March 1st
— May 25th
2014

Papier glacé

Un siècle
de photographie
de mode
chez Condé Nast

Coming
into Fashion,
a Century
of Photography
at Condé Nast

Palais Galliera
Musée de la mode
de la Ville de Paris
10 av. Pierre Ier de Serbie
Paris 16[e]
palaisgalliera.paris.fr

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DE LA VILLE
DE PARIS

PALAIS
GALLIERA
MUSÉE DE LA MODE
DE LA VILLE DE PARIS

FEP FOUNDATION FOR THE EXHIBITION OF PHOTOGRAPHY

VOGUE   metronews   PARIS PREMIERE

Organisée avec la Foundation
for the Exhibition of Photography,
Minneapolis

Papier glacé

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Press images on demand

Practical information

Palais Galliera,
musée de la Mode de la Ville de Paris
10, av. Pierre Ier de Serbie 75116 Paris
+ 33 (0)1 56 52 86 00
www.palaisgalliera.paris.fr

Opening times:
Open on Tuesday to Sunday 10:00 — 18:00
Open until 21:00 on Thursdays
Closed on Monday and bank holidays

No collection on permanent display.
The Palais Galliera is closed outside tempory exhibition periods.

Admission:
Full €8
Concessions €6
Age 14-26 €4
Free up to age 13

Press release

The exhibition "Papier glacé, un siècle de photographie de mode chez Condé Nast" ("*Coming into Fashion, a Century of Photography at Condé Nast*") draws on the archives of Condé Nast New York, Paris, Milan and London, bringing together some 150 mostly original prints from leading fashion photographers from 1918 through to the present day.

The Editors in chief and Artistic Directors of Vogue, Glamour and, more recently, *W*, have always had a nose for immense talents, playing a decisive role in renewing fashion photography. The very first photographer employed by the group was Baron Adolf de Meyer, to be followed by Edward Steichen, George Hoyningen-Huene, Horst P. Horst, Cecil Beaton, Erwin Blumenfeld and Irving Penn. Then, from the 1950s onwards, Guy Bourdin, William Klein, David Bailey, Helmut Newton, Bruce Weber, Peter Lindbergh, Steven Meisel, Inez van Lamsweerde & Vinoodh Matadin, Miles Aldridge…

The exhibition is an opportunity to rediscover the work of some ninety photographers at the dawn of their careers. Organised by theme, it highlights the ties between these photographers who, from one glossy page to the next, have shaped the identity and history of *Vogue*. The dialogue flows in the most natural of fashions between the elegant interiors of Baron de Meyer and Henry Clarke, the narrative staging of Cecil Beaton and Deborah Turbeville, the snaps of Norman Parkinson and William Klein, the visual experiments of Erwin Blumenfeld and Paolo Roversi, the surrealist games of Man Ray, John Rawlings and Guy Bourdin, the glorified bodies of Horst P. Horst and Herb Ritts and the portraits of models by Irving Penn, Peter Lindbergh and Corinne Day.

The photographs are accompanied by some fifteen *haute couture* items from the collections of the Palais Galliera. There are also two reading rooms with fifty or so magazines in display cases and a number of screens where you can "leaf through" some outstanding features from the publications of the Condé Nast group. And last but not least, contemporary films projected on a large screen outline the possible future of fashion photography.

After Berlin, Milan and Edinburgh, the journey continues to Zurich, West Palm Beach, Fort Worth and Tokyo.

This exhibition is organised with the Foundation for the Exhibition of Photography, Minneapolis.

Curatorship :

Nathalie Herschdorfer
Curator, art historian, photography specialist

Sylvie Lécallier
Palais Galliera photography collection manager

Exhibition design

The exhibition comprises 7 thematic displays evoking a century of fashion photos at Condé Nast.

Visitors can wander freely around these displays, which also showcase designer clothing.

Reminiscent of a magazine placed upright, each display is a wall where the end is a black strip (*the back of the magazine*) containing a text which clearly identifies each theme, and the walls themselves are white (*the pages of the magazine*) and feature the photos.

The two side galleries each contain a reading room. A selection of magazines is presented in a long wooden showcase which also contains screens.

At the end of the exhibition circuit, the photos are replaced by contemporary fashion films on a large screen.

