Thus, what we discover is a version of history as seen through the eyes of the readers, as they admire the arabesques of the Ballets Russes dancers, thread their way through New York's Café Society, join the circles of Paris intellectuals, are swept away by the freedom in Swinging London, or tread the boards of Hollywood's Golden-Age sets.

On this voyage, as we follow the decline of illustration in favor of photography, we also witness the history of aesthetic changed throughout the tumultuous 20th century. Indeed, whether it is the evolution of tastes in clothing, architecture or interior décor, or the upheavals in the world of art, all these transformations permeate the works shown in this exhibition. Cubism creeps into the outfits and wardrobes of European high society, the Neoclassicism of the interwar period can be seen in the reappearance of corseting in women's fashions, versions of Art Deco appear everywhere, particularly in the architecture of major cities, while gaudy scarves and miniskirts are an expression of the sexual liberation of the late 1960s. These magazines highlight the spirit of time by accelerating the spread of the new aesthetic sensibilities, be it avant-garde or simply "in vogue". But the mirror held up to the reader does not simply reflect reality, it goes above and beyond and is so powerful that it ultimately distorts reality itself. Thus, we realize that photography is more than just a process of reproducing the real: it is a magical thing that captures, describes, and transforms the real. *Chronorama* is the story of this capture and transformation.

This exhibition aims to show what the culture of photography – in the medium's golden age prolific during the last century – truly was before the dawn of the digital era. By sharing this collective imagination, the exhibition perpetuates these works, or even brings them back to life: they are once again printed, displayed, and linked to other images. By unearthing these photographs from the archives, another chapter has been added to their history, allowing the younger generations to assimilate this medium in all its materiality, as an aesthetic object, a conveyer of narrative and a tool for communication.

The 1910s



1 FRANK X. LEYENDECKER,
*Woman sitting on a sofa next
to a large hat box, 1911*

In spring 1911, *Vogue* featured this illustration by Frank X. Leyendecker (1876–1924) on its April 1 cover. After acquiring *Vogue* in 1909, Condé Nast prompted to transform what was a weekly society gazette into a bi-weekly fashion magazine. Key to this process was creating a more modern vision for the cover illustrations. Leyendecker played an essential role in the first wave of artists working for the magazine. Together with Edna Woolman Chase, the Editor-in-Chief of *Vogue*, Nast strove to depict the “New Woman” of the incoming decade. Although Leyendecker’s style would soon be replaced by a more artful, free flowing form, in this illustration we see a strong, self-assured woman, deciding for herself what hat to purchase, and looking questioningly at the female figure on the pedestal. The envelope in her hand suggests that she has things to do, decisions to make, and places to go. She is a “New Woman” living a modern, 20th-century life.

2 PAUL THOMPSON,
*Dr. Mary Walker, the first woman to wear
trousers in public, c. 1911*

Mary Walker (1832–1919), an American doctor and surgeon, was a feminist, abolitionist, prohibitionist and prisoner of war, and the only woman to receive the Medal of Honor, the highest American military decoration. She was the only female surgeon in the Union Army during the Civil War. Walker’s pioneering spirit later led her to become an author and orator, advocating for women’s rights and women’s suffrage movements in the United States. It has been claimed that she wore trousers and a jacket for her wedding ceremony and refused to include the word “obey” in her marriage vows. According to evidence, she did not take the family name of her husband, Albert Miller.

3 HELEN DRYDEN,

Woman standing on a gondola, 1916

Although Helen Dryden (1882–1972) was one of the first illustrators hired by Condé Nast in 1910, her ability to evolve from a representational approach to a more decorative and artistic style made her a key component in Nast’s transformation of the magazine. This image, created for the cover of the June 1 “Summer Fashion” issue, expresses not only the rise of an empowered and emancipated modern woman, but also the emerging international scope of the magazine. We see Dryden’s model steering the gondola herself. She is likely on a trip of her own to Venice. Nast’s global interests, far beyond the United States, are also apparent. Nast and the Editor-in-Chief of the magazine, Edna Woolman Chase, would launch British *Vogue* that autumn, and soon after the French and German editions followed.

4 FRANZ VAN RIEL,

Anna Pavlova and Hubert Stowitts in Near Eastern costumes for the Syrian Dance, 1917

Franz van Riel (1879–1950) was an Italian-born painter and engraver who first gained fame as a portraitist in Buenos Aires, where he set up his first photographic studio, the Galería de Arte. In 1918, he co-founded *Augusta*, a periodical devoted to studying various forms of art, including dance.

Anna Pavlova (1881–1931) is considered by many to be the greatest ballerina of all time. She was a prima donna in the Imperial Russian Ballet and in Sergei Diaghilev’s Ballets Russes. Her most famous role was *The Dying Swan*. Her inimitable grace and romantic beauty played a large part in establishing her as one of the most legendary dancers. Anna Pavlova was the first ballerina to travel the world with her own ballet company. For his part, Hubert Stowitts (1882–1953) was an American

painter and ballet dancer. He most likely joined Anna Pavlova’s dance company around the end of the 1910s and traveled around the world with her. Depicted here wearing their *Syrian Dance* costumes, with gold and silk-embellished turbans, jewels, loincloths, and slippers evoking the luxurious sensuality of the harems, Pavlova and Stowitts embody the obsession with the East and all its mysteries that was widespread at that time.

5 GEORGE WOLFE PLANK,

Masked model wearing a draped gown in bird-patterned fabric, 1917

Although working extensively for *Vogue*, in the 1910s George Wolfe Plank (1883–1965) also created seven covers for *Vanity Fair*. Plank’s work for *Vogue* “embodied the fashion fantasy”^{*} and most of his covers for *Vanity Fair* were very decorative. As the decade progressed, Plank embraced and enhanced this style, typical of classic British illustrations. His cover for the November 1 issue of *Vanity Fair* shows a marked departure from that art and hints at the Surrealist and Modernist movements that were emerging in Paris. The model seems to be almost confronting the viewer and the environment around her appears like a dreamscape. The Surrealists reflected and wrote extensively on the power of dreams. The shape of the wall surrounding the model references the advent of the abstraction of form, a central tenet of the ascending Modernism. The shape of the arch clearly resembles the work of one of the most important influencers of Surrealism, Giorgio de Chirico.

^{*} Angeletti, Norberto and Oliva, Alberto. *In Vogue, The Illustrated History of the World’s Most Famous Fashion Magazine*. New York: Rizzoli, 2006

6 ADOLF DE MEYER,

Young girl sitting beside a globe, 1919

Adolf de Meyer (1868–1946) met the publisher Condé Nast when he was exiled in New York at the beginning of World War I (1914–1918). It was Nast's influence that inspired de Meyer to take up fashion photography. He produced his first fashion photographs for *Vogue* in 1910, then worked there full-time from 1913 until 1921, when he moved to *Vanity Fair*. He is considered the first fashion photographer. De Meyer is credited with introducing the use of photographs in magazines, rather than the illustrations that had been customary prior to World War I.

This portrait is typical of Adolf de Meyer's work. The young girl's determined gaze, staring straight at the photographer, and the dominant posture of her body, are all elements that are commonly found in de Meyer's work, particularly in his female portraits. The strange atmosphere is palpably conveyed not just through the composition but also through the mystery surrounding the girl: she is perched on a small desk and seems to have been interrupted in the middle of studying the bronze-mounted globe that she now embraces with her right arm. This photograph was published in the August 1919 issue devoted to children's fashion. The young model wore a dress designed by Jeanne Lanvin.

7 PINTO STUDIO,

Actress Francesca Bertini, 1919

Francesca Bertini (1892–1985), the great actress of Italian silent film, is deemed to be the first Italian movie star. Bertini acted in more than fifty movies, but the pinnacle of her career was her role as Assunta Spina, in Salvatore di Giacomo's film of the same name (1915). She was one of the pioneers of realism in film, spurning dramatic stereotype in her acting and paving the way for the future

canons of Neorealist cinema. Her authentic manner of expressing feelings played a key role in her success in many films. She could play languid, decadent heroines as easily as she could perform the role of a working-class woman.

The 1920s



8 GEORGES LEPAPE,
Woman walking up stairs with a black umbrella under the rain, 1921

Georges Lepapes' (1887–1971) collaboration with *Vogue* was considered so newsworthy that in 1916, in its June 15 issue, the magazine devoted an article to Lepape, introducing the artist to its readers a full three months before his first cover illustration would appear. Lepape had been working with Lucien Vogel, the owner and editor of *La Gazette du Bon Ton* as part of the first wave of French fashion illustrators known as the “Beau Brummels of the Brush”. Lepape, along with Eduardo Garcia Benito, would shape the look of the magazine throughout the decade. This cover for the November 1 issue (1921) is a prime example of Lepape embracing a modernist aesthetic and applying it to the pages of *Vogue*. What could have been a decorative but uninspired illustration of a woman ascending steps in the rain, instead becomes a study in abstract shape and form. The idea of the coat, not necessarily the coat itself, is all that counts.

9 ISABEY STUDIO,
Jean Cocteau at a phonograph pavilion on the set of his ballet Les Mariés de la Tour Eiffel, 1921

The photographer Lucie Isabey (1881–.) worked principally for Rolf de Maré's Ballets Suédois and together with Florence Henri and Germaine Krull, photographed Sonia Delaunay's first textile creations.

This photograph shows Jean Cocteau (1889–1963) on one of the sets for the *Les Mariés de la Tour Eiffel* ballet, which Cocteau produced his first libretto for. The Ballets Suédois performed this satirical ballet on June 18, 1921 at the Théâtre des Champs-Élysées. The set design was by Irène Lagut, and Jean Hugo did the costumes. Cocteau choreographed the ballet to music composed by Georges Auric, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre.

10 EDWIN LEVICK,

Olympic swimmer Johnny Weissmuller, 1922

Hungarian-born American Johnny Weissmuller (1904–1984) was a legendary athlete, an Olympic gold-medalist swimmer and an actor. At nine years old, he contracted polio and began swimming to counteract the effects of the disease. Ten years later, he won four gold medals at the Paris Olympics, including the 100 meters freestyle. Weissmuller set 28 world records, some of which remained unbroken for 10 years. He never lost a single race in competition. Weissmuller began a Hollywood career playing the role of the first Tarzan in talking pictures. It was he who gave form to the character of the cult hero, including Tarzan's famous yell, over the course of the twelve feature films in which he played the lord of the jungle. When he became too old to continue playing the role of Tarzan, Weissmuller launched a new franchise, "Jungle Jim", which included sixteen films and a television series. He retired from cinema in 1957. The Molitor pool in Paris was built in honor of Weissmuller and his Olympic achievements.

11 NICKOLAS MURAY,

Douglas Fairbanks and Mary Pickford, 1922

Mary Pickford (1892–1979), a Canadian actress and producer, was known for her childlike physique and her distinctive grace. Her earliest successful films included *The Poor Little Rich Girl* (by Maurice Tourneur, 1917) and *Little Lord Fauntleroy* (by Alfred E. Green and Jack Pickford, 1921). Pickford was a co-founder of the United Artists studio (with Charlie Chaplin and Douglas Fairbanks), a founding member of the Academy of Motion Picture Arts and Sciences, and was one of the pioneers of the early 20th-century American film industry. As a worldwide celebrity and a businesswoman who demanded, for instance, new contractual requirements from the

major production companies, she was one of the first to bring about a change in the status of actors. In 1930, Pickford won the Oscar for Best Actress for her role as Norma Besant in Sam Taylor's *Coquette*. Her film career ended abruptly with the decline of silent film. She appeared in more than 230 productions over her 27-year career in movies.

Douglas Fairbanks (1883–1939; see picture 16) was a famous American actor and filmmaker. Known as the "King of Hollywood", he was best known for his swashbuckling roles in films such as *The Three Musketeers* (1921) and *The Mark of Zorro* (1920) – both by Fred Niblo – or *Robin Hood* (1922) by Allan Dwan. Fairbanks and his friend Charlie Chaplin were the two best-paid actors in the American film industry in the early 1920s. Mary Pickford and Douglas Fairbanks were the first two stars to leave their prints in the cement on the forecourt of Grauman's Chinese Theater in Hollywood, a tradition that continues to this day. Fairbanks and Pickford were one of the most iconic couples Hollywood has ever known. Their Hollywood mansion, *PickFair*, was the scene of many sumptuous parties attended by celebrities and cultural and political figures from around the globe.

12 WLADIMIR REHBINDER,

Circus clown Albert Fratellini wearing Auguste character make-up, 1923

Albert Fratellini (1885–1961), the famous circus clown, helped redefine the role of the Auguste clown character. Albert was the younger brother of François and Paul Fratellini. The brothers were the second of five generations of the Fratellini family to be involved in the circus universe, and were responsible for a veritable resurgence of interest in this field among the Parisian intellectuals of the 1910s and 1920s. They performed at the Medrano circus from 1915 to 1924, and also at the Comédie

Française. The three brothers were the toast of Europe and redefined the rules for clown acts. In 1920, Jean Cocteau wrote a slapstick play, *Le Boeuf sur le Toit*, for the brothers; they performed it at the Théâtre des Champs-Élysées, set to music by Darius Milhaud and with set designs by Raoul Dufy.

13 EDWARD STEICHEN,

Fanny Brice starring in the play Follies, 1923

In 1912, the American actress and singer Fanny Brice (1891–1951) created the character of Baby Snooks, a 4-year-old child. The role made her famous and she continued to play it until her death. She first played Baby Snooks for the *Ziegfeld Follies* theatrical productions on Broadway in 1934 and 1937. In 1944, she started her own radio program, *The Baby Snooks Show*, which continued to be aired until 1951. Brice died just six days after the program's final broadcast. The acclaimed musical comedy *Funny Girl* (1964), which was later adapted for film, is based on Fanny Brice's life. The role of Brice was performed by Barbra Streisand.

This portrait photo shows another, more dramatic and profound side of Fanny Brice. Unlike her burlesque persona, the pared-back setting and Brice's serious expression reveal her sensitivity.

14 KARL SCHENKER,

Actor Conrad Veidt, 1924

This unusually intense portrait depicts Conrad Veidt (1893–1943), a German actor and an important figure in German Expressionism. Over a period spanning from 1916 to 1943, he acted in more than 100 movies including both avant-garde German cinema and major Hollywood productions. One of his most famous roles was as Cesare in Robert Wiene's *The Cabinet of Dr Caligari* (1920). Veidt played Gwynplaine in the 1928 film by Paul Léni, *The Man Who Laughs*, and it was his portrayal of this character

that inspired the creators of the Joker, the cult villain in the world of *Batman*.

In this photo, Veidt's icy stare has been emphasized using retouching: the whites of his eyes have been highlighted, whereas the rest of the image fades into a soft blur. The overall dark tones contrast with the paleness of Veidt's face and hands and give drama to the encounter between photographer and sitter.

15 EDWARD STEICHEN,

Actress Winifred Lenihan, 1924

Winifred Lenihan (1898–1964) was an American actress, scriptwriter, and director. Her most famous role was as Joan of Arc in George Bernard Shaw's play *Saint Joan*, which premiered at the Garrick Theatre in New York in 1923. Lenihan also worked in radio during the 1930s and was a well-known director. In 1940, she became a member of the council of the Actors' Equity Association, an American labor union representing people working in the field of live theatrical performance.

