

Rosehill Art Collection



Photography

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Photographers Lexicon

Compilation by Manfred Carpentier

Alexander, Jesse

Jesse Alexander has been involved in photography and especially motorsports photography since the early 1950s when he covered the original Mexican Road Race. He then spent many years in Europe covering Formula One and the famous long distance sports car races, the 24 Hours of Le Mans, the Mille Miglia and Targa Florio. In that period of time he also photographed theater and music personalities for the New York Times.

His work is held by numerous private collectors and has been exhibited in museums in the United States, including the Birmingham Museum of Art, the Akron Museum and the Santa Barbara Museum of Art.

As a young boy growing up during World War II, I was captivated by the imagery that came out of the war through the eyes of legendary photographers like Edward Steichen and W. Eugene Smith. My other heroes include Henri Cartier Bresson, Jacques Lartigue, Mary Ellen Mark, Bruce Davidson and Robert Capa.

Jesse's current body of work includes travel photographs of Iceland, the Galapagos Islands, and birds.

(Source: <http://www.jessealexander.com>)

Ando

Ando. No information.

Beard, Peter

Peter Hill Beard (1938) is an American artist, photographer, diarist and writer who lives and works in New York City and Kenya. His photographs of Africa, African animals and the journals that often integrate his photographs have been widely shown and published since the 1960s.

Born in 1938 in New York City and raised in New York City, Alabama, and Islip, Long Island, Beard began keeping diaries as a young boy and making photographs, as an extension of the diaries, at the age of twelve. A graduate of Pomfret School, he entered Yale University in 1957, with the intention of pursuing pre-med studies, only to switch his major to art history. His mentors at Yale included Josef Albers, Richard Lindner and Vincent Scully.

Inspired by earlier trips to Africa in both 1955 and 1960, Beard traveled to Kenya upon graduation. Working at Tsavo National Park, he photographed and documented the demise of 35,000 elephants and other wildlife, later to become the subject of his first book, *The End of the Game*. During this time, Beard acquired Hog Ranch, a property near the Ngong Hills adjacent to the coffee farm owned by Karen Blixen (Isak Dinesen), which would become his lifelong home-base in East Africa.

Peter Beard's photographs of Africa, African animals and journals that often integrate his photographs have been widely shown and published since the 1970s. Each of his works is unique, a combination of his photography with elements derived from his daily diary-keeping, a practice he continues to this day. These volumes contain newspaper clippings, dried leaves, insects, old sepia-toned photos, transcribed telephone messages, marginalia in India ink, photographs of women, quotes, found objects, and the like; these become incorporated, with original drawings and collage by Beard. Certain of his works incorporate animal blood, sometimes Beard's own blood (in sparing quantities), a painting medium the artist favors.

Beard's first exhibition was at the Blum Helman Gallery, New York, in 1975. Landmark museum exhibitions have been held at the International Center of Photography, New York, in 1977, and the Centre National de la Photographie, Paris, in 1997. Gallery exhibitions followed in Berlin, London, Toronto, Madrid, Milan, Tokyo and Vienna. Beard's work is included in private collections throughout the world.

(Source: https://en.wikipedia.org/wiki/Peter_Beard)

Binder, Atelier

Alexander Binder (1888 in Alexandria - 25. Februar 1929 in Berlin) war ein jüdischer Fotograf vermutlich Schweizer Herkunft, der in Berlin tätig war.

Binder studierte Ingenieurwissenschaften, brach sein Studium jedoch vorzeitig ab. Von 1908 bis 1910 besuchte er die Lehr- und Versuchsanstalt für Photographie, Chemie, Lichtdruck und Gravüre in München und ging anschließend nach Berlin, wo er 1913 sein erstes Fotoatelier eröffnete, das sich als Atelier für bildmäßige Porträt Photographie bis 1914 in einem Durchgangszimmer auf der Motzstraße befand. Binder zog 1915 mit seinem Atelier auf den Kurfürstendamm 225 um. Er war auf Porträtfotografien spezialisiert und wurde in den 1920er-Jahren zu einem der führenden Porträtfotografen Deutschlands. Binder war auf der 1. Jahresausstellung Berliner Photographie 1921 im Kunstgewerbemuseum Berlin vertreten und stellte von 1925 bis 1926 eigene Fotografien in London aus. Sein Atelier war in den späten 1920er- und nach seinem Tod in den 1930er-Jahren das größte ... Fotoatelier Europas.