Exhibition design: Julie Boidin

© Julie Boidin
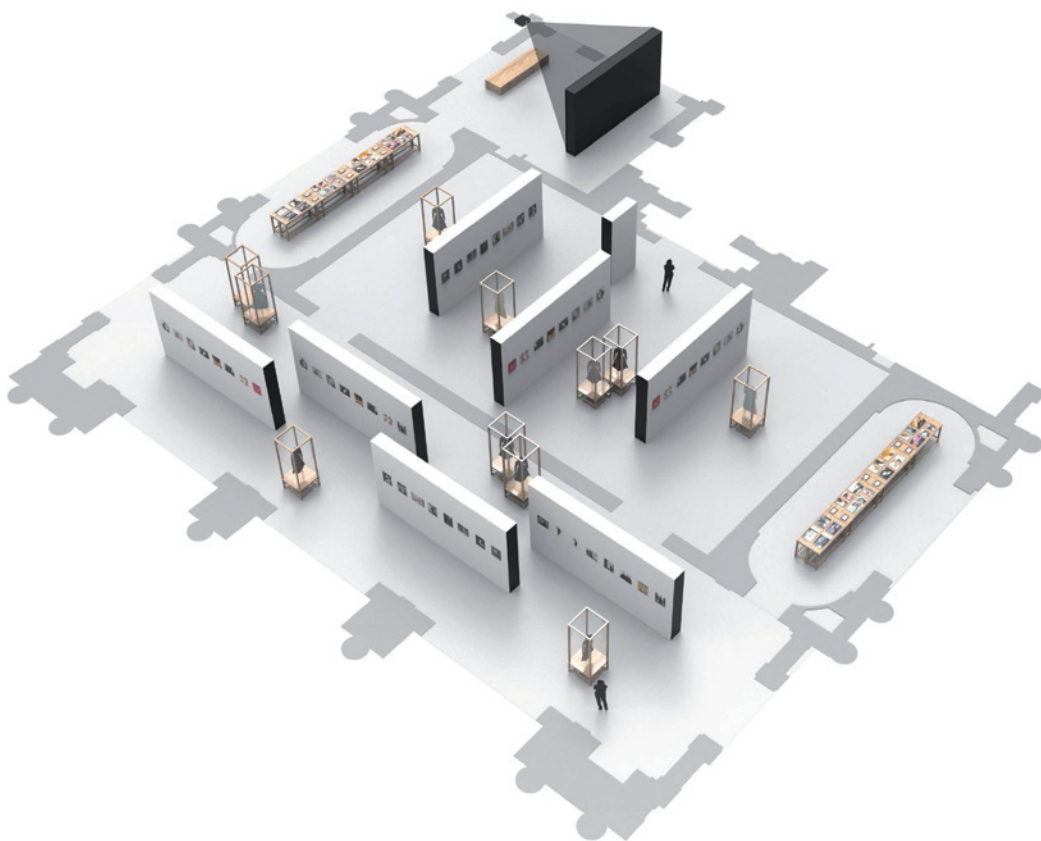
The Exhibition

In 1909, publisher Condé Montrose Nast (1873-1942) bought the magazine *Vogue*, first published in 1892, and turned it into one of the major American fashion magazines. A British version was launched in 1916, and a French version in 1920. In 1913, he also acquired *Vanity Fair*. From his early beginnings as a publisher, Condé Nast realized the importance of illustrations and, later, photography in attracting readers and he surrounded himself with the best artists. *Vogue*, the flagship of the group, was a luxuriously printed magazine targeting a comfortably-off readership. It owed most of its success to the talent of its artistic directors and editors, and its photographers. In 1913, Condé Nast hired Baron de Meyer, who worked until 1923 when he was replaced by Edward Steichen. Steichen became head photographer and gave a modern visual identity to the publications. Throughout the century all the great names in fashion photography worked for them. And they all helped fashion the history of photography into something beyond a group identity. They are represented here by work from their first years at Condé Nast — the period when they were asserting their style. These images, some of which are not well known, are worth discovering. Some have passed into legend, like Guy Bourdin's first subject in the February 1955 issue of French *Vogue*, or Deborah Turbeville's in the May 1975 issue of American Vogue. Photographers were extraordinarily loyal to Condé Nast: Irving Penn stayed 60 years; Helmut Newton, 40; Guy Bourdin, more than 30 years; Steven Meisel, 25. As new talents emerged, their careers developed in parallel with those of their predecessors, in the same issues. Today, among the Condé Nast publications, *W* and *Love* play a key role in the discovery of young photographers.

Like fashion, photography is in a constant state of radical reinvention. The exhibition, which is organised on thematic principles, lays emphasis on the connections, the influences and the spirit of emulation between the photographers.

In their display cases, the clothes from the Palais Galliera collections echo the images. In the reading rooms, the magazines on display and the screens make it possible to 'browse' through the landmark subjects of a century of publishing. The screening of recent films, available on the internet these days, gives an idea of the possible future, after glossy paper, of photography.

Decor

"*Vogue* readers want to see elegant backgrounds and furniture and smart ladies gracefully wearing smart dresses against these backgrounds"

M. F. Agha,
artistic director of Condé Nast,
1930-1943

Photographers tend to emphasise the idea that fashion means luxury by having their models pose in richly furnished interiors or in front of prestigious classical architecture. Baron de Meyer, the first photographer hired by *Vogue* in 1913, and Cecil Beaton, who started in 1927, were both at ease in high society. They took portraits of society women in their own homes. As the first clients of *haute couture*, these women were the epitome of Parisian elegance. In the 1920s and 1930s, Edward Steichen and Charles Sheeler imposed a kind of modernity inspired by Art Deco style. Studio work involved constructing sets, using teams of designers and props people, like in the theatre. After the war, photographers like Henry Clarke and Clifford Coffin made sure that evening gowns were in perfect harmony with the background. They set up a visual interplay in which patterns and backgrounds merged, sometimes to the point of flattening the image. Although attitudes and locations change, contemporary photography remains in the spirit of the age by still projecting the powerful link between fashion and interior decoration.

Baron Adolf de Meyer (1868-1946)
Vogue américain, février 1921
L'actrice Jeanne Eagels. Robe Chéruit
Tirage gélatino-argentique d'époque
Archives Condé Nast, New York

Henry Clarke (1918-1996)
Vogue français, mai 1951
Gigi. Blouse Lanvin Castillo
Tirage gélatino-argentique d'époque
Palais Galliera, Paris

American actress Jeanne Eagels and model Gigi are both very graceful in these delicate poses shot in profile, and have the same hairstyle. The viewer's eye roams over the picture and is then drawn to the silk chiffons of the Chéruit dress, the transparency of the Lanvin-Castillo silk organdie blouse, the strapped shœs, the pearl earring. The studio's painted backdrop is very much like the tapestry. Only the lighting is different, with a pictorial backlight effect for Baron de Meyer and sharper lighting, similar to daylight, for Henry Clarke, who was a collector of fashion shots taken by his predecessors and displayed these references in his work.

Fiction

"I always felt we were selling dreams, not clothes."

Irving Penn,
photographer for *Vogue*,
1943-2004

Although fashion photography hovers between realism and fiction, the images in Condé Nast publications generally veer towards dreams. Whether it is movie stars, society women, or fantasy à la Cecil Beaton, it has always been about drawing the reader into a dream world. The photographs are a series of staged shots. A small cast of characters with matching figures perform in an artificially lit studio that turns itself magically into a theatre of appearances. In the 1970s, magazine subjects began to run across an increasing number of pages and a narrative trend appeared. The models were playing fictional roles under the direction of photographer theatre directors. Deborah Turbeville and Helmut Newton invented an overtly erotic world with visual shocks, far removed from the tradition of elegance and beauty. In the 1990s, Mario Sorrenti and Ellen von Unwerth took fashion photography into the realms of movie æsthetics. Now, more than ever before, it was an expression of lifestyle.