This portrait reveals both the skill of the photographer, Edward Steichen (1879–1973), and the depth of Lenihan's personality. Steichen focuses on Lenihan's gaze, and by using minimal intervention and slight soft-focus he breathes a genuine sense of life into this very modern-looking portrait.

16 EDWARD STEICHEN,

Actor Douglas Fairbanks, 1924

Known as the "King of Hollywood", Douglas Fairbanks was an American actor and filmmaker. Steichen's unusual photo of Fairbanks from behind recalls René Magritte's famous painting *La reproduction interdite (Not to Be Reproduced)*, which was painted 13 years later. Magritte's painting depicts the poet and patron of the arts Edward James from behind, while his reflection in the large over-mantel mirror before is also a back-view. He is dressed in

a dark suit and white shirt, just like Fairbanks in this photograph.

17 MAURICE GOLDBERG,
Actress Gloria Swanson, 1925

Gloria Swanson (1899–1983) was an American actress and is considered one of the greatest silent-movie stars. She became famous for her role in the 1919 film *Don't Change Your Husband* by Cecil B. DeMille, and made a masterful return to cinema in 1950, in Billy Wilder's *Sunset Boulevard*, in which she played a waning silent movie star.

One of Edward Steichen's most famous portraits depicts Gloria Swanson, shrouded in black lace (from 1924). This photograph, taken by Maurice Goldberg (1881–1949) one year later, captures the same intensity of Swanson's gaze, completely captivating the eyes of the viewer. The face-on portrait is remarkably restrained. Like a pedestal on which her face rests, Swanson's forearm emerges out of the hazy darkness that surrounds her. Her arm and head seem to float, completely detached from her body. This otherworldly air reflects the interest in the afterlife that was commonplace at that time, as seen in the experiments in spiritualism or in the Surrealists' research.

18 HAROLD DEAN CARSEY,
Actress Alla Nazimova, c. 1920

Alla Nazimova (1879–1945) was a Russian-American actress. At the age of 17, she entered Konstantin Stanislavski's theater school in Moscow, the most prestigious school in Russia. She toured Europe with Stanislavski's troupe, acting in plays by Anton Chekhov and Henrik Ibsen, and started to become known in Europe. In 1905, the troupe appeared on Broadway, where she met Charles Frohman and became his protégée and muse. Nazimova spoke several languages and acted in many French

and Italian plays, impressing and enthralling the New York intelligentsia. She was soon embraced by Hollywood and signed with MGM. Her first film, *War Brides* (by Herbert Brenon, 1916) was a runaway success. Nazimova was a feminist and openly bisexual. She also was closely involved in the writing and directing of the films she acted in. Her mansion, nicknamed the "Garden of Alla", was a magnet for high society parties at which the puritanical conventions of the times were abandoned on entry. She produced a very avant-garde film adaptation of Oscar Wilde's one-act play, *Salome*, which is now considered to mark a turning point in the history of American culture. When it was first released, however, the film was a crushing failure, driving Nazimova into deep depression. She therefore retired from Hollywood and returned to the stage on Broadway.

19 EDUARDO GARCIA BENITO,
Woman wearing a pink floral printed flapper dress, 1926

Known as "Benito", the Spanish illustrator Eduardo Garcia Benito (1891–1981) was one of the most prolific *Vogue's* illustrators, contributing 144 cover illustrations over three decades. Benito's style, "which blended soft lines with geometric shapes"* helped define the 1920s era of the magazine and reflected the excitement and prosperity of Condé Nast's first golden age. It was the age of the "flapper" and Benito's elongated bodies and goddess-like faces perfectly expressed all that was new in fashion and art. As the decade progressed, Benito shifted from soft to geometric shapes, echoing Cubist paintings and sculptures. This image, created for the July 1 issue, embraces not only the excitement and wealth of the Roaring Twenties, but the subtle sensuality of the modern woman effortlessly enjoying her cigarette and loosely holding her wrap by her hips.

* Angeletti, Norberto and Oliva, Alberto. *In Vogue, The Illustrated History of the World's Most Famous Fashion Magazine*. New York: Rizzoli, 2006

20 BERENICE ABBOTT,
James Joyce wearing eye patch,
Paris, 1926

This photo of Irish author, James Joyce (1882–1941), is one of the best-known portraits by the American photographer Berenice Abbott (1898–1991). She photographed Joyce twice; the first time was in 1926, at his Paris home, and the second was in her studio in 1928. This photo was taken during the first session. At the time, Joyce – one of the leading authors of the Lost Generation – was obliged to wear an eye-patch due to an infection in his left eye. This unpretentious and intimate portrait reveals Joyce’s deep and complex personality. This print has been cropped in comparison to the one at the Museum of Modern Art in New York, which shows parts of Joyce’s living-room. At the time this photograph was shot, Abbott was still Man Ray’s assistant in Paris. Not long afterwards she opened her own studio, before returning to New York in 1929, taking with her Eugène Atget’s photographic archives. It is thanks to Abbott that Atget’s work became known in France and North America. She based her own methods on those of Atget in order to photograph her favorite city, New York.

21 GEORGE HOYNINGEN-HUENE,
Joséphine Baker, 1927

Joséphine Baker (1906–1975), the evergreen icon, was an American-born artist, performer, and member of the French Resistance. She was the muse of avant-garde artists, an extraordinary dancer, and a passionate advocate against racism and in favor of the civil-rights movement in the United States. In 1924, she traveled to France with the musical show *La Revue Nègre*, in which she had the starring role. The show shattered the traditional music-hall conventions by giving pride of place to jazz, improvisation, and a more organic form of dance, and especially through its use of semi-nude dancers. In 1927, Baker

signed up with the Folies Bergères, becoming the star of the *Folie du Jour* show in which she appeared on stage accompanied by her pet cheetah. When World War II broke out, Baker offered her assistance to the French counterintelligence as well as to the Red Cross. When she died in 1975, Joséphine Baker was buried in Monte Carlo, but in 2021 she was commemorated in the Panthéon in Paris as the sixth woman to be included in this mausoleum for distinguished French citizens, alongside Sophie Berthelot, Marie Curie, Germaine Tillion, Geneviève de Gaulle-Anthonioz and Simone Veil.

22 EDWARD STEICHEN,
Constantin Brâncuși, The Bird, 1927

Edward Steichen photographed Constantin Brâncuși (1876–1957) in his Paris studio, and taught him photography techniques so that he could record his works of art himself. The bird motif recurred regularly over a period of more than forty years in Brâncuși’s works, the most famous examples of which are the twenty-eight *L’Oiseau dans l’espace* [The Bird] sculptures (1923–1941). Steichen bought one of the *L’Oiseau dans l’espace* versions and sent it to New York to be exhibited. The shipping of the sculpture has gone down in history because, on its arrival, the customs officials deemed the piece to be merchandise rather than a work of art and levied import taxes on it, whereas works of art could enter the United States duty free. Edward Steichen, Marcel Duchamp, and many other leading figures in the field of culture leapt to the sculpture’s defense and took the case to court. When the judge ultimately recognized the piece as a work of art, it led to the redefinition of the old view of art as imitation of reality: instead, a new concept emerged in which art is seen as a creation of the mind.

23 ERNST SCHNEIDER,
Dancer Helen Wehrle, 1927

Helen Wehrle, an American dancer and contortionist, made her Broadway debut in George White's *Scandals* (1925). She appeared in two other musical revues on the Great White Way, as Broadway is also known: *Nix Nax* in 1926, and *Gay Paree* (1926–1927); she had a leading role in the latter production. Wehrle's costume for her role in *Wann und Wo* [When and Where], a successful show by the Haller Revue in Berlin, contributed to the popularity of the turban as a fashion accessory during the Jazz Age.

In this photograph by Ernst Schneider (1881-1959), Wehrle's smoky gaze beguiles the viewer, while her dark cupid's bow lips occupy the very center of the image. Wehrle wears nothing but a metallic turban with a bejeweled clip dangling from it. The soft focus of the photo gives a hazy air to the figure, making it seem like a sort of spirit, a dream-borne illumination.

24 EDWARD STEICHEN,
Moth balls and sugar cubes, 1927

The International Exhibition of Modern Decorative and Industrial Arts (Exposition internationale des arts décoratifs et industriels modernes) held in Paris in 1925 had a significant impact on North American design when a selection of the presented items were shown in the United States the following year. It motivated American designers to create decidedly modern furniture and interiors.

One such example is this printed textile for a silk dress called "Moth Balls and Sugar Cubes", designed for the Stehli Silks Corporation by the famous photographer Edward Steichen. The motif is based on a photograph of mothballs and sugar cubes lit from varying angles, producing an abstract design in black, white, and gray. This design was part of the "Americana" range of clothing textiles that the

Stehli Silks company commissioned from leading artists in 1927. Marking a decisive break from the ubiquitous floral patterns, these textiles were intended to depict contemporary American life.

25 SUSE BYK,
The Berlin production of Ernst Krenek's jazz opera Johnny Spielt Auf, 1928

Jonny spielt auf (*Jonny Strikes Up*) is an opera written by Ernst Krenek (1900–1991) that became symbolic of the New Objectivity movement. The première took place at the municipal theatre of Leipzig on 10 February 1927, with Gustav Brecher as conductor. The opera was widely acclaimed and was performed more than 400 times in Germany between 1927 and 1930. But the fact that the opera starred a Black hero and featured jazz music aroused considerable criticism among conservative viewers and Nazi sympathizers. Krenek's work was therefore included in the *Entartete Musik* [Degenerate Music] exhibition that opened in 1938 in Düsseldorf and was later shown in Weimar, Munich, and Vienna. Ludwig Tersch's design for the cover of the catalogue of this ominous exhibition was based on the character of Jonny.

26 DORA KALLMUS,
Artist Tsuguharu Foujita, 1928

The French-Japanese artist Tsuguharu Foujita, also known as Léonard Foujita (1886–1968), arrived in Paris in 1913, where he soon joined the Montparnasse group and was introduced to Pablo Picasso and to the other artists of the Parisian avant-garde. Foujita's first exhibition at George Chéron's gallery in 1917 was wildly successful. His very particular style can be seen in his portraits of women and of cats, characterized by his ubiquitous black line-work and by the pale, delicate washes of color that swathed his figures in a strange,

ghostly aura.

In 1905, Dora Kallmus (1881–1963), an Austrian photographer also known as “Madame d’Ora”, was the first woman to be allowed to join the theory courses at the Graphische Lehr- und Versuchsanstalt, a graphic-art training institute in Vienna. In the same year, she became a member of the Vienna Photographic Society. In 1907, she opened a studio called the “Studio Benda D’Ora” with her friend, Arthur Benda. A year later, she photographed Gustav Klimt, and in 1916 she was commissioned to photograph the coronation of Emperor Charles I of Austria. She rapidly gained popularity among the Austro-Hungarian aristocracy for her portraits, and in 1924 she opened a second photography studio in Paris. Madame d’Ora was internationally acclaimed for her fashion photography throughout the 1930s and 1940s. She worked with Joséphine Baker, Tamara de Lempicka, Coco Chanel, Jean Patou, Maurice Chevalier, and Colette, as well as with other dancers, actors, painters, and authors. She sold her studio in 1940, after the German invasion, and did not return until 1946. After World War II (1939–1945), her photography style changed radically when she began documenting the situation of refugees in an Austrian prisoner of war camp. One of her final portraits, the 1953 portrait of Colette, is considered one of her most important works. It was followed by a series on the Marquis de Cuevas, and another series on the barbarism of the Paris slaughterhouses. Her fashion photography is characterized by the dynamic poses of the models as well as by her emphasis on the natural, which was very different from the usual stiff poses of the times.

27 GEORGE HOYNINGEN-HUENE,
The Comte de Beaumont in his raie costume from Agnes, 1928

Étienne de Beaumont (1883–1956), the epitome of the high-society gentleman, was a member of the Parisian Café Society in the first half of the 20th century. He was a patron of the avant-garde artists and musicians, and sold most of the classical works of art he had inherited in order to buy works by his Cubist friends, Pablo Picasso, Juan Gris, and Georges Braque. He also provided unswerving support to Erik Satie. De Beaumont’s famous masquerade balls were legendary in the annals of the Roaring Twenties, as were the parties hosted by Marie-Laure and Charles de Noailles. In this photograph, Count de Beaumont is robed in a ray fish costume, which he borrowed from the play *Agnes* and wore at the *Bal du fond de la mer* [Undersea Ball] he threw at his Paris home in 1928.

28 ARNOLD GENTHE,
Ruth St. Denis wearing a toga, 1928

Ruth Saint Denis (1879–1968), the American modern dance icon, first became a hit as part of Davis Belasco’s dance company before launching her solo career. Her art was characterized by Oriental influences tinged with mysticism and incorporated an important element of improvisation. In 1915, with her husband Ted Shawn, she founded the Denishawn dance school in Los Angeles where many famous dancers, such as Martha Graham, José Limon and Doris Humphry trained. In this photograph by Arnold Genthe (1869–1942), St. Denis is transformed into a marble sculpture whose impeccably draped robe inevitably calls to mind ancient Greek and Roman marbles. Like a caryatid at the water’s edge, this scene is perhaps intended to evoke the Canopus at Hadrian’s Villa; a splendid pond surrounded by a double colonnade and mythological sculptures that Hadrian devoted to his lost love, Antinoüs.

29 STEFFI BRANDL,
Sculptress Renée Sintenis, 1929

Renée Sintenis (1888–1965) was a German graphic artist and sculptor. She participated in the exhibitions of the Freie Secession – the German association of modern artists – and in 1931 became the second woman, after the painter Käthe Kollwitz, to be accepted as a member of the Preußische Akademie der Künste (Prussian Academy of Arts) in Berlin, where she taught as a professor until she was forced by the Nazis to leave the Academy in 1934. Her career later took off again after her rehabilitation, and she enjoyed renewed success in post-war Germany. In 1951, her sculpture *Berliner Bär* [Berlin Bear] was chosen to depict the Golden Bear on the trophy awarded each year at the Berlinale international film festival in Berlin.

German photographer Steffi Brandl (1897–1966) photographed the leading figures and artists of Weimar during the 1920s and 1930s. Brandl was one of the many female photographers who fled Europe to escape the Nazis. Her work, which remains little known to this day, is the focus of a research project led by the historian of photography Elke Tesch. The research is not yet complete, but continues to unearth new works by Brandl from a variety of sources, and its aim is to build a more complete picture of Brandl's career.