Binder schuf Werbe- und Porträtaufnahmen. Neben bekannten Berliner Persönlichkeiten lag der Fokus vor allem auf Star- und Modeaufnahmen. Während der Dreharbeiten zum Film Die freudlose Gasse porträtierte Binder die Schauspielerin Greta Garbo. Bildnisse vor allem bekannter deutscher Schauspieler wurden unter anderem auf den damals populären Ross-Karten oder Photochemie-Karten vertrieben. Fotografien Binders erschienen auch in der Monatsschrift für Photographie und Kinematographie. Die Linse.

Ab 1921 besaß Binder ein eigenes Signet für seine Fotografien: In einem Rhombus war sein Namenszug eingeschrieben. Bis zu seinem Tod waren seine Fotografien zum Beispiel mit der Zeile Alex Binder Photogr. Atelier, Alex Binder, Berlin oder Phot. A. Binder, Berlin gekennzeichnet. Viele

Fotografien enthielten zudem die Signatur Binders im Foto, entweder als Binder oder als A. Binder. Binder starb im Februar 1929.

Nach Binders Tod - ab 1929 befand sich sein Atelier auf dem Kurfürstendamm 205 - wechselte die Geschäftsbezeichnung in Atelier Binder. Unter dem veränderten Namen wurden auch neue Fotografien herausgegeben. Möglicherweise war der ausführende Fotograf nach Binders Tod Hubs Flöter (1910–1974), der bis 1938 als erster Operateur im Atelier angestellt war. Die Signatur Binders blieb jedoch auch nach seinem Tod in den Fotografien enthalten. Später wurde aus dem Atelier Binder eine GmbH. Die Besitzer des Ateliers waren nach Binders Tod seine Ehefrau Binder-Allemann und seine beiden Töchter. Die Geschäftsführung hatte die Jüdin Elisabeth Freifrau von Stengel inne, die 1943 in das KZ Theresienstadt deportiert wurde. Andere Quellen geben an, dass Stengel, die 1978 in Ascona verstarb, bereits 1938 deportiert wurde und das Atelier im selben Jahr von der nationalsozialistischen Gewerbeaufsicht geschlossen wurde. Fotograf Karl Ludwig Haenchen soll daraufhin 1938 die Räume übernommen haben. Nach Ende des Zweiten Weltkriegs übernahm die Firma Hasse und Wiese 1948 bzw. 1949 das Atelier Binder.

(Source: [https://de.wikipedia.org/wiki/Alexander_Binder_\(Fotograf\)](https://de.wikipedia.org/wiki/Alexander_Binder_(Fotograf)))

Bitesnich, Andreas

Andreas Bitesnich (1964 in Wien) ist ein österreichischer Akt-, Porträt- und Reisefotograf.

Er fotografiert seit 1988 und gilt als Autodidakt, die Mappe eines befreundeten Fotoassistenten weckte sein Interesse für die Fotografie. Während er sich seine fotografischen Kenntnisse aneignete, arbeitete er als ausgebildeter Kaufmann in der Elektrobranche. Seine Bildsprache ist formal und skulptural geprägt, diese findet sich auch in seinen zahlreichen Landschaftsaufnahmen wieder. Er gilt heute als einer der führenden Aktphotographen weltweit. Sein Werk als Musiker umfasst zwei CDs mit den Titeln »Your Place« und »Between Love and Disaster« unter dem Namen Soundhotel.

(Source: https://de.wikipedia.org/wiki/Andreas_H._Bitesnich)

Blidner, Eduardo

Eduardo Blidner, 1959 in Buenos Aires geboren, war mehr als 20 Jahre als professioneller Fotograf tätig. Seit 2000 veranstaltete er zahlreiche internationale Ausstellungen. Eduardo Blidner schrieb außerdem für argentinische Fotomagazine. Ihm wurden zahlreiche internationale Auszeichnungen verliehen. Eduardo Blidner starb 2015 in Buenos Aires.