Deborah Turbeville (1938-2013)
Vogue américain, mai 1975
Maillots de bain Jean-Louis Scherrer,
Stephen Burrows, Courrèges, Ungaro
Impression à jet d'encre d'après
ektachrome original
Archives Condé Nast, New York
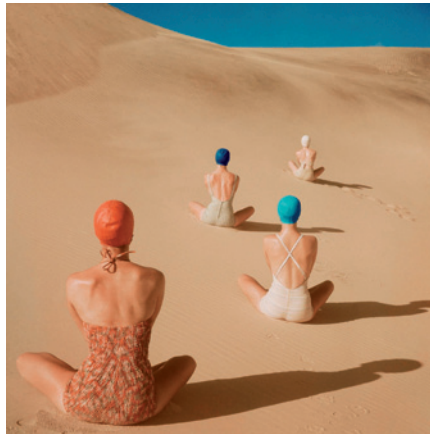
Clifford Coffin (1913-1972)
Vogue américain, juin 1949
Maillots de bain Cole of California, Mabs,
Caltex et Catalina
Impression à jet d'encre d'après
ektachrome original
Archives Condé Nast, New York

George w (1900-1968)
Vogue américain, juillet 1929
Tenues de bain « Ondine » Lucien Lelong
Tirage gélatino-argentique d'époque
Archives Condé Nast, New York

There are no haute couture dresses in these images, which feature simple swimming costumes. Yet all three are legendary pictures in terms of their influence on the history of photography. A stretch of sand, a studio with a few set items, and public baths all become fictive spaces telling a story. Astonishingly, these images from different eras and featuring different styles share the same radicalism. The modernism of George Hoyningen-Huené, the bold colourism of Clifford Coffin, the unashamed eroticism of Deborah Turbeville — who shocked readers because she was ahead of her time.

Exterior, Street

"I was interested in a throwaway feeling, I wanted to get the grit of life into this artificial world."

Alexander Liberman,
artistic director of American *Vogue*,
1943-1961

At the end of the 1930s, fashion photography came out of the studio and into the street, which gave it a more genuine feel. Shots of day dresses, suits and coats were done in the open air. Norman Parkinson and Robert Randall would stage shots of a get-up-and-go young woman, using the æsthetics of the snapshot. It was a perfect match for the urban environment. Backgrounds in Paris, London and New York breathed a sense of dynamism and modernity into fashion. In the 1950s, a number of photographers, like William Klein, came to fashion from reportage bringing with them their small format cameras. In a semi-documentary style, they would use wide-angle shots and zoom to set their models against a city in constant movement. Natural light and accidental effects encouraged readers to identify with the scene. By being placed in recognizable situations, fashion became young and democratic. Jean Shrimpton, photographed in New York by David Bailey in 1962 is the epitome of the ideal encounter between model, photographer and a city. Nowadays, Terry Richardson's snapshot technique confirms the existence of a fully-fledged genre influenced by amateur photography.

Constantin Joffé (1911-1992)
Vogue américain, septembre 1945
Robe conçue par *Vogue*, patron n° 261,
bijoux John Rubel, manchon Gunther,
chapeau John Frederics
Impression à jet d'encre d'après
ektachrome original
Archives Condé Nast, New York

David Bailey (né en 1938)
Vogue anglais, avril 1962
Jean Shrimpton. Caban Weatherbee
Tirage gélatino-argentique d'époque
Archives Condé Nast, New York

Terry Richardson (né en 1965)
Vogue français, mars 2001
Hannelore Knuts. Veste Valentino,
débardeurGap, jean cK Calvin Klein Jeans
Tirage couleur d'époque
Archives Condé Nast, Paris

Three women, three city poses, three viewpoints. In the immediate post-war period, Constantin Joffé captures an active yet perfectly elegant woman who keeps her distance from the viewer by wearing a hat partially covering her face and by taking no notice of the photographer. She makes a fleeting, isolated appearance. The style changes in the 1960s with David Bailey and Jean Shrimpton in New York: the lens places the young woman in the city; she seems to have been caught unawares by the photographer on the other side of the street. Terry Richardson's photograph has an instantaneous, complicit feel. The model's look and smile give the picture the familiarity and freshness of an amateur photo.

The Figure

"Our pictures are the essence of a page and every page
has to have its own face, its own spirit, to catch millions
of eyes or it's only a scrap of printed matter."

Erwin Blumenfeld, 1951,
photographer for French *Vogue*, 1938-1939
and American *Vogue*, 1944-1955

Aided by their talented artistic directors, a trend developed in the magazine's photography in the 1930s. It involved inventing a house style that attached as much importance to layout as to graphics and the style of the photograph. The accent was on form and it gave due prominence to optical and lighting effects in black and white or in colour. Erwin Blumenfeld brought to fashion photography the kind of artistic experiments he had used in his Dadaist collages as well as his great sense of colour. He created some of the most memorable covers in the history of *Vogue*. With a large-format Polaroid and a painterly use of colour, Paolo Roversi followed in his wake. Many of his images gave prominence to the full-length figure of the model, who stood out, like a doll to be dressed, against the neutral studio background. In a return to black and white that tended towards abstraction, Willy Vanderperre and Craig McDean riveted the reader's attention by giving these figures a contemporary feel.

Erwin Blumenfeld (1897-1969)
Vogue américain, mars 1945,
couverture Opération pour soutenir le don
du sang pour la Croix-Rouge
Impression à jet d'encre d'après
ektachrome original
Archives Condé Nast, New York
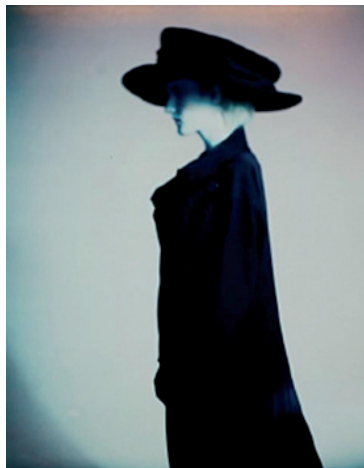
Paolo Roversi (né en 1947)
Vogue anglais, novembre 1985
Lady Angie Rawlinson.
Chapeau et manteau Yohji Yamamoto
Impression à jet d'encre couleur
Courtesy Paolo Roversi

By adopting the large-format view used by his predecessors Irving Penn and Erwin Blumenfeld, Paolo Roversi furthers the tradition of slow, painstaking studio work requiring a lot of light. With the use of colour polaroids he puts his stamp on an immediately recognisable style; the resulting images are soft and sensual. In this image the model is reduced to a fashion silhouette with a slightly blurred outline. The hat placed delicately on her head and the black Yohji Yamamoto coat turn this photograph into a subtle tribute to the mythical image of Erwin Blumenfeld.