30 HERBERT MITCHELL,
Bette Davis in the play Broken Dishes,
c. 1929

Bette Davis (or Ruth Elizabeth Davis, 1908–1989), the indisputable giant of Hollywood's Golden Age, appeared in 100 movies over the course of her 60-plus year career. She was nominated ten times for the Oscar for Best Actress and won twice, once for her part in *Dangerous* (by Alfred E. Green) in 1935, and once for *Jezebel* (by William Wyler) in 1938. She was the embodiment of a strong, resolute, and ruthless

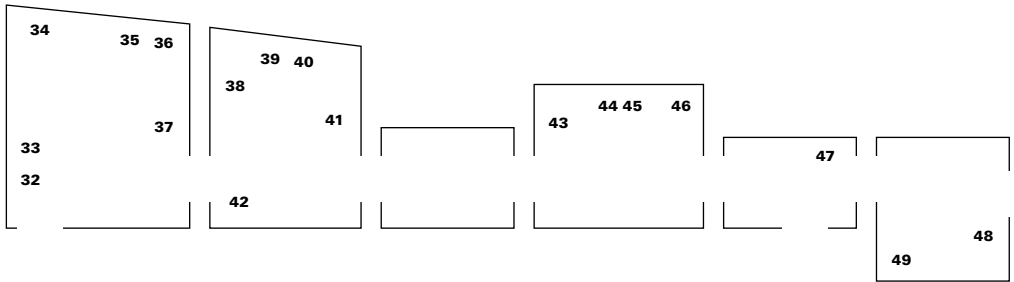
woman. The American Film Institute named her the second greatest female star in American cinema. Davis began her career on Broadway, in George Cukor's theater company. Her breakout role in film was a small part in *The Man Who Played God* (by John G. Adolphi, 1932), which caught the Warner brothers by surprise. Following this performance, they signed Davis for seven years, and the queen of the Warner Bros. studios was thus born. Davis's most spectacular role was in Joseph L. Mankiewicz's masterpiece, *All About Eve*, which came out in 1950 and won six Oscars.

This portrait of Davis is typical of the works by Herbert Mitchell (born Daniel Epstein). He was known for retouching or modifying his negatives or backdrops. Mitchell preferred abstract motifs or imprecise areas of light or shadow. The elegantly retouched faces of his sitters had a sculptural quality that made him popular during the 1930s. He was a past master of asymmetrical half-length portraits in which the sitter always appeared lost in thought. He signed his best works with white ink, as is the case here.

31 EDWARD STEICHEN,
Marion Morehouse in Patou dress, 1929

Marion Morehouse (1906–1969), said to be the first American supermodel, was also an actress. At the start of the 20th century, models were usually aristocratic or upper-class women, or else actresses or dancers. Marion Morehouse was the first professional model to be identified by name. She was the muse of the greatest photographers of the Roaring Twenties, and particularly of Edward Steichen, who called her "the greatest fashion model I ever shot". She was the embodiment of the flapper style, which she helped popularize, thanks to her tall, willowy, and sophisticated figure. She was the partner of the poet E.E. Cummings.

The 1930s



32 EDWARD WESTON, *Artist José Clemente Orozco, 1933*

The Mexican painter José Clemente Orozco (1883–1949), who belonged to the Social Realism art movement, was famous for his large murals. He was not as well known in Europe as his peer, Diego Rivera. His work focused on social and political themes such as man versus machine, the great myths of civilization, and republican issues. His style is a skillful blend of Expressionism, Realism and Mexican pictorial tradition.

This photographic portrait of Orozco by Edward Weston (1886–1958) is unquestionably the best-known image of the artist. The beauty of this portrait lies in the intensity of Orozco's gaze, which reflects the evocative power and commitment seen in his painting. For three years, from 1923, Edward Weston and the Italian photographer Tina Modotti traveled throughout Mexico. They met and established friendships with many of the Mexican avant-garde, including Orozco, Rivera and Álvarez

Bravo and his first wife, Lola. In 1930, Weston had a studio in California, where Orozco worked on a mural for Pomona College in Claremont in the same state.

33 EDWARD STEICHEN, *Actress Anna May Wong, 1930*

Anna May Wong (1905–1961), an American actress of Chinese descent, is regarded as the first Chinese American Hollywood movie star. She acted in many films, including *The Toll of the Sea* (by Chester M. Franklin, 1922), *Shanghai Express* (by Josef von Sternberg, 1932) with Marlene Dietrich, *The Thief of Bagdad* (by Raoul Walsh, 1924) with Douglas Fairbanks, and *Daughter of Shanghai* (by Robert Florey, 1937). Besides being a successful actress, Anna May Wong was also a true fashion icon in the 1920s to 1930s. Her trademark was her geometric bob with straight-cut bangs. Despite her success, Anna May Wong was distressed by the racist policies of Hollywood, which limited her to supporting

roles as a sensual and servile woman, while the starring roles were given to Western women who wore “yellowface” makeup if necessary. As a consequence, she ended up trying her luck in China, where she had some success, before returning to North America to act in B movies and television series.

In many ways, this portrait of Wong brings to mind *Noire et Blanche*, the photograph taken by Man Ray four years earlier: the soft faces of the two muses, one Western and the other Asian, both beauties of the Roaring Twenties with thin eyebrows, short lacquered hairdos, defined lips, and the soft, billowing delicacy of a flower in contrast to the solidity of the black wood. Although this photograph is probably a homage or a nod to Man Ray, it is nonetheless a magnificent example of Steichen’s talent, revealing his mastery of the dramatic contrasts and formal harmony that emanate from his works. A copy of this photograph is included in the Museum of Modern Art in New York collections.

34 SHERRIL SCHELL,
Empire State Building, New York City,
1930

The Empire State Building is an Art Deco style skyscraper located in New York. It took just one and a half years to build and opened in 1931. It was designed by the architect William Frederick Lamb and is one of the symbols of New York, and among its most famous tourist attractions. The building is 382 meters high and has more than 100 floors; for many years it remained the tallest building in New York.

American photographer Sherill Schell (1877–1964) was fascinated by the skyscrapers and modernism of New York, but first became famous as a portraitist in London. His fascination for “grand buildings” was undoubtedly passed on to him by his brother-in-law, the painter and designer Chesley Bonestell. Bonestell was tasked by architect William van Alen with

designing the exterior decoration of the Chrysler Building and was responsible in particular for its famous eagle gargoyles. Thanks to the high quality of Schell’s shots, with their striking angles and perfectly controlled play of light, he soon became one of the star artists at the Julien Levy Gallery. His works were shown in all the major exhibitions that resulted in the foundation of modernism, including the 1930 *Photography* exhibition organized by the Harvard Society for Contemporary Art, and – of course – the *Photographs of New York by New York Photographers* exhibition mounted by the Julien Levy Gallery from May 2 to June 11, 1932. Schell’s friend and greatest admirer, Edward Steichen, fought to ensure that his own collection of Schell’s New York photographs be included in the Museum of Modern Art in New York collections. An exhibition devoted to Schell, entitled *Sherill Schell: the unknown modernist*, was held in 2006 at the Museum of the City of New York.

35 MARGARET BOURKE-WHITE,
Rooftop deck-tennis players, against
Manhattan skyline, 1931

Margaret Bourke-White (1904–1971) was an American photographer famed for her significant contribution to photojournalism, and especially for her work for *Life* magazine. She was the first female documentary photographer to be accredited by and work with the American armed forces. Throughout the 1930s, Bourke-White was in charge of producing photo-essays on Germany and the Soviet Union as well as on the Dust Bowl in the American Midwest. These experiences enabled her to perfect the dramatic style that she had used for her photographs of industrial and architectural subjects. These projects also introduced a human and social element into her work. This shot alludes to the unprecedented growth of a leisure society in which sport played a leading part.

Furthermore, by showing women playing tennis on the roof of a building, this photograph reveals the increasing importance of women in American society. After World War I, women not only gained the right to vote but also obtained better access to the labor market, and therefore had an improved consumer capacity. This new client base was a major driver in the significant growth in advertising during the 1920s and 1930s.

36 HORST P. HORST,

A cast mannequin of Maurice Chevalier by Pierre Imans, Paris, 1931

Pierre Imans was famous for his strangely realistic wax figures. He was very active in the Paris fashion world, but also collaborated with many early 20th-century artists, and in particular with those from Surrealist circles. This example of a wax face perfectly depicts the charismatic smile of the singer Maurice Chevalier. The wax mannequins displayed in department-store windows took on a new significance as these emporiums flourished at the beginning of the 20th century. The look of the windows displays became a matter of great importance for retailers, as clothing and accessories were more likely to catch the attention of passers-by if they were shown on realistic mannequins in lifelike poses. Some mannequin creators, such as Imans or Siégal, took the creation of such figures to the level of a work of art, producing wax mannequins that embodied a new modernity and strangeness that fascinated other artists. It was for this reason that the Surrealists adopted such wax mannequins as one of their emblems.

37 GEORGE HOYNINGEN-HUENE,

Model wearing a knee-length Annek slip, 1931

World War I completely changed the lives and daily habits of women, and

which in turn had an impact on female fashions. Women were required to work in order to make up for the men who had been sent to fight, and as a result women's dress and undergarments evolved to adapt to this new life. Their outfits became looser and more comfortable, dresses became shorter and straighter. Under their dresses, they wore discreet camisoles that no longer constrained the bust. The depiction of undergarments – an ambiguous item of clothing that seems to belong to the private sphere and yet can easily become linked to morals – was a difficult feat for companies and magazines. In this instance, by using the raw negative the photographer has managed to depict the undergarment without revealing the woman's body in a realistic manner. The image becomes something more than a mere copy of reality and thereby avoids any supposedly vulgar or exhibitionist undertones.

38 ANDRÉ KERTÉSZ,

Mannequin wearing diamond comet necklace and star brooch, 1932

This image of a mannequin wearing a set of diamond jewelry by Chanel cannot fail to evoke the fascination of the Surrealists, led by André Breton, for wax dolls – those sham representations of femininity and the medium for all sorts of fantasies. This object of desire would increase considerably in numbers in 1938, at the International Exhibition of Surrealism at the Galerie des Beaux-Arts in Paris, when Yves Tanguy, Marcel Duchamp, Hans Arp, André Masson, Salvador Dalí, Maurice Henry, Léo Malet, Sonia Mossé, Kurt Seligmann, Max Ernst, Joan Miró, and Man Ray all produced their own mannequins. Whether these mannequins were made of wax or of other materials, each fetish-like figure was robed, made-up, dismembered, or faceless, in representation of both the dreams and the nightmares of its creator. The mannequin object represents not just the body, but also an anthro-

pological medium, a female ideal, an inanimate alter-ego and a good for consumption.

Hungarian photographer, André Kertész (1894–1985) was considered to be one of the key players in the photography of the 1920s and 1930s. Kertész focused on composition, continually experimenting with the possibilities offered by the medium. He was one of the main photographers of Surrealism in France and produced more than 35 photojournalist reports in collaboration with the magazine *Vu*. Kertész bequeathed his complete archives to the French nation before his death in 1985.

39 CECIL BEATON, *Marlene Dietrich, 1932*

Marlene Dietrich (1901–1992), the legendary 20th-century icon, is one of the stars of international film. She was an exceptional actress and singer, a *femme fatale*, and the muse of the most famous fashion designers; but she was also deeply committed to the American armed forces during World War II and was a woman who wielded firm control over her life and career. She first garnered attention in *The Blue Angel* (1930) by Josef von Sternberg, with whom she worked on eight other movies, including *Shanghai Express* (1932). As a consequence, she was contacted by Paramount and left for Hollywood in order to further her career in America. She worked with the greatest directors of the time, such as Orson Welles (*Touch of Evil*, 1958), Alfred Hitchcock (*Stage Fright*, 1950), Fritz Lang (*Rancho Notorious*, 1952), René Clair (*The Flame of New Orleans*, 1941), among many others.

In this portrait by Cecil Beaton (1904–1980), Dietrich's face, accompanied by a bright white lily, stands out against the black background. Beaton has chosen here to juxtapose the two elements to draw a comparison between Dietrich's velvety beauty and the timeless delicacy of the lily blossom, the symbol of light and purity.

40 EDWARD STEICHEN, *Winston Churchill, 1932*

Winston Churchill (1874–1965), a British statesman, Prime Minister of the United Kingdom (from 1940 to 1945 and from 1951 to 1955), and member of the Conservative Party, also a great speaker and writer, played an important part in the Allied victory during World War II. Churchill was a polarizing figure in politics, however his early and determined opposition to the Nazi regime will long be remembered. His funeral in 1965 brought together many statesmen from around the world. Churchill was also very close to Queen Elizabeth II of England and her father, George VI. In this portrait of Churchill, Edward Steichen chose a so-called "Cowboy Shot" or medium-long pose, showing the sitter from mid-thigh up. This format is also often used in painting portraits of powerful figures. Churchill is shown in profile, looking towards the right, which signifies the future. His hands rest on his thighs in a mark of determination and confidence. Both the composition as well as certain aspects of Churchill's pose recall the famous portrait of Monsieur Bertin painted by Jean-Auguste-Dominique Ingres one hundred years earlier.

41 EDWARD STEICHEN, *Mrs. William Wetmore smoking, 1933*

The image of a woman smoking a cigarette contributed, in an unprecedented way, to the ideal of the modern woman in the 1930s. The cigarette was a symbol of the new freedom initially obtained by the female elite and later by middle-class women in Europe, and quickly adopted by women in North America, as they became more emancipated and independent. Indeed, the American Tobacco Company engaged Edward Bernays – an advertising genius – with the specific aim of appealing to a female client base. Bernays reimagined the cigarette as a symbol of the feminist suffrage movement's fight for equality and

pulled off one of the greatest marketing stunts ever during a street parade in New York in 1929: at a prearranged signal, a group of young women who had concealed their cigarettes under their clothing, whipped them out and lit up in front of a group of journalists and photographers who had been forewarned of the stunt. The exploit was widely reported in the press with a highly evocative catchphrase (no doubt coined by Bernays): “What we are lighting are Torches of Freedom”.

42 GEORGE HOYNINGEN-HUENE,
Katharine Hepburn lying
down in the grass, 1934

The American actress, Katharine Hepburn (1907–2003), deemed the greatest female screen legend in American film (according to the American Film Institute), won the Oscar for Best Actress four times, a record which she holds to this day. Katharine Hepburn was ahead of her times; she was strong-willed, independent and a feminist.

In this series of portraits taken by George Hoyningen-Huene (1900–1968), Katharine Hepburn is shown outside the studio, in the middle of nature, in a simple white tshirt, braless, unadorned, and with scarcely any makeup. This look was not at all fashionable among the stars of the day, who were always robed in expensive dresses and carefully made up for these types of magazine shoots. It was considered very avant-garde to display such an androgynous and uninhibited air, and therefore captures Katharine Hepburn’s bold nature perfectly.

43 ACME,
Boxing champion Joe Louis, 1935

Joe Louis (1914–1981), an American heavyweight boxing champion, held the record as the most successful boxer: he remained world champion for eleven years and eight months from 1937

until he retired in 1949 without having lost his title. He is recognized as the best boxer of all time and, like the athlete Jesse Owens (see picture 44), is therefore a role model for many African-American sports stars.

Also known as the “Brown Bomber”, Louis’s influence went far beyond the world of boxing. He was considered the first Black American to achieve the status of national hero in the United States. Moreover, he was seen as an anti-Nazi icon following his victory against the German champion Max Schmeling in 1938. Last but not least, Joe Louis also helped break down the racial barriers in sports in the United States, not only in boxing but also in other fields such as golf. In 1952, he became the first Black player to participate in a Professional Golfers’ Association Tour, when he took part in the San Diego Open.