Still Life

In fashion photography the still life is often considered a lowly commercial affair. But it is an integral part of a Condé Nast magazine, where great photographers have made it a noble genre. The indispensable accessories of fashion and beauty (hats, stockings, gloves, belts, powder compacts, lipsticks, etc.) are cunningly assembled into a colourful composition, usually in a studio with artificial light. As early as 1943, Irving Penn gave distinction to the genre with colour covers for American *Vogue* that had a wonderful pœtry to them. Taking his cue from experiments by Man Ray, Guy Bourdin made an immediate impression on the first appearance of his work in the February 1955 issue of French *Vogue*. He created an enigmatic atmosphere by photographing the face of a model in front of a butcher's stall at the Paris Food market (Les Halles). Throughout the century, many images would pose questions about the contradictory status of the model: was she subject or object, a living and breathing model or an inanimate doll? This was particularly the case in Sølve Sundsbø's series *Like a Doll*. When the body has not disappeared it is fragmented, cut up to suit the object being displayed. In the same spirit as Guy Bourdin, Tim Walker and Miles Aldridge's photographs have fun with this representation of the faceless model, who becomes nothing more than legs or a bottom.

Guy Bourdin (1928-1991)
Vogue français, février 1955
Capeline Claude Saint-Cyr, gants
Kirby Beard, boucles d'oreilles Gripoix
Tirage pigmentaire moderne d'après
tirage original
Art + Commerce
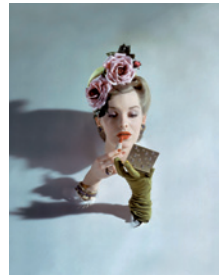
John Rawlings (1912-1970)
Vogue américain, mars 1943
Chapeau Lilly Daché, bijoux et poudrier
Van Cleef & Arpels, gants chez Stern
Impression à jet d'encre d'après
ektachrome original
Archives Condé Nast, New York

Miles Aldridge (né en 1964)
Vogue italien, septembre 2002
Impression numérique couleur
Collection Miles Aldridge

In order to highlight a hat, gloves and shœs, the photographers take away the woman's body. John Rawlings and Guy Bourdin cut off the head at the neck, showing only the gloved, bejewelled hands holding the accessories. A blank sheet of paper, a red curtain and a cover serve to take these photos into the realm of the theatre and surrealism. The disruptive features are the three calf's heads with their tongues hanging out above the hat; and three legs instead of two, wearing differently coloured stockings and black shœs. This mysterious, disturbing universe is not unlike the cinematic style of David Lynch.

In praise of the Body

*"I want heads, I want arms, I want legs! I want feet!
I want hands!"*

Diana Vreeland,
editor-in-chief of American *Vogue*,
1963-1971

Defined as an ideal of youth and beauty, which leaves little room for variation, woman as represented in fashion magazines is perfect to the point almost of artifice. Images of her eternal seductive powers vary according to the æsthetic and social preoccupations of the period. The beauty and health pages are therefore a necessary accompaniment to the entire history of *Vogue*, which since the 1930s had devoted many pages to open-air pastimes and sport. The 1970s saw a predominance of the natural look, which equated well-being with dynamism. Arthur Elgort and Albert Watson's realistic scenes made both beauty and style more accessible. In the 1980s, working in black and white, Herb Ritts and Bruce Weber echœd Horst P. Horst or George Hoyningen-Huené but with heightened eroticism. The glorified bodies of the top models were muscular and sculptural. Nowadays, thanks to digital retouching, the model's body, in the hands of Inez van Lamsweerde & Vinoodh Matadin or Mert Alas & Marcus Piggott, has become smooth and unreal. It is stripped naked, a body for sale, chic eroticism flaunted on the cover of the magazines.

Horst P. Horst (1906-1999)
Vogue américain, juillet 1934
Maillot de bain Jantzen
Tirage gélatino-argentique d'époque
Archives Condé Nast, New York

Mert Alas (né en 1971)
& Marcus Piggott (né en 1971)
Vogue français, novembre 2008,
couverture Vanessa Paradis.
Cagoule Miu Miu, maquillage Chanel
Tirage fine art sur papier baryté, 2014
Courtesy Alas et Piggott

Herb Ritts (1952-2002)
Vogue américain, juin 1987
String de bikini Giorgio de Sant'Angelo
Tirage gélatino-argentique d'époque
Archives Condé Nast, New York

Although Horst P. Horst's picture was taken in the studio against a neutral background and with artificial lighting, the heavy shadows, the bathing costume and the woman's hand shielding her eyes give the impression that the model is outside in the sunshine. With Mert Alas & Marcus Piggott, we have the same sensation of dazzling sunlight. Vanessa Paradis' face is heavily made up with the aim of conveying extreme sophistication. Here the studio is used as it was in the 1930s: it is a place of artifice. In the 1980s Herb Ritts is seeking the perfection of a muscular, sculpted body, but the setting is the seaside, shaped by soft lighting to produce an image that celebrates the natural.

Portraits

"A fashion photograph is not a photograph of a dress;
it is a photograph of a woman."