44 LUSHA NELSON,
Jesse Owens, 1935

American athlete Jesse Owens (1913–1980) began his career at the Big Ten Conference university championships, when in a single day he broke or equaled six world records in sprint, hurdles, and long jump. Jesse Owens is considered one of the first great, internationally renowned Black athletes, along with Joe Louis, the boxing champion (see picture 43). Owens won four gold medals at the 1936 Olympics in Berlin, and thus became a symbol of the fight against the propaganda of the Nazis and their claims of Aryan superiority. Owens was lengths ahead of his German rivals when he won his medals, and even became friends with his main rival, Luz Long, the star athlete on the German team. Despite his triumphs, when the Games came to an end, Owens was never received at the White House because of the racial segregation that was widespread in the United States under President Roosevelt. Forty years later, at the Los Angeles Olympics in 1984, Owens’ granddaughter was chosen to light the

flame in memory of her grandfather, who had finally been recognized as an icon of American sport.

45 EDWARD STEICHEN,

Mary Heberden in a satin dress, 1935

Mary Violet Heberden (1906–1965), a British actress and author, first caught public attention for her performance in the Broadway play *Victoria Regina*, alongside Helen Hayes in the title role. The play was a runaway success and was performed more than 500 times between 1935 and 1937. It was at this time that Edward Steichen produced one of his most famous portraits, which captured the actress with an air of glamour and great elegance.

Mary Heberden later turned to writing, publishing her works under the pen name H.V. Heberden to conceal her gender. Her works, and in particular her detective stories, were very popular in the 1940s and 1950s.

In this portrait, Steichen's training as a painter reveals itself not only through his sophisticated awareness of tone, light and darkness, but equally in his skill at composition. The pallor of Heberden's face and back stand out from the shiny black satin of her dress, while her sophisticated hairstyle relieves the drama of the contrast. Steichen subtly introduces a sense of dynamism through the carefully conceived poses of his subjects. He creates a diagonal with the placing of an arm, the direction of a gaze, or the drape of a garment, and constructs his shot with the aim of capturing the sense of movement for posterity.

46 RALPH STEINER,

A circular upward view of the Empire State Building, 1935

Ralph Steiner (1899–1986), the pioneer documentarian, was an American photographer and filmmaker and a key figure in the visual avant-garde of the 1930s.

In 1925, he and photographer Anton Bruehl opened a studio on 47th Street in New York. With the encouragement of his fellow photographer Paul Strand, Steiner joined the Film and Photo League around 1927. He was one of the mentors of the photographer Walker Evans, giving him advice and technical help and offering him one of his cameras. Steiner's photographs are known for their strange angles, abstraction and their sometimes enigmatic subjects, as is the case in this low-angle shot of New York taken with a fish-eye lens. Steiner's experimental films are considered to play a central role in the history of American avant-garde cinema, and he has continued to have a significant impact on every generation of filmmakers that has followed.

47 CECIL BEATON,

Charles Henri Ford in a costume designed by Salvador Dalí, 1937

Charles Henri Ford (1908–2002), an American poet, journalist, and filmmaker, was a regular attendee of Gertrude Stein's salon in Paris, along with Pablo Picasso, Man Ray, Peggy Guggenheim and other members of the Lost Generation – the group of American writers, artists and philanthropists exiled in Paris during the period between the two World Wars. It was there that he met the author Djuna Barnes, with whom he had an affair. It was Charles Henri Ford who typed up the manuscript of Djuna's masterpiece, *Nightwood*, which was published in 1936. In 1922, with Parker Tyler, he co-wrote *The Young and Evil*, the experimental novel inspired by the prose of Stein and Barnes, which has since become a benchmark work in gay and underground literature. Ford was also close to the painters Leonor Fini and Salvador Dalí, as well as the photographers Cecil Beaton and George Hoyningen-Huene, and collaborated regularly with them to create hybrid and surrealistic works. This shot of Ford by Cecil Beaton shows him wearing a surrealistic

harlequin costume with white gloves hanging, created by Dalí, while holding two enormous hands.

48 ERWIN BLUMENFELD,
Mary Belevsky, Lyla Zelensky, Madame Muth wearing Schiaparelli, 1938

In this photograph, two icons of the 1930s fashion world come together. First and foremost, we have Elsa Schiaparelli (1890–1973), scion of Italian nobility and the most avant-garde fashion designer of her times, who was both daring and refined. She was adored by the Surrealists and the women of the world alike. Then we have Erwin Blumenfeld (1897–1969), the leading photographer of the 1930s, who worked with the most influential magazines and was known for his experimental images, initially in black and white, and later in color, as well as for the air of mystery that emanates from his sitters. The three models peek out from an opening, like a frame within the frame. Their bicorn hats and masks, combined with their impish smiles, conjure up the world of disguises and pleasures typical of the masquerades that were so popular at the time.

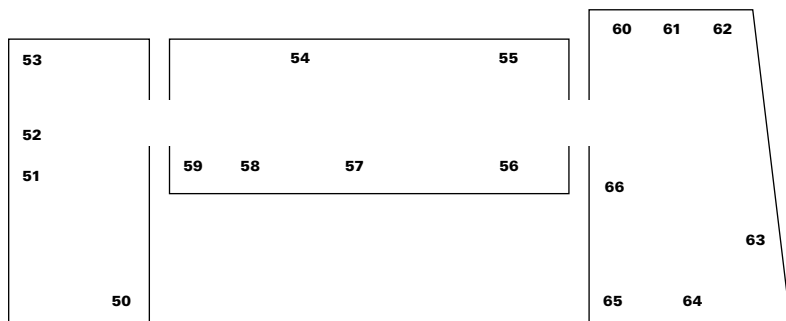
49 HORST P. HORST,
Ethel Waters in costume as Hagar for the play Mamba's Daughters, 1939

Ethel Waters (1896–1977), the American singer and actress, was an inspiration for a whole generation of Black blues and jazz singers, such as Ella Fitzgerald and Billie Holliday. She became famous for her performance of *Stormy Weather* at the Cotton Club in Harlem, the high temple of New York jazz. This song has since become a blues classic. She performed on Broadway and acted in many movies, including *Rufus Jones for President* (by Roy Mack, 1933), *On with the Show!* (by Alan Crosland, 1929) and *Pinky* (by Elia Kazan, 1949).

Mamba's Daughters is a play based on the book of the same name by

DuBose Heyward that was performed at the Empire Theater on Broadway in 1939. This photograph, with a modernity that is strangely ahead of its time, shows Waters in an almost religious pose, exuding a peculiar air and style that evoke the R&B and hip-hop atmosphere of the 1990s.

The 1940s



50 HORST P. HORST,
*Model Lisa Fonssagrives, in bathing suit
by Brigrance seated in V position,
and spelling out VOGUE above, 1940*

This photograph for the cover of the June 1, 1940, edition of *American Vogue* is unlike any other. Horst P. Horst (1906–1999) directed Lisa Fonssagrives, a former dancer, to position her slender body in the shape of the letters of the magazine’s name. Wearing a bathing suit and swimming cap and set against a black background, the model performs maneuvers like those seen in synchronized swimming.

The Swedish model Lisa Fonssagrives (1911–1992), considered one of the first supermodels, began her career in 1936 with images shot for French *Vogue* by Horst P. Horst. Just before World War II, she left for New York where she worked as a photographer during the war. She later became Dior’s official house model and was sought after by all the photographers for her grace and professionalism. Fonssagrives met Irving Penn in the late

1940s; they married in London in 1950. She appeared on more than 200 *Vogue* covers and in 1949 was the first model to appear on the cover of *Time*.

51 CECIL BEATON,
*Paternoster Row, London, after bombing,
1940*

Cecil Beaton was chiefly known for his fashion photography and his portraits of the British upper classes. But Beaton, while remaining a regular contributor to *Vogue*, also worked with the British Ministry of Information during World War II as a reporter, at first in London and later in Asia.

This centuries-old street in London was destroyed during the Blitz, in an overnight air raid on the night of December 29 to 30, 1940. This image shows both the immediacy of the brutality of war and the macabre beauty of the crumbling stones, a genuine relic of history in the making.

52 EDWARD CARSWELL,

A formal dinner at the Vanderbilt house, hosted by Mrs. Vanderbilt, 1941

The Vanderbilt family are an American dynasty that played an important part in the United States' economic boom. The industrialist, Cornelius Vanderbilt, built a colossal fortune in the 19th century through investments in shipping and railroads. He was one of the richest men in the world. His descendants were great socialites whose soirées were particularly appreciated by the American and European elite. One of Cornelius' descendants, Gloria Vanderbilt, was one of the most high-profile socialites in post-war New York and was photographed by Richard Avedon, Carl van Vechten, and Horst P. Horst, as well as being a muse for Salvador Dalí. She was the inspiration for the Holly Golightly character in Truman Capote's *Breakfast at Tiffany's*.

The last home of the Vanderbilt family, the Triple Palace on 5th Avenue in New York, was bought by the Waldorf Astor family and later demolished at the end of the 1940s. In 1941, the Vanderbilt descendants decided to organize one final grand event at their palace before leaving the premises forever.

53 CECIL BEATON,

Pilot Officer Daley of the American Eagles, 1942

This portrait of a young pilot named William James Daley Jr. (1919–1944) was taken in 1942 when the United States had been at war with Nazi Germany for six months. Daley, a member of the American Eagle Squadron, was known as “Diamond Jim” for his exceptional skill as a pilot. Cecil Beaton, who at that time was a war reporter for the British Ministry of Information, shot this portrait of Daley with the same elegance and consideration as he used in his portraits of celebrities and English high society. Indeed, this photo seems more like a portrait of an actor in costume: the

pilot's gaze and the pose of his body, combined with the framing and the dramatic lighting, make the photo look like a still from a movie. William James Daley Jr. lost his life in 1944, after having been struck by an airplane that had lost control during landing at the Coulommiers base, in the region around Paris, France.

54 ROBERT DOISNEAU,

Several young men of the Resistance with a priest by Boulevard St. Michel Barricades, 1944

After he was demobilized in 1939 due to suspected tuberculosis, the photographer Robert Doisneau (1912–1994) returned to Paris, where he remained throughout the Occupation. There, he produced false papers for the Resistance, while continuing to photograph the daily lives of the Parisians: loiterers, lovers, long queues at the food shops, air-raid alerts, and behind-the-scenes of the Resistance. When Paris was liberated in 1944, Doisneau was on the front lines to capture this new-sprung lifeforce. He traveled throughout the city by bicycle, photographing men and women as they joined forces to hold the German soldiers at bay. These shots of roadblocks immediately reveal Doisneau's supportive and empathetic view of his human subjects. These photos of a Paris in ferment contain no violence, despite the historical context; on the contrary, a glimmer of hope seems to flow from the images – the hope of Paris as it stood at the threshold of liberation.

55 CECIL BEATON,

Charles de Gaulle, 1944

This photograph was taken by Cecil Beaton in 1944, at 4 Carlton Gardens, the London headquarters of the Free French Forces where Charles de Gaulle had his office. This portrait shows de Gaulle at work, behind his cluttered desk, and is far removed from the spontaneity it at first

suggests. De Gaulle, the Resistance general, is in uniform, with his arms crossed and a serious and focused gaze. On one side is a world map while on his other side is a map of France. De Gaulle stands on the side closer to the map of the Hexagon's, his shoulder matching the outline of France's western coast. Rays of sunshine light the face of de Gaulle – who became known as the “June 18 man” in reference to his call for resistance against Nazi Germany that was broadcast on that date – and project his shadow next to an equestrian statuette of an unknown general. The so-called London poster “À tous les Français!” [To all French people!] was drawn up in this office before being posted, on August 5, 1940, throughout the streets of London. In 1993, a statue of General de Gaulle was erected opposite Carlton Gardens and unveiled by the Queen Mother, and a commemorative plaque at Number 4 identifies the location of the Free French Forces' headquarters.

Beaton's recruitment as a war photographer with the Ministry of Information during World War II once again established his status as a first-rate photographer, after he had been sidelined by American *Vogue*. He photographed the consequences of war not only in Europe, but also in Africa and Japan. Beaton took more than 7,000 photographs during this time. The Imperial War Museum in London showed some of his work at an exhibition entitled *Cecil Beaton: Theatre of War* in 2012.

56 LEE MILLER,
Interrogation of a Frenchwoman who has had her head shaved for consorting with Germans, 1944

Lee Miller (1907–1977), an American photographer, captured this striking scene during her mission as a war reporter in Brittany. The young woman with the lowered gaze is accused of having collaborated with the Germans. It is

estimated that some 20,000 women had their hair shaved off in retaliation for their so-called treachery. These women, many of whom were young, single, and uneducated, had mostly worked as maids, translators, or prostitutes, or had dated Nazi soldiers. Among the many photographs of shorn women, this one stands out for the fact that the scene takes place in a closed room, rather than in public as was so often the custom. In such cases, the accused were marched around town to be abused verbally or even physically before being shaved under the eyes of the whole village. In this photo, however, the angle of the shot reveals that the photographer was positioned at the same level as the interrogator, just below the protagonist. Miller purposely does not focus her shot on the climax of the action – namely the shaved head – nor does she force the young woman to make eye contact. In this way, Lee Miller's war photographs sought to show something other than the heroism of soldiers: she aimed to show the daily life of the armies, the people and especially the women.

57 HERBERT BAYER,
A painting of Herbert Bayer's inspired by the world of science, 1945

Herbert Bayer (1900–1985), the Hungarian photographer, graphic artist and typographer, trained at the Bauhaus before becoming its first professor of graphic arts and typography. He was also the artistic director of German *Vogue* during the magazine's brief existence. Bayer drew inspiration from the New Vision photography movement, and his photographs combine words and images with a Surrealistic touch. After emigrating to the United States, Bayer devoted himself to interior design and decoration, in particular in Aspen, Colorado. He was also one of the forerunners of Land Art, creating works formed entirely of grass (*Grass Mound, 1955*). In 1942, commissioned by Leo Lionni (the director of the advertising agency N.W. Ayers), he

published a pamphlet entitled *Electronics: A New Science for a New World*. The work was composed of several photomontages and illustrations that combined painting, photography and texts, and the whole formed a sort of science-fiction tale applied to the real world, in which the electron and the FM radio rule supreme, along with the emerging television technology. The use of electricity applied to public safety, agriculture and medicine is promoted as an example of tremendous progress.

58 JOHN RAWLINGS,

Irving Penn in his American Field Service uniform, 1945

When he was discharged from the army because of a heart problem, Irving Penn (1917–2009) volunteered for the American Field Service. He was sent abroad in 1944 and attached to the British army as photographer and ambulance driver, filling a number of posts in Italy, Austria and India. In 1945, *Vogue* published an article entitled “Someone is Always Watching You”, consisting of extracts of letters Penn had written from the Italian front. The following year, the magazine published his *Overseas Album*, a six-page compilation of Irving Penn’s photos and commentaries on his daily life during the war.

This portrait of Irving Penn in uniform by John Rawlings (1912–1970) shows the rapport between the two photographers. Rawlings started out as assistant to Irving Penn, Horst P. Horst and Cecil Beaton at British *Vogue* in 1936, before becoming a fully-fledged member of the circle of great Condé Nast photographers – who were captured in a 1946 group portrait by Penn that included Rawlings, Beaton, Leigh, Horst, Balkin, Platt Lynes, Joffe, and Blumenfeld. Khole Yohannan, an archivist at Condé Nast, rediscovered Rawlings’ archives and devoted a wonderful work to him, *John Rawlings: 30 years in Vogue* (2001), that highlights the work of this forgotten photographer.