Alexander Liberman,
artistic director of American *Vogue*,
1943-1961

Whether it is Marion Morehouse by Edward Steichen, Lisa Fonssagrives by Irving Penn, or Jean Shrimpton by David Bailey, the model is more than a mere coat hanger or a beautiful body, she is both model and muse to a photographer of great creative powers who brings out her photogenic qualities in an intensely creative collaboration. Recognition of the model as a personality dates from after the Second World War. Her increasing fame brought a prestige to the profession, which saw the emergence of some extraordinary beauties. In 1950, Irving Penn cast his sharp and refined portraitist's eye over Parisian *haute couture*. In the 1960s, Twiggy and Jean Shrimpton were recognized in the street — their names synonymous with fame. In the late 1980s, Peter Lindbergh and Steven Meisel created the supermodels, Linda, Naomi, Cindy, and the others — they no longer needed surnames to identify them. In 1993, the images of Kate Moss by Corinne Day were evidence of a close relationship between the young female photographer and the novice model, and, in a quest for authenticity, expanded the commercial boundaries of beauty.

Edward Steichen (1879-1973)
Vogue américain, décembre 1923
La danseuse Leonore Hughes.
Chapeau Betty & Anne
Tirage gélatino-argentique d'époque
Archives Condé Nast, New York

Peter Lindbergh (né en 1944)
Vogue italien, mars 1989
Lynne Kœster, Ulli Stein Meier,
Cindy Crawford et Linda Evangelista.
Blazers et chemises New York Industry,
cravates Comme des Garçons Homme
Tirage gélatino-argentique moderne, 2012
Collection Peter Lindbergh
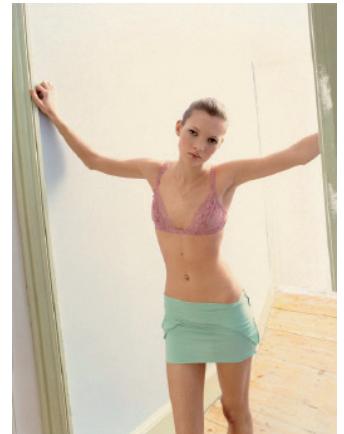
Corinne Day (1965-2010)
Vogue anglais, juin 1993
Kate Moss.
Soutien-gorge Janet Reger, robe portée
en jupe à commander chez Liza Bruce
Tirage à développement chromogène
d'époque
Archives Condé Nast, Londres

One of Edward Steichen's first models at *Vogue* was dancer Leonore Hughes, in 1923. The photographer examines the young woman with an incisive, complicit eye, and her smile prefigures that of Marion Morehouse, who was to become one of his favourite models. In 1993, Kate Moss standing in her apartment in a state of undress shocked *Vogue* readers as this was seen as an excessive show of intimacy. This series by Corinne Day marks the height of a style shared by a generation of fashion photographers who highlighted the æsthetic beauty of imperfection. In this respect she is removed from the photos of supermodels taken by Peter Lindbergh in 1989: here, Lynne Kœster, Ulli Stein Meier, Cindy Crawford and Linda Evangelista, all stars whose faces and attitude speak volumes about the self-assurance and fame that fashion brings.

List of photographers exhibited

Alas, Mert & Piggott, Marcus (1971-)
Aldridge, Miles (1964-)
Arbus, Diane (1923-1971)
Bailey, David (1938-)
Balkin, Serge (1905-1990)
Barré, André
Beaton, Cecil (1904-1980)
Blumenfeld, Erwin (1897-1969)
Bourdin, Guy (1928-1991)
Clarke, Henry (1918-1996)
Coffin, Clifford (1913-1972)
Day, Corinne (1965-2010)
Demarchelier, Patrick (né en 1943)
Durst, André (1907-1949)
Elgort, Arthur (1940-)
Feurer, Hans (1939-)
Frissel, Toni (1907-1988)
Genthe, Arnold (1869-1942)
Greene, Milton H. (1922-1985)
Horst, Horst P. (1906-1999)
Hoyningen-Huené, George (1900-1968)
Jansson, Mikæl (1958-)
Joffé, Constantin (1911-1992)
Kane, Art (1925-1995)
King, Bill (1939-1987)
Klein, William (1928-)
Lamsweerde, Inez Van (1963-)
& Matadin, Vinoodh (1961-)
Lindbergh, Peter (1944-)
Luchford, Glen (1968-)
Matter, Herbert (1907-1984)
Mc Dean, Craig (1964-)
Mc Laughlin-Gill, Frances (1919-)
Meyer, Baron Adolf de (1868-1946)
Mili, Gjon (1904-1984)
Miller, Lee (1907-1977)
Moon, Sarah (1941-)
Mulas, Ugo (1928-1973)
Muray, Nickolas (1892-1965)

Newton, Helmut (1910-2004)
Parkinson, Norman (1913-1990)
Penn, Irving (1917-2009)
Platt Lynes, Georges (1907-1955)
Randall, Robert
Rawlings, John (1912-1970)
Ray, Man (1890-1976)
Richardson, Terry (1965-)
Ritts, Herb (1952-2002)
Roversi, Paolo (1947-)
Rubartelli, Franco (1937-)
Rutledge, Richard (1922-1985)
Schatzberg, Jerry (1927-)
Seidner, David (1957-1999)
Sheeler, Charles (1883-1965)
Sims, David (1966-)
Sorrenti, Mario (1971-)
Steichen, Edward (1879-1973)
Stern, Bert (né en 1929)
Sundsbø, Sølve (1970-)
Testino, Mario (1954-)
Turbeville, Deborah (1938-2013)
von Unwerth, Ellen (1954-)
Vanderperre, Willy (1971-)
Walker, Tim (1970-)
Wangenheim, Chris von (1942-1981)
Watson, Albert (1942-)
Weber, Bruce (1946-)

List of garments exhibited

Items taken from the Palais Galliera collections:
Jacques Doucet, Evening dress, 1913
Nicole Groult, "Paysanne" afternoon dress, 1923
Yves Saint Laurent, "Mondrian" cocktail dress, winter 1965-1966
Chanel, Evening dress, circa 1935
Christian Dior, "Quadrille" evening dress, autumn-winter 1956-1957
Balenciaga, Evening dress, circa 1954-1955
Yohji Yamamoto, "Hommage à Vionnet" evening dress, spring-summer 1998
Jeanne Lanvin, Evening dress, winter 1935-1936
Rei Kawakubo pour Comme des Garçons, Dress, autumn-winter 1986-1987
Nicolas Ghesquière pour Balenciaga, Jacket and dress, spring-summer 2008
Nicolas Ghesquière pour Balenciaga, Short suit, spring-summer 2008
Nicolas Ghesquière pour Balenciaga, Dress suit, spring-summer 2008
Maison Martin Margiela, Waistcoat, autumn-winter 1989-1990
Madeleine Panizon, Driver's or airman's cap, 1925
Anonyme Collet, Collar worn by Cléo de Mérode (1875-1966) aged 16, circa 1890
Jean Dessès, Suit, autumn-winter 1953-1954