59 IRVING PENN,

Mr. and Mrs. Henri Cartier-Bresson, 1946

Ratna Mohini (1904–1988), a Javanese dancer, was the first wife of Henri Cartier-Bresson (1908–2004), the man known as “the eye of the century”. This photograph was taken in New York in 1946, when Cartier-Bresson was working for *Harper’s Bazaar* on an assignment that required him to travel around the country to take portraits of famous artists and writers. The following year, the Museum of Modern Art in New York devoted its first large retrospective to him. The Pinault Collection, in collaboration with the Bibliothèque nationale de France (BnF), paid tribute to this giant of photography in an exhibition entitled *Henri Cartier-Bresson: Le Grand Jeu*, held at Palazzo Grassi in 2020 and at the BnF in 2021.

60 IRVING PENN,

Salvador Dalí and Gala, 1947

Gala (1894–1982) and Salvador Dalí (1904–1989), the legendary 20th-century artist couple, embody a certain ideal of powerful and eternal burning love. They met in 1929 when the poet Paul Éluard, who was Gala’s partner at the time, brought her on a visit to Dalí at Cadaqués. She left Éluard for Dalí, the Surrealist master, and they married in 1932. They remained together until Gala’s death in 1982. As Dalí’s wife, muse, and agent, she played an important part in her husband’s success.

This double portrait was taken in New York, where the couple moved during World War II and remained until 1948. Although it is not as well-known as the portrait of Salvador Dalí on his own, this photograph, by the use of careful composition and the choreographed gazes of the sitters, clearly demonstrates the artist’s admiration for his wife.

61 IRVING PENN,
New York Still Life, 1947

Irving Penn began his career as a photographer in 1943, inspired and encouraged by Alexander Liberman, who at the time was the artistic director of American *Vogue*. In October of the same year, one of Penn's color still lifes appeared on the cover of that month's issue of *Vogue*. Many of Penn's compositions combine everyday objects and food. His still lifes show laid tables, often in careful disarray, with a blend of fruit, flowers, dishes, wines, and little insects, in a nod to the masters of the Dutch Golden Age. As with the Flemish vanitas works of the 17th century, a bowl of grapes, a crumpled linen tablecloth, a piece of broken bread or a fly perched on ripe fruit remind us of the ephemeral nature of life. Penn produced more than 100 still lifes throughout his career. These images reflect his initial training as a painter as well as his studies with the photographer Alexey Brodovitch. The objects he captures are often carefully arranged against a simple background, in his typical minimalist style, enabling the viewer to concentrate solely on the subject.

John Szarkowski, the former director of photography at the Museum of Modern Art in New York, said in this regard: "Penn was one of the most remarkable innovators in photography and one of the most successful artists in at least two of the oldest and most popular genres of this medium: still life and portraits". Szarkowski and Penn produced a book together on Penn's still lifes: *Irving Penn: Still Life 1938–2000*, published by Thames and Hudson in 2001.

62 SID GROSSMAN,
Folk singer Josh White, 1947

The American musician and singer Joshua White (1914–1969) is one of the founders of East-Coast American blues. Some of his songs, such as *Jesus Gonna*

Make up my Dying Bed, Little Brother Blues and *Jet Black Woman*, have become a part of the United States' popular music heritage. White was a civil-rights activist and was often threatened by the Ku Klux Klan, but he also fell victim to the McCarthyism (the anti-Communist "witch hunt" driven by Senator Joseph McCarthy) that was striking fear throughout the United States at the time. White was the undisputed star of the New York Café Society (the only club allowing Black and white clients to mix freely) in the 1930s, thereby helping to improve relations between the Black and white populations in the United States. White was very close to Eleanor and Theodore Roosevelt and played at the President's inauguration ceremony in 1941.

63 ROBERT M. DAMORA,
Home of Walter and Ise Gropius,
Lincoln, Massachusetts, 1948

Walter Gropius (1883–1969), the famous architect, founded the Bauhaus School in Weimar, with a later branch in Dessau. Gropius' approach and theories are the underlying elements of the international approach. He influenced a whole generation of architects, designers, and artists in Europe and throughout the world. His key words were: industrial approach, rationalism, functionalism and innovation. The Fagus Factory, his first important design, has now been classified as a world heritage by UNESCO, as have the Bauhaus school in Dessau and the Berlin Modernism Housing Estates. Ise Gropius (1897–1983) was a German author and publisher who played a major part in promoting Bauhaus ideals. She married Walter Gropius in 1923. In 1937, the couple moved to Lincoln, in the United States, where Walter was offered a professorship at Harvard University. The couple built a house that served as a headquarters, school and conference center for the Bauhaus and its supporters. Ise's writing and publishing career came to a sudden

end when they arrived in the United States, where she continued to actively support the Bauhaus movement through promoting, editing, and proofreading her husband's texts, and busied herself with home life and welcoming friends and artists at their house.

64 IRVING PENN,
Cuzco Children, Peru, 1948

After completing a fashion shoot in Peru for *Vogue* magazine, Irving Penn traveled to Cuzco, the ancient capital of the Inca civilization. He decided to remain for a few days and rented a photography studio. Most of the Peruvian clients who went to the studio were indigenous people who had come to Cuzco to sell their handcrafts for the Christmas period. Penn offered to pay them for sitting, confusing many of the Peruvians who had come prepared to pay and expected to take their portraits away with them.

This photograph of two children is one of Irving Penn's most famous and touching images. With their bare feet and worn-out traditional outfits, topped with large hats, the children seem unimpressed. Their direct and confident stare is more like that of two adults. A certain gravitas, both humble and regal, emanates from the children, who are posed in a simple setting, on a stone-paved floor with an old sheet for a backcloth.

65 IRVING PENN,
Father Couturier, 1948

Marie-Alain Couturier (1897–1954) was a French Dominican priest as well as an artist and an adept of art theory; he was a fervent defender of sacred art and was involved in its revival after the end of World War II. Through his writings and lectures, he helped modernize sacred art by involving the greatest artists of the day. In this regard, he collaborated on a number

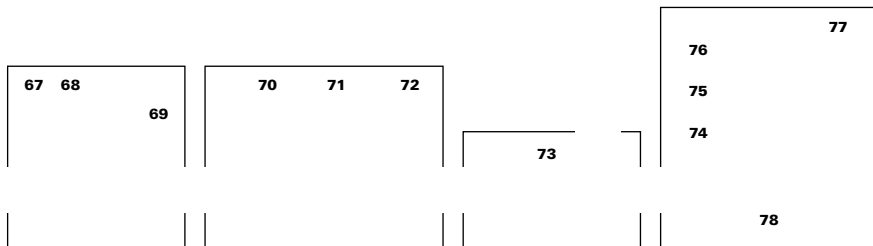
of designs with Marc Chagall, Henri Matisse, Jean Lurçat, Germaine Richier, Jacques Lipchitz, Georges Braque, Pierre Bonnard, Fernand Léger, and Georges Rouault.

66 ROBERT DOISNEAU,
Jacques Tati and his bicycle, on the set of Jour de Fête, 1949

The 1949 film *The Big Day*, directed by Jacques Tati (1907–1982), was a great hit. It is set in a small village in the old Berry region of France, where a troupe of traveling fairground entertainers has arrived. Among the attractions is a small theatre showing images of the very rapid and modern American postmen. This inspires François, the village postman, to challenge himself to complete his post round on his bicycle as quickly as the American postmen.

In this famous photograph by Robert Doisneau, Jacques Tati, who also plays the part of François in the film, is portrayed as the postman with his Peugeot bicycle broken into pieces.

The 1950s



67 GJON MILI, *Dancer José Limón*, 1950

In this work, Gjon Mili (1904–1984), a proponent of experimental photography, showcases a double solarized image of the Mexican dancer and choreographer, José Limón (1908–1972). This technique, also known as the Sabatier effect, was discovered by Armand Sabatier in 1862, and became popular in the 1920s thanks to the experiments of Man Ray and Lee Miller.

Solarization involves an over-exposure of the image that, as a result of this intense exposure to light, partially reverses the relationships between the tones of black and white. Moreover, a characteristic black outline is formed around the shapes, creating figures that look as if they had been drawn in black ink. This technique was very popular for nude photography because, since it produced a less realistic image, it made it possible to tackle nudity in a less direct, or “more acceptable” manner. Solarization was also widely used by the Surrealist artists, who liked the dreamlike and mysterious air typical of these images.

In 1946, José Limón founded his own dance company, with Doris Humphrey as artistic director. As a result, he acquired worldwide success through a number of international tours. His most famous choreographies were *La Pavane du Maure* (1949), *There Is a Time* (1956), *Missa Brevis* (1958) and *Orphée* (1972).

68 HANS NAMUTH, *Jackson Pollock*, 1950

The German photographer Hans Namuth (1915–1990) distinguished himself from his contemporaries with his portraits of artists that showed the incisiveness and insight of his vision. He is known in particular for his remarkable work on the Abstract Expressionist painter Jackson Pollock. His photographs of Pollock at work in his studio played a key role in creating Pollock’s fame and in making his work known to a wider public. It was actually Namuth’s photographs that made it possible to get a better understanding of Pollock’s creative processes of dripping and pouring.

Namuth photographed many other artists, such as Willem de Kooning, Robert Rauschenberg and Mark Rothko, as well as famous architects such as Frank Lloyd Wright, Philip Johnson, and Louis Kahn. Thanks to the close relationships he built with his subjects, he was able to get many introverted or shy artists, such as Clyfford Still, to agree to be photographed. Namuth's work reflects this closeness between the photographer and his subject, and not just between the subject, their works, and the context in which he or she creates.

69 ERWIN BLUMENFELD,

Rex Harrison and Lilli Palmer superimposed on the eyes of a Siamese cat, 1950

This photomontage produced by Erwin Blumenfeld in a very Surrealistic esthetic, shows the faces of actors Rex Harrison (1908–1990) and Lilli Palmer (1914–1986) inset in the eyes of a cat. The image was made as an illustration for a review of the popular play, *Bell, Book and Candle*, by John van Druten. In the play, Lilli Palmer plays the lead role as a modern witch who, with the help of a spell, bewitches an attractive publisher. The black cat serves as an evil symbol of the black magic practiced by witches. The witch – a woman who is at one and the same time weak, depraved, and under the yoke of Satan, or a dangerous seductress gifted with dark powers – has evolved from the depiction found in the 1486 treatise *Malleus Maleficarum* that led to the slaughter of thousands of women, to the popular depiction in the 2014 film *Maleficent*, and has now become a symbol of feminism. The witch myth has fascinated artists and poets since time immemorial. Hollywood was soon drawn to this complex figure – at times heinous and at others benevolent – creating characters that have become iconic, such as the witch in *Snow White* (1937), the Witch of the East in *The Wizard*

of Oz (1939), Samantha in *Bewitched* (1972), the *Witches of Eastwick* (1987), or the character Hermione Granger in the *Harry Potter* tales (2001–2011).

70 JEAN HOWARD,

Marlon Brando, 1951

Marlon Brando (1924–2004) was an American actor. It was Elia Kazan who launched his career when he offered Brando the role of Stanley Kowalski in *A Streetcar Named Desire* in 1951. Brando immediately became a Hollywood star and sex symbol, and dominated American film in the 1950s, before making a resounding comeback in 1972 as Don Corleone in Francis Ford Coppola's *The Godfather*. His romantic life was tumultuous, and his handsome physique and acting talents enraptured all. Brando was deeply committed to the fight for African-American and Native American civil rights, and in 1973 he refused to accept his Oscar for his role in *The Godfather* as a protest against the racist stereotypes that the American film industry perpetuated towards American Indians.

Jean Howard (1910–2000), an American actress and photographer and former Ziegfeld Girl and Goldwyn Girl, studied photography at the Los Angeles Art Center. Howard appeared on Broadway in three shows: *The Age of Innocence*, *Ziegfeld Follies* and *Evensong*. She often used her camera to capture the Hollywood of the 1940s and 1950s. She photographed all sorts of events, from the most high-society to the most mainstream, such as student sports events. She photographed Tyrone Power, Gene Tierney, Richard Burton, Cole Porter, Judy Garland, Grace Kelly, Deborah Kerr, Laurence Olivier, and Vivien Leigh, to name just a few. An anthology of her work, *Jean Howard's Hollywood*, was published in 1989 and offers an invaluable insight into Hollywood's golden age.

71 JOHN DEAKIN,
Francis Bacon, 1952

This photograph by John Deakin (1912–1972), which is both totemic and inspirational, is probably one of the most famous portraits of the artist Francis Bacon (1909–1992). The image of the shirtless Bacon holding aloft a sheep carcass in either hand mirrors the violence, dramatic tension and power of the tortured artist's work. This is why this image holds particular significance in both Bacon's career and in Deakin's. Bacon used it as reference when he painted *Figure With Meat* (1954).

Deakin, a provocative photographer, produced a number of other portraits that Bacon commissioned in order to use them as models. This is the case for the portraits of Isabel Rawsthorn and of Henrietta Moraes. American *Vogue* published this portrait in their March 1955 issue, accompanied by the following text: "Francis Bacon, an extraordinarily powerful painter who prefers sinister animals, popes, screaming figures, and shadowy grey people who have a life on their own."

72 ANDRÉ KERTÉSZ,
Lever House, New York, 1952

Lever House, designed by Gordon Bunshaft from the Skidmore, Owings, and Merrill architectural firm, is an international-style building located at 390 Park Avenue in New York. It was built between 1951 and 1952 and is the American headquarters of the Lever Brothers (now Unilever). This photograph by André Kertész features the 94-meter-high glass tower silhouetted against the night sky, thus highlighting its innovative proportions and glass walls. The tower is supported on a series of steel posts that leave room for a public space beneath it. Lever House was the first in a series of new glass commercial buildings, including the Seagram Building and the Union Carbide Building, that defined the style and transformed the district. Rather than trying to photograph

the building alone, Kertész chose to juxtapose the old and new styles by selecting a viewpoint that includes the Dumont Building – an Art Deco tower rising 162 meters that had been built some twenty years earlier.

73 ROBERT DOISNEAU,
Coco Chanel on the staircase,
rue Cambon, Paris, 1953

Gabrielle Chanel (1883–1971), the fashion icon, was a French couturière and creator of the eponymous fashion house. Chanel, nicknamed Coco, was the first fashion designer to launch their own perfume when, in 1921, she produced the inimitable N°5. She was close to many artists of the day, such as Pablo Picasso, Igor Stravinsky, Salvador Dalí, as well as Jean Cocteau, for whom she designed many stage costumes. Her little black dress and tweed suit have become not just trademark symbols of the Chanel fashion house, but also timeless classics. In 1931, at the invitation of Samuel Goldwyn, Coco Chanel went to Hollywood to design costumes for the United Artists actresses. In particular, she designed the dresses for the film *Tonight or Never* (1931) by Mervyn LeRoy.

The Chanel premises at 31 rue Cambon, with its majestic staircase, was acquired in February 1918 and remains the historic headquarters to this day. The five-story building contained the studio, the four workshops, and the haute couture salons. This portrait of Coco Chanel as she descends the stairs is in fact a double portrait, since the photographer, Robert Doisneau can also be seen behind his camera in the mirror's reflection at the right of the image. A brief text glued to the back of the print suggests that, due to the omnipresent mirrors, this portrait of Coco Chanel can be seen as a draped version of, or at the very least a tribute to, Marcel Duchamp's *Nu descendant l'escalier* (*Nude Descending a Staircase*), 1912.