Loan:
Issey Miyake, Anthropomorphic bustier, spring-summer 1980

Catalogue

Coming into Fashion
A Century of Photography at Condé Nast

By Nathalie Herschorfer
Other authors: Olivier Saillard, Sylvie Lécallier;
Interview with Franca Sozzani

272 pages
332 photographs
Bound with dust cover
Format: 26.5 × 32 cm
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by Prestel, 2012
Price: £ 42.00 / $ 65.00

This catalogue exists in French, German, Italian
and Russian

Presentation of the book

Photography historian Nathalie Herschdorfer was allowed unprecedented access
to the Condé Nast archives in New York, Paris and Milan. In this book she offers
a selection of original photos as well as the pages of the magazines in which they
were published, thus giving the reader an outstanding glimpse of the work of more
than 80 photographers at the dawn of their career.

Providing a panorama of the emblematic images that have marked the history
of fashion and the way it is portrayed, from the very first pictures by the incomparable
Edward Steichen in 1911 through to those by Mario Testino, Bruce Weber, Tim Walker
and Michæl Baumgarten, via Cecil Beaton, Irving Penn and Helmut Newton,
this book sheds new light on a photographic art that has constantly innovated.

The book also contains essays by Olivier Saillard, Director of the Musée Galliera
in Paris, and Sylvie Lécallier, the same museum's Photograph Collection Manager,
as well as an exclusive interview with Franca Sozzani, Chief Editor of *Vogue Italia*.

Extracts from the catalogue

Introduction

by Nathalie Herschdorfer

Fashion photography

Almost any book about photography published today will include a chapter on fashion photography as well as discussing portraiture and photojournalism. Fashion photography became established as a genre in its own right in the early 20th century, although it was still not recognized as "art". Its styles continued to evolve as the medium itself evolved. The great American photographer Edward Steichen claimed to have published "probably the first serious fashion photographs ever made" in 1911, when he was commissioned to illustrate an article entitled "The Art of the Dress". The article related to no less a couturier than the great Paul Poiret and was destined to appear in *Art et Décoration*, a French magazine famous for the quality of its illustrations. From the start of his photographic career, Steichen's name was thus linked with that of a couturier famous for creating a new feminine silhouette, and his photographs appeared alongside drawings by the celebrated French illustrator Georges Lepape. At one time, the only place to see a fashion photograph was in the pages of a magazine or possibly stuck to the wall of a teenage girl's bedroom; but things have changed in recent years, with museums holding major exhibitions, galleries and auction houses selling prints, and publishers constantly bringing out new titles devoted to fashion photography. Iconic images by the likes of Erwin Blumenfeld, Irving Penn, Helmut Newton and Peter Lindbergh have become part of our cultural history and sell for record prices. And it was during their time at Condé Nast Publications that these top fashion photographers shot to fame. The US publishing house is now world-renowned thanks to its global operations and a great many photographers started out on its magazines, in particular the legendary *Vogue*, going on to devote a large part of their careers to them. It was through these magazines that such photographers became household names, establishing their reputation via the printed page before their work ever appeared on the walls of a museum or a gallery. (…)

   We should not lose sight of the fact, however, that fashion photography was commercially driven from the outset and that it continues to be linked to marketing and to the sale of clothes. As the historian James Laver remarked, "The camera [was] the first engine for imposing types of beauty." In addition to economic factors, there is also a sociological dimension to fashion photography, which for the past hundred years has influenced the construction of feminine identity and has been built around notions linked to beauty, seductiveness and the cult of youth. As an industry, it also provides work for a whole range of individuals, from photographers to retouchers, stylists to makeup artists, and art directors to editors-in-chief and publishers. There has always been a question mark, therefore, over whether it can really be called "art". We think of a couturier as a creative artist, no longer just as someone who makes clothes, and the fashion photographer's trajectory has not been dissimilar. Prior to his appointment as chief photographer for *Vogue* and *Vanity Fair* in 1923, Edward Steichen was regarded as a major artist by his peers and his paintings and photographs were sold through art galleries. Overnight,

he found himself in the firing line, reproached by critics for having "sold out" artistically. Steichen argued that his photographs were now accessible to millions of readers and no longer merely served as wallpaper for wealthy collectors — but it would be almost three quarters of a century before the same collectors began acquiring fashion photographs. Although they are made to order and printed on glossy paper, fashion photographs are regarded today as works of art in their own right, and this despite the arbitrary and short-lived nature of fashion magazines. And the magazine — that piece of ephemera reflecting and promoting the tendencies of its age — has itself become a collector's item in recent times, valued for its graphics, its format, its paper and even the smell of its ink. In the eyes of fashion photography expert Philippe Garner, "the true medium of the 20th century was the printed page".

This project evolved out of a process of trawling through thousands of pages of magazines. Before the photographs could be appreciated for themselves, it was important to see them on the page, in their magazine context, and then to go back to the image, before it was printed. Magazine photographers accept that their images are frequently cropped to suit the page layout: while selected for their creative flair and skill, they are rarely free to operate exactly as they choose. The images in a magazine are not the work of one person but the result of a collaboration between a number of individuals — model, stylist, art director, retoucher and editor-in-chief. (…) Early generations of fashion photographers retained some control over the production of their images, but their creations gradually came under the control of other decision-makers: the editors, of course, but also the advertisers promoting prestigious brands. As early as 1981, Liberman acknowledged that the situation was changing: "The control of the photographer is very limited. The subject matter is given, the model is chosen in advance, and the location is given. So, I don't find it in general a personal statement. The interesting thing is that some are able to give a personal imprint to their work where so much is given. (…)

Some of the greatest names in fashion photography are featured in this book, but why should we be interested in their youthful images? Because a photographer's early years frequently give us a good idea of how his or her style will develop and it is interesting to observe the gradual consolidation of an individual style. New talents emerge with every passing decade, but not in their hundreds, and newcomers carve out their careers in parallel with established photographers. Irving Penn's career spanned sixty years and Helmut Newton's forty, while Steven Meisel has been working as a fashion photographer for twenty-five years. New photographers are inevitably familiar with the work of their better-established colleagues, since their images tend to appear in the same magazines.

This is certainly the case with *Vogue*, which has always remained staunchly loyal to the photographers it has helped to launch. (…)

The images gathered here all come from the Condé Nast archives. Other archives could of course have been used for a similar search (for example, those of the rival firm, Hearst Corporation, the publishers of *Harper's Bazaar*). The decision was taken, however, to focus on Condé Nast, which currently publishes thirty titles, since its archives are so extensive and its collections span the whole of the 20th century and are scattered across the globe. *Vogue* is the primary focus, and in particular its American, French, Italian and British editions, but — since we are looking at the early careers of fashion photographers — it was important to include other titles *GQ*, *Vanity Fair*, *W* and *Teen Vogue*. A magazine is an ephemeral thing: an image is published only to be replaced immediately by other images, and so it gœs on, in one issue after another, month after month, year after year. Some of the photographs that appear in this book were only ever published once. We remember certain iconic images of course — the work of Irving Penn, Deborah Turbeville, Peter Lindbergh and Corinne Day — but who can really recall the early work of Edward Steichen, Helmut Newton, David Bailey, Bruce Weber and Mario Testino? Exploring a century of fashion photography also means rediscovering major photographers whose names we had forgotten: Toni Frissell, for example, in the 1930s, Clifford Coffin and Richard Rutledge in the 1940s and 1950s, and Tony Viramontes in the 1980s. And trawling through such rich archives can reveal some wonderful surprises: Diane Arbus and her husband Allan worked for Condé Nast for a number of years, as did Duane Michals and, more recently, Taryn Simon — names we do not associate with the history of fashion photography. (…)

The photographers who stand out are those who from the outset bring a new or different way of looking at fashion; but a new way of looking dœs not necessarily mean a whole new vision. If we study a century's worth of fashion photographs, what we notice is that the genre is forever reinventing itself from the same starting point. (…)

Conde nast, his "stable", his succession.

Condé Nast (1873-1942) always laid particular emphasis on the quality of illustrations in his magazines. He was inspired from the start by French magazines, in particular the lavish *Gazette du bon ton*, founded by Lucien Vogel in 1912 and dedicated to the latest developments in fashion, beauty and lifestyle. The *Gazette* was famous for the quality of its reproductions and Nast invited the best illustrators of the day to design his own magazine covers, recognizing that the key to success lay in his fashion illustrations. His interest in photography was sparked by new advances in printing and lithography. *Vogue* was designed to meet the needs of a readership that kept abreast with the times and, as Nast saw it, fashion was something you wore rather than a form of decorative art. During the era of Art Nouveau, artists regularly represented women in a Mannerist fashion — a woman was another "flower among flowers" — derived from the English Pre-Raphælites and, through them, Botticelli. With the birth of cinema, photography came to be regarded as a popular medium whose particular advantage was its mass appeal. Nast saw its potential clearly and set out to educate public tastes by defining the identity and style of the modern woman. He hired photographers who were strangers to the world of fashion but whose work he admired and he asked them to demonstrate what a beautiful woman should look like, the sort of style she should adopt and the sort of image she should create. The result was *Vogue*, his flagship title and the market leader. The first photographer to work for the magazine, in 1914, was Baron de Meyer. He was followed by Edward Steichen, whose tireless commitment to *Vogue* extended from 1923 to 1937, then George Hoyningen-Huene, Horst P. Horst and Cecil Beaton, these last three recruited from Europe.

Nast's strategy paid off. When he bought *Vogue* (created in 1892) in 1909, the circulation was 14,000 copies a month. By 1928, this figure had increased to 138,000. A British edition was launched in 1916 and a French edition in 1920. A *Vogue Argentina* existed between 1924 and 1926, a *Vogue Havana* between 1918 and 1923, and a German *Vogue* between 1928 and 1929. The parent company, based in New York, worked closely with the London and Paris offices in particular. Images created in the Condé Nast studios in different cities were reproduced across the different magazines. It was thus that between the wars photography, regarded as a powerful promotional tool, gradually came to replace illustration. New York photographers saw their images reproduced in British and French *Vogue* and Paris photographers were sent across to the New York studios.

From his earliest days in publishing, Nast always had a knack of attracting the best creative talent, the best illustrators, writers and photographers. His immediate circle also included specialists in the women's press. Lucien Vogel, editor-in-chief of *Jardin des Modes*, which he founded in 1922, oversaw the production of French *Vogue* from the start and Michel de Brunhoff, co-founder with Vogel of the *Gazette du bon ton* (which Condé Nast acquired in 1921), was the French magazine's editor-in-chief between 1929 and 1954. Nast was convinced that the success of Vogue — one of the most luxuriously printed and illustrated publications of the time — was linked to the talents of its image makers and he was prepared to offer a fortune to recruit the right people. In 1923, when he engaged the services of the celebrated photographer Edward Steichen, fashion photography was not yet an established cultural phenomenon and Nast even suggested that Steichen should avoid signing his photographs so as not to compromise his artistic reputation. Steichen, however, was enthusiastic about a project that involved not just documenting but creatively interpreting haute couture. "Make *Vogue* a Louvre" was his recommendation to Nast's closest collaborator, Edna Woolman Chase, editor-in-chief of the magazine from 1929 to 1952. In Nast's view, art and commercialism made perfect bed partners and it was around this time that he brought Man Ray on board.

The artist joined a team of photographers proudly described by *Vanity Fair* in the early 1920s as "now the highest-paid photographers in the world".