74 DIANE & ALLAN ARBUS,
Dancer Jerome Robbins, 1953

Jerome Robbins (1918–1998) was an American dancer and choreographer. He entered the American Ballet Theater in 1941 and in 1944 composed his first ballet, *Fancy Free*, which brought him new opportunities on Broadway. In 1961, he and Robert Wise co-produced *West Side Story*, which won 10 Oscars, including the Oscar for Best Director. Several of his ballets were very successful, including *The King and I* and *Look, Ma, I'm Dancing*. He is considered one of Broadway's greatest post-war choreographers. In this photograph, Robbins' features can scarcely be seen. The photograph seems to have been taken from a television screen. This artistic effect hides the details in order to focus on a more overall result with a soft and, at the same time, unrefined grain. Robbins' pose as captured by Diane Arbus (1923–1971) brings to mind the outline of a harp, and was produced during the rehearsals for *Fanfare*, a new show created in 1953 in which the dancers represent musical instruments.

75 DIANE & ALLAN ARBUS,
Kathy Slate with doll in baby carriage, 1953

Isn't it strange how the bizarre can impinge on the everyday? Diane Arbus excelled in the art of showing the abnormal; twins, giants, members of traveler communities, as well as the magical coincidences that are part of everyday life. This stylish little girl is a case in point: as she poses awkwardly for the photographer, her little doll looks as if it has come to life and is preparing to leap onto its owner. Children play a large part in Diane Arbus's work: she manages to convey the underlying frustration and violence of childhood, as well as the innocence and lack of restraint peculiar to this stage of life.

76 LISETTE MODEL,
Family of burlap dolls by Venezuelan painter Armando Reverón, 1954

Lisette Model (1901–1983), an Austrian photographer naturalized American, was born in Vienna – where she studied piano and theory of musical composition with Arnold Schönberg, before moving to Paris. She put her music career on hold in 1933 and was introduced to photography by her sister Olga and her friend Rogi André, the wife of André Kertész. She soon decided to become a full-time photographer and, in 1937, did a brief work-experience course with Florence Henri. The following year, Model and her husband, the painter Evsa Model, emigrated to New York, where she met important figures in the photography community, such as Alexey Brodovitch and Beaumont Newhall. Her photographs were very popular and appeared regularly in *Harper's Bazaar*, *Cue*, and *PM Weekly*. Model was one of the group of photographers included in the 1940 inaugural exhibition *Sixty Photographs: A Survey of Camera Aesthetics* at the department of photography at the Museum of Modern Art in New York. She also taught photography, and her most famous student was Diane Arbus. Model was a proponent of street photography and is probably best known for her series of passers-by in her street photographs taken on the Promenade des Anglais in Nice and on the streets of the Lower East Side in New York, impacting the photography practices of her time. Her work is significant because it focuses on the distinctive features of ordinary people in everyday situations, and because it depicts modern life and its effects on people in a straightforward and honest manner.

Armando Reverón (1889–1954) was a Venezuelan painter, sculptor and pioneer of happenings who was a forerunner of the Arte Povera movement. Lisette Model visited his studio in 1954 and captured its strange and magical atmosphere. She was particularly fascinated by the burlap dolls,

rather like voodoo fetishes, that filled the space. In this photograph, she treats the cloth dolls with the same consideration as for the New York bourgeois or the Parisian vagabonds in her street photography: namely using a frontal composition, shot uncompromisingly and with a flash.

77 WEEGEE,

Johnnie Ray, Stretch Caricatures, 1955

Johnnie Ray (1927–1990) was an American singer and songwriter. He is considered by many to be one of the fore-runners of rock and roll, and was very popular in the 1950s. Although he subsequently fell out of fashion in the United States, his work continued to have a strong following in Australia and the United Kingdom. Tony Bennett, Leonard Cohen, and Morrissey all cite him as a source of inspiration. Ray arrived on the music scene in 1951 with his hit *Cry*, which included stylistic elements borrowed from African-American singers such as Billie Holliday and LaVern Baker. Ray was partially deaf, androgynous, and openly bisexual, which completely upset the received heteronormative ideas of the time.

This portrait of Ray by Weegee (1899–1968) was created by placing a piece of partially melted plastic on the lens of his camera, which elongated the singer's already lanky appearance. From the end of the 1950s until his death in 1968, Weegee experimented with distortion. He produced many on-stage or backstage portraits of famous musicians such as Jackie Gleason, Benny Goodman, Liberace, Marilyn Monroe, and Paul Muni. These images bring to mind the series of distortions produced by André Kertész.

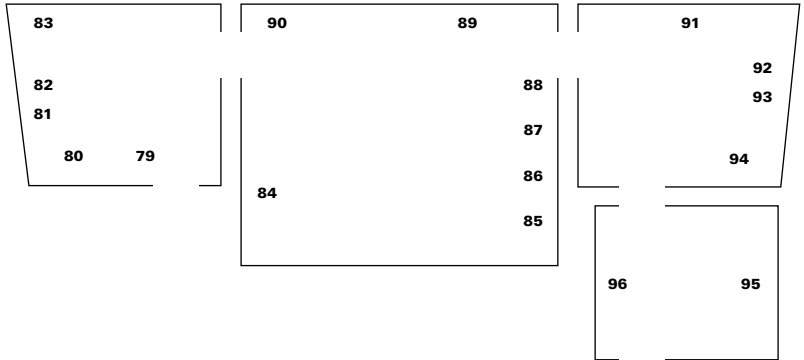
78 DAVID ATTIE,

Model floating in air with an umbrella and a space helmet, 1959

This rather surrealistic photo is a good example of the photo-montages produced by David Attie (1920–1982), Alexey Brodovitch's final protégé. Attie became a master of experimentation through the photographic collages he created in the darkroom, giving new life to this type of manipulation, which in his hands became increasingly inventive and dynamic.

The photomontage shown here demonstrates that fashion could be a mirror, or even a vector, for the important social, political, and economic issues of the day. A young woman clutching her space helmet takes flight before the astonished eyes of old-world witches. The date is 1959, the space race is accelerating and in 1957 the USSR had already sent the first satellite – Sputnik I – and the first living being – the dog Laika – into orbit. The United States joined the race by launching their first satellite, Explorer I, in 1958 and creating NASA six months later. In January 1959, a Russian space probe completed the first flyby of the Moon.

The 1960s



79 IRVING PENN,

John F. Kennedy, Washington, D.C., 1960

John Fitzgerald Kennedy (1917–1963) was the 35th President of the United States. He was assassinated on November 22, 1963, in Dallas. Kennedy was popular both with the voting public and with western intellectuals, and he and his wife Jacqueline socialized with many of the artists, musicians, and writers of the day. His three years of presidency were remarkable for his management of the Cuba crisis, his opposition to the creation of the Berlin Wall, his commitment to civil rights, and also for the launching of the Apollo space program. He is the youngest person to be elected President and the first Catholic President in the United States.

This half-body portrait shows the young President in a serene pose, sitting comfortably and confidently in his rocking chair. This choice of seating is not without significance, since the President was known for taking his P&P Chair Company rocking chair with him everywhere. For that matter, one of J.F. Kennedy's favorite chairs

was sold at auction in 1996 for more than 400,000 dollars.

80 IRVING PENN,

Soprano Leontyne Price, New York, 1961

Leontyne Price (born 1927) is an American soprano. She became known initially for her role as the lead in Giuseppe Verdi's opera, *Aida*, and for nearly thirty years she was almost the only artist to play this role. She is among the great Black American artists who played an important role in the fight for civil rights and bringing about a change in attitudes. She is considered one of the greatest American lyric sopranos, rivalling Maria Callas or MMontserrat Caballé. In 1960, Price was the first Black woman to play a leading role at the Scala in Milan, and later appeared at New York's Metropolitan Opera in Verdi's *Il Trovatore*. The performance was a triumph and Price received a forty-two-minute ovation.

In this sweet and gentle portrait, Irving Penn captures one of the greatest lyrical artists of the 20th century in a moment

of complete serenity. Price's face is swathed in a velvety light and her closed eyes invite the viewer to pause in contemplation.

81 DAN BUDNIK,
Jeanne Moreau, 1962

Jeanne Moreau (1928–2017) was an actress, singer and director, and one of the greatest French performers. She worked for the most important filmmakers in the world, such as Antonioni, Buñuel, Wenders, Fassbinder, Welles, Kazan, Truffaut, Demy, and Renoir. She acted in more than 130 films, including *Elevator to the Gallows* (1958) and *The Lovers* (1958) by Louis Malle, *Jules and Jim* (1962) by François Truffaut, *Diary of a Chambermaid* (1964) by Luis Buñuel, and *The Old Lady Who Walked in the Sea* (1991) by Laurent Heynemann. With her almond eyes and her ever-present cigarette, Jeanne Moreau personified the femme fatale of the 1960s, a blend of independence, sensuality, and vulnerability. These stereotypes linked to a certain so-called idealized femininity are still entrenched in the film industry, and in many other aspects of life. Like countless other famous and less-famous women, Jeanne Moreau was committed to combatting these clichés and asserted her freedom – especially her sexual freedom – through her film choices and by accepting accountability for her numerous relationships with men. She admitted that she had had an abortion – which was illegal at that time – and joined 343 other women in signing the *The Manifesto of the 343 Sluts* petition in support of the draft law backing the voluntary termination of pregnancy proposed by Simone Veil and adopted in 1975.

82 ROBERT FRANK,
Writer James Baldwin, 1963

Through his novels, poems, short stories, plays and essays, the American writer James Baldwin (1924–1987) tackled

the taboos and tensions associated with segregation and civil rights as well as the unease and homophobia that beset American society. His best-known works are *Go Tell It on the Mountain*, published in 1953, and his short story *Sonny's Blues* from 1965. James Baldwin lived in France for much of his life, largely in Saint-Paul de Vence where his house became the summer home of his many artist and intellectual friends, such as Miles Davis, Harry Belafonte, Marguerite Yourcenar, Nina Simone, Beauford Delaney, and Yves Montand. Baldwin was committed to the fight for civil rights. He became close to leading figures of the movement such as Malcolm X and Martin Luther King. Moreover, his *Open letter to my sister, Miss Angela Davis*, which was published in 1970 when Davis – a militant African-American – was arrested, impressed readers with its denunciation of the widespread indifference to the fate of the Blacks and to State racism in the United States. Baldwin was also close to the photographer Richard Avedon, and in 1964 they published *Nothing Personal*, a trenchant portrait of an America mired in its contradictions. The work made the headlines at the time.

83 CECIL BEATON,
Anna Magnani, 1963

In 1963, Cecil Beaton, the photographer of choice among the British elite and a valued contributor to fashion magazines, published a daring work entitled *Images*, containing sixty photographs. Beaton used an entirely new and original technique that marked a complete departure from his conventional portraits. Through these experimental images, he attempted to capture the essence of the sitters' personalities, rather than their physical appearance at the fleeting instant when the shutter was released. Split into seven sections, the book tackled the themes of theater, ballet, still life, architecture, the

nude, and the Orient. On its pages we find the fractured and multiplied faces of the greatest artists of his time, such as Rudolf Nureyev, Pablo Picasso, Marilyn Monroe, Anna Magnani, Igor Stravinsky, and Truman Capote.

84 BERT STERN,

Audrey Hepburn in Givenchy, 1963

British actress Audrey Hepburn (1929–1983) is considered one of the greatest performers of the 1950s and 1960s. She originally intended to follow a career in dance, but ultimately turned to theater after her success in the Broadway play *Gigi*, adapted from Colette's novel, which in turn paved the way for a career in Hollywood. She soon achieved recognition with William Wyler's 1954 movie *Roman Holiday*, for which she won an Oscar when she was 24 years old. With her slender figure and dainty face, her large sparkling eyes and mischievous smile that contrasted sharply to the Hollywood femmes fatales of the day, she embodied a new refined and joyous glamour. She is remembered in particular for her roles in *Breakfast at Tiffany's* (1961) by Blake Edwards, *War and Peace* (1956) by King Vidor, and *My Fair Lady* (1964) by George Cukor. She retired from acting in 1967 in order to focus on her commitment to UNICEF and the United Nations in favor of the rights of children. She was close friends with Hubert de Givenchy, who designed her costumes for many films.

85 BERT STERN,

George Balanchine and Suzanne Farrell in tableau from Balanchine's Don Quixote, 1965

George Balanchine (1904–1983), the Russian-American choreographer and dancer, was a pioneer in American ballet. Balanchine worked in close collaboration with Igor Stravinsky on several productions. For Balanchine, the line of the dancer's body,

emphasized by off-balance movements, was at the heart of his dances. Balanchine trained at the Saint Petersburg Conservatory and later joined Diaghilev's Ballets Russes, before creating his own company in New York and shortly afterwards opening the School of American Ballet. In 1948, in conjunction with Lincoln Kirstein, he co-founded the New York City Ballet. He also choreographed works for Broadway and was a fan of Fred Astaire.

In this photograph he is shown in his role as choreographer, standing beside his student and muse, Suzanne Farrell (born 1945), who is dancing in costume. Farrell would leave Balanchine's company in 1969 to perform with the National Ballet of Canada and with Maurice Béjart. In *Don Quixote*, Farrell danced alongside Richard Rapp and Deni Lamont.

86 BERT STERN,

Jean Shrimpton and Sammy Davis Jr., 1965

The British model Jean Shrimpton (born 1942) was the most famous face of Swinging London. A series of photographs for *Vogue* produced by David Bailey in 1961 cemented the reputation of this young model who had been a tremendous success ever since she first appeared on the scene. It was Shrimpton who made the miniskirt fashionable when she appeared at a sports event in Australia in 1964 wearing a white minidress.

Sammy Davis Jr. (1925–1990) was an American performing artist. He began his career dancing and acting with his father and uncle in the Harlem clubs and theater. Davis became something of an overnight sensation and was invited by his friend, Frank Sinatra, to become a member of the Rat Pack. The group recorded many albums and went on a number of international tours. The Rat Pack members played in several memorable films such as *Ocean's 11* (by Lewis Milestone, 1960) and *Robin and the 7 Hoods* (by Gordon Douglas, 1960).

This photograph was undeniably important for the image of Black artists. At that time, it was rare to see a Black artist and a white artist together in a moment of companionship. The anti-miscegenation rules, particularly in Hollywood, were very strict and did not permit scenes of intimacy or kissing between actors of different ethnicities. In this photograph from 1965 – the same year that the United States granted Black citizens the right to vote – the two subjects enjoyed themselves, laughed and danced together in front of the lens of the famous photographer Bert Stern (1929–2013), like a symbol of the fight against racism and discrimination.

87 IRVING PENN,

Dancer Rudolf Nureyev, 1965

Rudolf Nureyev (1938–1993), the classical ballet dancer, choreographer, and ballet director, is considered one of the most talented dancers and one of the greatest choreographers of the 20th century. Indeed, his nickname was the “Lord of the dance”. Nureyev could perform contemporary dance with as much talent as he did classical repertoire, and was one of the first dancers of his time to show renewed interest in Baroque dance. Some five or six million people saw Nureyev dance, and his fame extended far beyond the world of dance.