(…) The successes of the Condé Nast group depended on its photographers — and also on its art directors. The first of these to be appointed was Heyworth Campbell (1909-25). Nast went on to work with the illustrator Eduardo Benito, before hiring Mehemed Fehmy Agha (for German *Vogue* in 1928 and 1929, then, up until 1943, with responsibility for all Condé Nast titles). M. F. Agha became Nast's right-hand man, a figure of key importance during the 1930s whose advice was sought regarding every aspect of the publishing process. The arrival of Alexander Liberman, whom Nast hired shortly before his death in 1942, undermined Agha's position and the latter eventually resigned from his post.

Liberman had trained in Paris with the Cubist Painter André Lhote, the architect Auguste Perret and the poster designer A. M. Cassandre, and began a career in magazine publishing under Lucien Vogel at *VU*, the famous French weekly magazine that Vogel founded in 1928. It was Vogel who introduced Liberman to Nast. Liberman had just arrived in New York after fleeing the war in Europe and Nast put him in charge of *Vogue*'s covers. Two years later, he was appointed art director and found himself at liberty to hire new photographers. The first of these was Erwin Blumenfeld. Liberman had worked with Blumenfeld at *VU* and recognized that what *Vogue* needed during these lacklustre war years was some new creative input from Europe. His direct competitor was Alexey Brodovitch, art director at *Harper's Bazaar*, whose success also depended on the talent of its photographers. Baron de Meyer was the first photographer to leave Vogue for *Harper's Bazaar*, and Hoyningen-Huene and Man Ray also joined Brodovitch's team, which included Lillian Bassman, Louise Dahl-Wolfe, Martin Munkacsi and George Platt Lynes. Liberman rapidly became the primary point of contact between Condé Nast Publications and potential new photographers, to whom he offered unlimited travel and unlimited funds. "Each selected photographer was given his own studio, a salary, plus all technical means and assistance," writes Kennedy Fraser. "In exchange he was always on call and would execute any assignment he was given." Liberman's most famous protégé was Irving Penn, who worked for the firm for more than sixty years.

Liberman's position within the firm was even more important after the Condé Nast group was acquired by Samuel I. Newhouse in 1959. In 1962, he was appointed overall editorial director — a position he continued to hold until he retired in 1994 — and he worked closely with the editors of the individual magazines in deciding the style each magazine should adopt. After collaborating with Edna Woolman Chase and her successor, Jessica Daves, at the head of *Vogue*, he brought in Diana Vreeland from *Harper's Bazaar*. Around the same time, Liberman managed to entice Richard Avedon, chief photographer with *Harper's Bazaar* since 1947, to join *Vogue*. Avedon joined *Vogue* on 15 March 1966 and would continue to work for the magazine for almost twenty-five years without a break. (…)

During the latter half of the 20th century, New York was no longer the world's exclusive fashion stage. Now there was London and Paris too. British *Vogue* emerged from the shadow of its parent company and Edmonde Charles-Roux, French *Vogue*'s editor-in chief from 1954, opened the way for a whole new generation of fashion photographers. Europe was buzzing. Guy Bourdin and Helmut Newton were already beginning to make their mark and in the early 1960s the talented young David Bailey burst onto the British fashion scene via the pages of Vogue. During the 1970s, Francine Crescent, who had replaced Edmonde-Charles Roux in Paris, published a number of images that were regarded as too daring — or too erotic — for the United States. In London, Beatrix Miller was working with Helmut Newton, Guy Bourdin and David Bailey, and in the 1980s Italian and British *Vogue* became a platform for young talent, launching the careers of Bruce Weber, Peter Lindbergh, Paolo Roversi and Steven Meisel. (…)

In Milan, Franca Sozzani has been collaborating remarkably with Steven Meisel. Thanks to their partnership Italian *Vogue* gained international acclaim almost overnight. Sozzani's loyalty to her regular photographers has not stopped her from scouting for new talent too. Craig McDean, Miles Aldridge and Tim Walker joined her team during the 1990s. (…)

Condé Nast's American editors recognize that the company's European operations have the creative advantage. As a result, it has become standard practice for American editors to monitor photographic developments in Europe closely. Most recently, they have been keeping an eye on the new Condé Nast publication *Love*, a biannual launched in Britain in 2009 and edited by Katie Grand, who made a name for herself directing fashion shoots for *Dazed & Confused* and as editor of *Pop*, a magazine the stylist herself launched in 2000. With *Love* — described by Condé Nast as "edgy and experimental" — Grand is completely free to develop a photographic approach that sets the magazine apart from its contemporaries. (…)

Activities for childen

All the activities listed below are in French.

Workshop, 4 / 6 years, "Fashion Explorers"
In a kind of treasure hunt, observe fashion photographs found in famous magazines such as Vogue and Glamour. You'll learn about the way photographers work and will see some great clothes from different eras.

Family story, from 5 years, "Glossy Stories"
A storytelling experience which is like a treasure hunt! Listen carefully to the stories and then find the corresponding photographs in the exhibition.

Visit with storytelling, 5 / 10 years, "Let the Photos Speak for Themselves"
After a tour of the exhibition, a storyteller invites you to invent a story using photographs in the form of playing cards.

Special visit, 7 / 12 years, "Fashion Photography"
Observe the photographs and the clothes; they'll help you fill in your visit booklet. In this way you will find out about the work of the world's greatest fashion photographers and will learn the vocabulary of photography as you look at the way fashion has evolved.

Workshop, 7 / 12 years, "My Magazine Photo"
In this workshop there's no need for a camera. A few magazine pages and some old bits of paper are enough! Create your own fashion "pic" by applying the principles of composition, staging, and framing.

Workshop, 7 / 12 years, "My Trendy Photo Frame"
Make your own photo frame using fashion magazines and pretty printed paper. This trendy frame will hold your best photo. Glamour or retro — the style is up to you!

Workshop, 8 / 12 years, "Photo-custom Workshop"
Reinterpret some superb fashion photos according to whatever inspires you. You can customize them as much as you like and take an original photo home with you.

Information and bookings

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