88 IRVING PENN,

Giulietta Masina and Federico Fellini, 1965

The Italian filmmaker, Federico Fellini, is considered one of the most illustrious directors of the 20th century. He won the Palme d’Or for *La Dolce Vita* (1960) and four Oscars for Best Foreign Language Film for *La Strada* (1954), *Nights of Cabiria* (1957), *8½* (1963) and *Amarcord* (1973). Having first worked with the directors Rossellini, Lattuada, and Germi, he directed his first films *The White Sheik* in 1952 and *I Vitelloni*

in 1953, both of which formed the foundation of his cinematic oeuvre. Fellini was initially influenced by the Neo-Realist wave, but created his own universe based on decline and decay, the suffering of human life, and nostalgia, all fueled by his own fears. His works demolish the boundaries between dream and reality, and are imbued with a black lyricism rich in symbols. In 1943, Fellini married the actress Giulietta Masina (1920–1994), and they remained together for the rest of his life. She acted in seven of Fellini’s films, including *La Strada* (1954), which brought her international renown. Known as the “female Chaplin”, she remained Fellini’s muse until his death.

In this portrait, using tight framing and his usual plain photographer’s backdrop, Irving Penn tackles the challenge of showing the cynical face of one and the joyous face of the other, while still allowing the couple’s tenderness and affection to shine through.

89 UNKNOWN,

Max Ernst and Dorothea Tanning with Le Capricorne, 1965

Dorothea Tanning (1910–2012) and Max Ernst (1891–1976) were one of the most famous artist couples of the 20th century. Both belonged to the Surrealist movement and drew fruitful inspiration from each other’s work, creating some of their greatest works at their numerous homes in New York, Paris, the Var region of France and Arizona. Through their painting, sculpture, and lithography, they had an important impact both on art and on their contemporaries; Tanning for being a pioneer in female artistic expression and putting women, with their own desires and impulses, back at the heart of the creative process; and Ernst for being a founding member of Dadaism and of Surrealism. During their lifetimes, they both benefited from institutional and international

recognition with exhibitions at the Museum of Modern Art in New York, the Centre Pompidou, and the Guggenheim Museum, to name just a few.

This photograph of the couple is particularly touching because they are playing at recreating a pose from an earlier photograph. The old photograph in question was taken in 1947 by John Kasnetsis and shows Dorothea in their garden in the heart of the Arizona mountains, reclining on her husband's *Le Capricorne* sculpture while Max rests his head on the composite creature's shoulder. Eighteen years later, they play along and repeat the pose with humor and tenderness. *Le Capricorne* was modeled and then six copies were cast in bronze in 1964. Two further copies were produced in 1975. One copy was given to the French State in 1964 and is now preserved at the Centre Pompidou in Paris. This photograph was taken on one of the six bronzes cast in France.

90 IRVING PENN,
Susan Sontag and David Sontag Rieff,
New York, 1966

Susan Sontag (1933–2004) was an American writer and activist. Her work focuses mainly on culture and media, politics, esthetics, and human rights. Her essay on photography is considered to be a key work on the subject. Sontag was also a pacifist and an active opponent of the wars in Viet Nam and Iraq. She had a considerable impact on her generation with her assessments on the central issues of the second half of the 20th century: namely, gender studies, war, communism and imperialism, illness, sexual liberation, and the power of images, among others. She was photographer Annie Leibovitz's partner from the late 1980s until her death in 2004. She received the National Book Award in 2000.

91 FRANCO RUBARTELLI,
Veruschka, head-to-head with a cheetah,
1967

Veruschka (born 1939) is a German model and actress. When she was twenty years old, she was discovered by the photographer Ugo Mulas. She made a brief appearance in Michelangelo Antonioni's film *Blow-Up* (1966). In 1966, she met the photographer Franco Rubartelli (born 1937) and they lived together for nine years. Together, they explored the art of body painting, which Veruschka would continue to practice throughout her life. Rubartelli photographed their first experiments, in which Veruschka's body was transformed into wild animals. She was one of the highest paid models during her short career (1966–1975). Her face has become an essential part of the fashion and glamour iconography of the 1960s and 1970s.

92 DAVID BAILEY,
Model in a Balenciaga wedding dress,
1967

This wedding dress, an iconic design by Cristóbal Balenciaga (1895–1972), was made in 1967. This single-seamed work of art is a fusion of all the great Spanish couturier's views: the clothing should adapt to the woman's body and not the contrary; the play between the model's shape and outline; the disconcertingly simple graphic design.

This piece stands out for its magical cut – the type of cut that brought Balenciaga a cult following for the ease, elegance, and sobriety of his designs. The quality of the technique and the design ingenuity needed to construct such a creation with a single thread are, for that matter, unequalled. The cape-dress forms a single cocoon-like case around the woman's body, and its stylized veil draws inspiration both from the conquest of space and from the hats worn by the village fishermen in Balenciaga's childhood home. According

to Balenciaga, this was what the woman of tomorrow would wear: clothes that are loose, utilitarian, graphic and pure, yet nonetheless of great delicacy. The aim is to no longer constrain the female body, but to free it.

93 ALEXIS WALDECK,

Liza Minnelli, 1967

The American actress and singer Liza Minelli (born 1946) found fame thanks to her powerful alto voice and her charismatic stage presence. Minelli is the daughter of the famous actress Judy Garland. She began her career in the early 1960s on Broadway. She soon entered the world of film, and her fame grew from the leading roles she played in musical films that acquired cult status (*Cabaret* by Robert Fosse in 1972, or *New York, New York* by Martin Scorsese in 1977). She won the Oscar for Best Actress for her role as Sally Bowles in *Cabaret*. Fred Astaire said of her "If Hollywood was a monarchy, Liza would be our hereditary princess". Minelli loved the stage and in the late 1980s went on a world tour with the play *The Ultimate Event*, accompanied by Sammy Davis Jr. and Frank Sinatra. She was a friend and admirer of Charles Aznavour and made his songs famous by singing them for American audiences. Liza Minelli continues to act in plays, as well as in movies and television.

94 UGO MULAS,

Eliseo Mattiacci's Space in the Exhibition Lo spazio dell'immagine, Palazzo Trinci, Foligno, Italy, 1967

Lo spazio dell'immagine (The Space of Image) was one of the major contemporary art exhibitions of the 1960s that left a mark on the arts of that decade and the next. The exhibition took place in Foligno, in the Renaissance rooms of Palazzo Trinci, from July 2 to October 1, 1967. It was organized by a group of important art critics and art historians consisting of Bruno Alfieri,

Giuseppe Marchiori, Giorgio De Marchis, Gino Marotta, Stefano Ponti, Lanfranco Radi, and Luciano Radi. The works on display were described as "sculptural-spatial environments" that were intended to be dismantled at the end of the exhibition. The participating artists include some of the greatest names in 20th century Italian art: Lucio Fontana, Getulio Alviani, Agostino Bonalumi, Enrico Castellani, Mario Ceroli, Tano Festa, Piero Gilardi, Eliseo Mattiacci, Michelangelo Pistoletto, Gruppo MID, and Gruppo N.

95 JACK ROBINSON,

Singer Roberta Flack, 1969

The American singer Roberta Flack (born 1937) is one of the great voices in soul music. She signed to Atlantic Records quite late in life. After two albums that were critically acclaimed but did not catch public attention, her career took off when Clint Eastwood chose her song *The First Time Ever I Saw Your Face* for the soundtrack of his film *Play Misty For Me* (1971). Flack's version of *Killing Me Softly With His Song*, written by Normal Gimbel and Lori Lieberman, was a huge hit and has continued to be a soul anthem to the present day.

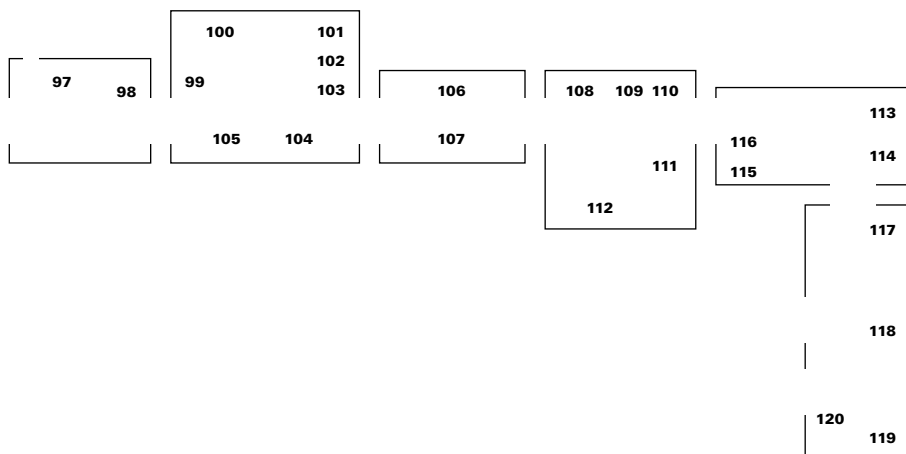
96 GIAN PAOLO BARBIERI,

Benedetta Barzini, with a Valentino poncho and Coppola e Toppo jewelry, 1969

Benedetta Barzini (born 1943) is an Italian actress, model, and radical feminist. She was discovered at the age of 20 by the editor of *Vogue Italia*, Consuelo Crespi, who launched her modelling career and sent her to New York. In 1965, she was the first Italian model to make the cover of *Vogue*, in a photograph by Richard Avedon. Barzini was a regular at the Factory, the name given to Andy Warhol's studio in New York, and a habitu e of the New York underground scene. She posed for Richard

Avedon, Irving Penn, and Franco Rubartelli. After five years in New York, Barzini returned to Milan, where she began to question the objectification of women in the fashion world. She became involved in politics, joining the Union of Italian Women (Unione delle Donne d'Italia) and declared her allegiance to Marxism. Moreover Barzini taught Fashion and Anthropology at the Politecnico of Milan, at the Nuova Accademia di Belle Arti in Milan and the Istituto d'Arte Applicata e Design in Turin.

The 1970s



97 ELISABETTA CATALANO, *Helmut Berger*, 1970

The Austrian actor Helmut Berger (born 1944) was introduced to the general public through Luchino Visconti, his mentor and lover, who gave him the leading roles in *The Damned* (1969) and *Ludwig* (1973). Berger also worked with Vittorio De Sica, Sergio Gobbi and Claude Chabrol. When Visconti died, Berger was devastated and plunged into addiction, and his career dwindled rapidly around the end of the 1970s. Berger was openly bisexual: he was one of the great sex symbols of the 1970s, and the list of his conquests, both male and female, has gone down in the annals of history. In 1970, Berger also became the first man to feature on the cover of *Vogue*, alongside top model Marisa Berenson, with whom he was having an affair.

98 JACK ROBINSON, *Nikki Giovanni*, 1970

Nikki Giovanni (born 1943) is an African-American writer, poet, and

militant nicknamed the “Princess of Black Poetry”. She was close to James Baldwin, with whom she published *A Dialogue* (1973). They shared the same values and together they advocated for racial equality and civil rights. Giovanni taught in various American universities, while also continuing her writing at the same time. This portrait by Jack Robinson (1928–1997) appears in color on the cover of the album *Like a Ripple on a Pond*, a collection of poetry that Giovanni recorded in Gospel style in 1973.

99 BERT STERN, *The Life and Times of Sigmund Freud*, a scene from the play by Robert Wilson, 1970

The Life and Times of Sigmund Freud is the first stage production by Robert Wilson (born 1941). Referring to this play, he described it as “not a historical but a poetic presentation of Freud’s life”. The settings of each of the three acts are meant to suggest the stages of Freud’s life as it progressed. The play’s premiere took place

at the Brooklyn Academy of Music in New York with the Byrd Hoffman School of Byrds. The lead actor was a jeweler who Wilson chose because of his resemblance to Freud. The following year, Wilson wrote and produced *Deafman Glance*, which brought him worldwide renown. Louis Aragon named Wilson as his Surrealist heir because of the art he brought to each of his creations. Wilson collaborated with numerous artists, including Tom Waits, Philip Glass, Marina Abramović, Michel Piccoli, and Isabelle Huppert. In 1992, he founded the Watermill Center for performing arts that hosts many projects for young and emerging artists in the state of New York.

100 DAVID BAILEY,

Actor Björn Andrésen, on the film set of Luchino Visconti's Death in Venice, 1970

Björn Andrésen (born 1955) is remembered in film history for his role as Tazio, the blond-haired seraph in Luchino Visconti's *Death in Venice* (1971). The film was an overwhelming success worldwide, and especially in Japan, where the figure of Tazio became the inspiration for whole swathes of the Manga world. His movie career was short, but he continued to work in music as part of the group Sven Erics. In 2003, with the permission of David Bailey (born 1938), the feminist Germaine Greer used this photograph for the cover of her book *The Beautiful Boy*.

101 JACK ROBINSON,

Charles Ludlam, in costume as the Holy Fool of the Last Judgment, in his play The Tarot Card, 1971

Charles Ludlam (1943–1987) was an American actor and writer. He taught and also staged a number of productions at New York University, Connecticut College and Yale. He won six Obie Awards during his career, as well as the Rosamond

Gilder prize for his entire theatrical output in 1986. Ludlam often acted in his own plays and was known in particular for his female roles. He wrote one of the first plays to explicitly broach the subject of the AIDS epidemic. His most famous play is *The Mystery of Irma Vep* (1984), in which two actors play seven roles in a pastiche of gothic horror novels. Ludlam and his partner Everett Quinton starred in its original production. In 1991, it was the most most-produced play in the United States, and in 2003, it became the longest-running production ever staged in Brazil. Ludlam died in 1987, just one month after having been diagnosed with AIDS. His obituary appeared on the front page of *The New York Times* and was the first celebrity obituary to cite AIDS as the cause of death, rather than one of the AIDS-related illnesses.

102 GIANFRANCO GORGONI,

Joseph Beuys, c. 1971

German artist Joseph Beuys (1921–1986) was deeply marked by his experiences of war, and this comes through clearly in his work. He was one of the fore-runners in the use of materials such as fat, felt, animal carcasses, hair, or blood. Beuys' mutable and multiform work is based on performance, sculpture and painting and encompasses all aspects of his life. This portrait of Beuys – one of the most famous portraits of the artist – was used on the poster for his public dialogue at the New School in New York in 1974.

103 PATRICK LICHFIELD,

Mia Farrow for her performance in Joan of Arc at the Stake, 1971

A contact sheet is a tool that allows the printer or photographer to have an overview of the whole strip of negatives and to compare all the shots in one go. Contact sheets are used to decide which shots are worth enlarging, and also to determine

where retouching or re-framing are needed. In this sheet, we can assume that the missing shot is the one chosen by the photographer to be enlarged and published. The Pinault Collection possesses a large number of contact sheets from the Condé Nast archives that provide priceless evidence of the work of some of the greatest photographers of the 20th century.

This contact sheet originates from the Royal Shakespeare Company's performance of *Joan of Arc at the Stake* in 1971. Mia Farrow (born 1945) was the first American actress to join this prestigious company. Farrow won recognition for her role in *Rosemary's Baby* (1969) by Roman Polanski, in which her performance was praised by the critics. This was followed by roles in *A Wedding* (1978) by Robert Altman, *Dr. Popaul* (1972) by Claude Chabrol and numerous films by Woody Allen, with whom she had a relationship that lasted for more than ten years.

104 IRVING PENN,
Duke Ellington, New York, 1971

Duke Ellington (1899–1974) is considered one of the most important figures in jazz of all time. He played and was the originator of certain pieces that have now become jazz classics. Ellington was an inspired composer; he directed one of the most influential orchestras in jazz, The Big Band, that included some of the biggest names in jazz (Bubber Miley, Barney Bigard and Ben Webster, to name just a few). From 1927, he perfected his style at the Cotton Club, and was heavily involved in the Harlem Renaissance movement, developing the so-called jungle music style. The group went on tour from 1931 and were phenomenally successful throughout the United States. In 1934, Ellington and his orchestra were invited to play at the Academy Awards. Until his death in 1974, he never stopped creating and collaborating with the best musicians, soloists and composers of his

times. Ellington was a staunch defender of the civil rights movement.

105 JACK ROBINSON,
Actress and Singer Melba Moore, 1971

In this photograph, the body and hair of Melba Moore (born 1945) form almost one single outline, fading into delicate shadow and leaving only her face in the light. Moore's nude pose, her arms clasped around her knees, reveal a certain fragility whereas other pictures from the same photo shoot show a more joyful and confident side. Moore, an American singer and actress, played Dionne in the original production of *Hair* (1967) alongside Diane Keaton and Ronnie Dyson, followed in 1970 by a role in *Purlie*, which was critically acclaimed. Her second album, *This Is It*, was the one that truly launched her singing career. She had a number of hits thanks to her numerous records and tours.

106 DERRY MOORE,
*Gilbert and George performing
The Singing Sculptures, 1971*

Gilbert Prousch (born 1943) and George Passmore (born 1942) are a pair of British artists who work as a duo under the name of Gilbert & George. They met at Saint Martin's School of Art in London in 1967 and began their artistic collaboration in the field of performance art. *The Singing Sculpture*, one of their first works, and doubtlessly their best known, is captured in this photograph. The two artists, covered in metallic paint, sing the words to *Underneath the Arches*, an old popular musical hall song from the 1930s, which describes the debauchery and poverty of the homeless people who lived beneath London's bridges. Decked out in fine suits like the upper classes and moving in robotic fashion, they describe their own lives as impoverished young men in swinging London, and in particular the poverty-stricken district of Spitalfields where they lived.

107 JACK NISBERG,
*Niki de Saint Phalle painting one
of her Nanas sculptures*, 1971

Niki de Saint Phalle (1930–2002) was a French-American artist. She began painting and sculpting as a self-taught artist in the early 1950s. Her works combine performance, painting, and sculpture, and challenge the viewer with their power, excess and profusion of life. Her *Tirs* performance has become an icon of feminist art, while her *Nanas* can be found in museums around the globe. She was a member of the New Realists and exhibited in their group shows organized by the art critic Pierre Restany. Her works, whether produced by Saint Phalle alone or in collaboration with her husband, the Swiss artist Jean Tinguely, were often commissioned as public art (for example, the *Stravinsky Fountain* in Paris, 1983; or *The Golem* in Jerusalem, 1972). A major retrospective devoted to Saint Phalle was held at the Grand Palais in 2014, thanks to the work of art historian Camille Morineau.

108 GUY BOURDIN,
Naked model seated in a lotus position,
1972

Guy Bourdin (1928–1991), was a French photographer who trained in photography during his military service. In 1952, he held his first exhibition of photographs in rue de Seine, in Paris, and Man Ray wrote the preface for the catalogue. Michel de Brunhoff, who at the time was Editor in Chief of *Vogue France*, offered his encouragement to Bourdin at the beginning of his career. His first fashion photographs were published in *Vogue France* in 1955 and were phenomenally successful. His images are mysterious and provocative, and at the same time possess an innovative charm. His first fashion campaign was a series on hats, many of which were photographed in a butcher's shop with the model posing in front of lifeless calves'

heads with protruding tongues. Bourdin's work is characterized by its unsettling motifs that brought about a radical change in the manner of approaching fashion series and publicity campaigns by giving the storyline more importance than the product. This photograph, which puts the emphasis on the variation of whites, is an interplay between the geometry of the body and the infinity of the space. The model's position hides her face, feet, and hands, leaving just an organic and harmonious shape formed of flesh and hair.

109 DUANE MICHALS,
*Joanne Akalaitis, Ruth Maleczech, David
Warrilow, of the Mabou Mines, recreating
the form of a galloping horse*, 1972

Mabou Mines is a New York-based experimental theater company formed in 1970 by Joanne Akalaitis, Lee Breuer, Philip Glass, Ruth Maleczech, and David Warrilow. *The Red Horse* is their first creation. The great critic, Bonnie Marranca, immediately praised it as "one of the most radical uses of performance space to be seen up to this time in the American theater. It is a major aesthetic breakthrough." This work deals with the process of performance in its construction and preservation of an image. Three actors play three roles that come together to form and to bring to life the red horse. Once it has been brought to life, the red horse attempts to create itself. The play consists of these processes, which all take place simultaneously.

110 IRVING PENN,
Cigarette No. 17, New York, 1972

Alongside his celebrity portraits and his fashion photography, Irving Penn also fostered a certain taste for still lifes (see picture 61). He not only glorified objects from daily life (table settings, food, makeup), but also exalted cigarette butts, which he gathered from the streets of New York. Shot

head-on, arranged delicately side-by-side, these pieces of trash become subjects. Despite the beauty of these shots, Irving Penn was an outspoken opponent of the growing public addiction to smoking and deplored the laissez-faire attitude of the American public authorities. Penn began this series, which became one of his most famous, following the death from lung cancer of his mentor, Alexey Brodovitch, in 1971.

111 KOURKEN PAKCHANIAN,
Model seated in a Bubble Chair, 1973

The *Bubble Chair*, designed in 1968 by Eero Aarnio (1932–2010), is a true icon of the era. The chair, with its futuristic air, could be found in all the homes of the cultural elite of the day. Eero Aarnio, the Finnish designer who helped popularize the use of plastic in home furnishings, is deemed to be one of the greatest innovators in modern design. During his career, he experimented not just with plastic, but also with materials such as fiberglass, Plexiglas, and plastic foam. Besides furniture, Aarnio also designed several famous lamps, such as the *Swan* and the *Double Bubble*.

112 PETER HUJAR,
Jazz pianist Bill Elliott, 1974

Peter Hujar (1934–1987) was an exceptional portraitist. Throughout his life, he photographed the denizens of the New York cultural underground. After first dipping his toe into fashion and commercial photography, he devoted himself instead to his own private work. He photographed men and women who, like him, had turned their backs on conventional society and were pursuing their passion.

At the time of this photograph, Bill Elliott (born 1951) was a young jazz pianist and composer, living in the bohemian areas of Manhattan. The strange intimacy of this portrait highlights Hujar's artistic qualities: he produced disturbing, sensual

images with a mysterious familiarity. The reclining model – an unusual pose in photographic portraiture – is a recurring motif in Hujar's work, as are the interplay of concealed/exposed bodies and the male nude. A major retrospective of his work, entitled *Peter Hujar: Speed of Life*, was held in 2019 at the Jeu de Paume in Paris.

113 HELMUT NEWTON,
Lisa Taylor, Saint-Tropez, 1975

Helmut Newton (1920–2004), the creator of “porno-chic”, is known principally for his provocative photographs in which the women are semi-naked and seem to be subjected to his gaze. In this instance, however, the tables are turned: Newton makes light of the rules of the woman-as-object, of the model reduced to an image of herself, and instead reverses the roles. Lisa Taylor sits at her ease, her legs splayed, and gazes hungrily at the semi-nude man who seems to parade for her eyes only. The anonymous man becomes an object of desire for the woman, who is powerful, independent, and sexual. Despite Newton's scandalous image and the way his work is viewed, he was one of the first to depict strong women, with athletic bodies, who are completely at ease with their sensuality and their liberated sexuality.

114 DEBORAH TURBEVILLE,
*Loulou de la Falaise
and Yves Saint Laurent, 1975*

Loulou de la Falaise (1947–2011) was a model, socialite, and a jewelry designer for Yves Saint Laurent (1936–2008). She was also one of Saint Laurent's most famous muses; they first met in 1968 and never parted ways thereafter. Loulou's charm and exuberance immediately captivated Saint Laurent. For thirty years, she remained one of his closest collaborators and, in appreciation, he named a handbag after her. This series of photographs taken

in the Saint Laurent workshops shows the closeness, elegance, and dynamism of the Saint Laurent universe of the 1970s; the universe of a remarkable designer, at the peak of his art, towards whom the greatest figures in fashion and art gravitated.

The American fashion photographer Deborah Turbeville was one of those genre-defying artists. She met Diana Vreeland, who offered her a job with Marvin Israel, the editor in chief of *Harper's Bazaar*. In 1975, she produced the most iconic fashion editorial for American *Vogue*, photographing swimsuit-clad models in a public bathhouse in New York (see picture 117). According to the editor, Alexander Liberman, these shots were "the most revolutionary of the day". Her photographs, characterized by their strange and timeless compositions, contributed to a change in direction in fashion photography. A recurring theme in Turbeville's works is the self and how it is depicted, in all its multiplicity and its fragmentation. Her photographs are imbued with an air that is romantic yet ironic, sensual yet cerebral. She collaborated many times with Yves Saint Laurent, who was particularly keen on her sensitivity as an artist.

115 GEORGE BUTLER,
Arnold Schwarzenegger, 1975

George Butler (1943–2021) devoted an illustrated publication to this young bodybuilder, who was still unknown at the time this photograph was taken. In 1977, Butler produced his most famous documentary focusing on Arnold Schwarzenegger, entitled *Pumping Iron*.

Arnold Schwarzenegger was born in Austria in 1947. Known as the "Austrian Oak", he was elected Mister Universe five times, and won the Mister Olympia title seven times, which enabled his introduction to Hollywood. He became the quintessential emblem of the archetypal 1980s and 1990s action film hero. His definitive role was incontestably that in *Terminator*, a

series that achieved cult status. Schwarzenegger, and especially Butler's documentary, played a key part in popularizing bodybuilding and fitness in the 1970s and 1980s. Schwarzenegger became Governor of California between 2003 and 2011 and continues his efforts on behalf of this sport through donations and his role as editor in chief of several specialized magazines.

116 HELMUT NEWTON,
David Hockney, 1975

This 1975 portrait, taken by Helmut Newton at the Piscine Royale in Paris, is part of the *Private Property Suite I* series. David Hockney (born 1937) is a British painter and photographer who is considered today to be among the most important artists of the Post-World War II era. Hockney's oeuvre is at the crossroads between Pop Art, Neo-Expressionism, and Hyperrealism. He paints portraits of his family and elements from his daily life. His pool paintings are undoubtedly his best-known works. His 1972 painting *Portrait of an Artist (Pool with two figures)* sold for the highest price ever achieved at auction for a living artist (Christie's sold it in 2018 for 90 million dollars). In 1974, Hockney was living in Paris in the carefree, bohemian artists' district when Jack Hazan produced a documentary on him, *A Bigger Splash*, that cemented his undisputed success. In the same year, the Musée des Arts Décoratifs in Paris gave him his first retrospective. He has since been exhibited and celebrated by the most important museums and institutions in the world: the Centre Pompidou, the Royal Academy of Art, LACMA, Tate Britain, the Guggenheim Museum, and the Metropolitan Museum.

117 DEBORAH TURBEVILLE,
*Bathhouse, East 23rd Street Swimming
Pool, New York City, 1975*

This photograph is from the *Bathhouse* fashion editorial, published in American *Vogue* in 1975. It was the audacity and strangeness of this group of photos that brought Deborah Turbeville (1932–2013) international renown. The freedom and the extravagant sensuality that radiate from these shots were considered revolutionary by Alexander Liberman. Several American states deemed Turbeville’s photographs to be obscene and prohibited the sale of this issue of *Vogue*.

The images were shot in a public bathhouse in New York, and the models conjure up the long artistic tradition of depicting women in the act of bathing. In this instance, the voluptuous bodies of the female bathers that are usually offered up to the male gaze are replaced by slender women with a sapphic sensuality, languishing with an air of dissatisfied boredom. Unlike the glamorous images of sex symbols captured by other leading photographers of the day.

118 HELMUT NEWTON,
*Patti Hansen in Yves Saint Laurent,
Promenade des Anglais, Nice, 1976*

Helmut Newton, a photographer who was known above all for his fashion photography and his studied and provocative nudes, collaborated with *Vogue* for many years. Newton was born in Berlin in 1920 and received his first camera at the age of twelve. He worked for French *Vogue* in Paris, followed by *Harper’s Bazaar*, *Playboy*, and *Elle*. He is known for the unconventional poses of his models and the dramatic lighting of his photographs. Newton’s work has been described as obsessive and subversive, incorporating motifs based on sadomasochism, prostitution, violence, and sexuality that are constantly present in the narratives of

his images. The term “porno-chic” was coined precisely to describe his photographs. Some of Newton’s fashion shots have become iconic, such as the Rue Aubriot photograph of two women glamorizing “Le Smoking” – Yves Saint Laurent’s tuxedo for women.

119 LEONID D. LUBIANITSKY,
Soprano Barbara Hendricks, 1977

Barbara Hendricks (born 1948), the great American soprano, grew up in the American South where she and her family were subjected to racial segregation. At an early age, she began singing in the church where her pastor father officiated. Throughout her long career, she has appeared in the most prestigious venues such as the Scala in Milan or the Opéra Garnier in Paris. She is hailed for her interpretations of Mozart’s operas, and is particularly admired in France, where she sang alongside Line Renaud during the 1986 celebrations for the restoration of one of the Statue of Liberty replicas in Paris, and again in 1996 at François Mitterrand’s funeral in Notre Dame Cathedral in Paris. Hendricks has always been socially committed and is particularly involved with the United Nations High Commissioner for Refugees, for whom she has been an Honorary Lifetime Goodwill Ambassador since 2000.

120 IRVING PENN,
Richard Avedon, New York, 1978

This touchingly simple photograph of Richard Avedon (1923–2004) by Irving Penn brings together two of the greatest photographers of the 20th century. Behind the camera is Irving Penn, a major figure in the history of *Vogue*, an unparalleled portraitist who modernized fashion photography with compositions that are remarkable for their sobriety, and who brought still-life photography back into fashion (see picture 61 and picture 110).

In front of the lens is Richard Avedon, known for taking the models out of the bland studio and into the city in order to bring new life and movement to fashion photography. In a way, Avedon represented a sort of Irving Penn *alter ego* for *Harper's Bazaar*, which he left to join *Vogue* in 1965, at a time when Penn was gradually taking his distance.

This portrait, with an elegance and sobriety typical of Penn's art, exudes a sense of the deep mutual respect between the two photographers. With the way his hand is posed, it seems as though Richard Avedon, too, wants to immortalize his colleague, each capturing the other in his own way.

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CHRONORAMA
Photographic Treasures
of the 20th Century

Palazzo Grassi
Venice
12.03.2023 – 07.01.2024

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