(Source: <http://www.nicolai-verlag.de/tango-argentino-p-622.html>)

Blum, Günter

Günter Blum (16. Januar 1949 in Mannheim - 20. Juli 1997) war ein deutscher Fotograf, Grafikdesigner und Fotodesigner. Seine erotischen Fotografien wurden vor allem in den 1990er Jahren einer breiteren Öffentlichkeit durch seine Fotografien in den Bereichen Erotik, Akt, BDSM und Fetisch bekannt, insbesondere durch die Thematik Maschine, Fetisch und Mensch. Eine seiner bekanntesten Aufnahme wurde 1996 als Titelbild des Spiegel Spezial: "Liebe und Triebe - Was ist normal?" verwendet. Seine Schwarzweißfotografien waren ausdrucksstark, sinnlich und teilweise auch provokant.

In den 1970er Jahren gestaltete er unter anderem Schallplattencover mit surrealistischen, futuristischen Motiven, z.B. U.F.O.'s 'Live' (1972, fälschlich als "Günther Blum" geschrieben) und 'Space Metal' (1976), King Ping Meh's 'Concrete' (1976), Parzifal 'Legend' (1971), Prof. Wolfff 's/t' (1971) und die erste LP von Grobschnitt 's/t' (1972, ohne selbst die Musik gehört zu haben).

Ab 1989 widmete sich Blum ganz der Fotografie. Seine "Metropolis Serie" wurde in seinem ersten Bildband "Akt" publiziert. Fritz Lang inspirierte den Fotografen dazu imposante und aufwendige Kulissen zu bauen, in denen er bevorzugt den weiblichen Körper inszenierte. Seine Arbeiten wurden in Magazinen im In- und Ausland publiziert, unter anderem im Playboy, Penthouse, Stern, und Spiegel. Seine Werke wurden international ausgestellt. Einige seiner größten Ausstellungen zeigte die Münchner Galerie Reygers.

1995 heiratete Blum seine langjährige Lebensgefährtin und Model Sylvie Neubauer. Sie war das Hauptmotiv in den meisten seiner Arbeiten. Der Künstler verstarb am 20. Juli 1997 an Lungenkrebs. Blums Fotografien befinden sich heute in verschiedenen privaten und öffentlichen Sammlungen und Museen.

(Source: [https://de.wikipedia.org/wiki/Günter_Blum_\(Fotograf\)](https://de.wikipedia.org/wiki/Günter_Blum_(Fotograf)))

Blumenfeld, Erwin

Erwin Blumenfeld (1897–1969) was a photographer and artist born in Germany. He was best known for his fashion photography published in *Vogue* and *Harper's Bazaar* in the 1940s and 1950s. In addition to fashion photography, he produced an extensive body of celebrity portraiture, fine-art photography (including black and white nudes), drawings, and Dada collages. He made photographs while a resident of Germany, the Netherlands, France, and the United States, and has been called "one of the most innovative and influential photographers of the 20th century."

Early life

Blumenfeld was born 26 January 1897 in Berlin. He was of Jewish descent. His parents were Albert Blumenfeld and Emma Blumenfeld, née Cohn. He had a younger brother Heinz and an older sister Annie.

Career

In 1908 he was given a camera and started taking and developing photographs. Blumenfeld considered himself a photographer from this point on, for example taking a self-portrait dressed as Pierrot when he was 14 years old. However, he had no formal training in photography.

Blumenfeld began his career working in Berlin as an apprentice dressmaker to Moses and Schlochauer in 1913. He was drafted into the German army during World War I as an ambulance driver. He planned to desert the army, but his mother had him arrested.

Moving to Amsterdam in 1918, he toiled in the ladies' lingerie departments of department stores. He opened a store specialising in ladies' handbags in Amsterdam in 1923, the "Fox Leather Company." It was situated at the Kalverstraat 116 in the center of the city.

After moving to new premises in Amsterdam in 1932, Blumenfeld discovered a fully equipped darkroom in the building, and he started to photograph some of his female customers (often nude). He participated in his first exhibitions at Carl van Lier's gallery nearby, and in 1935 the French magazine *Photographie* published one of his first photographs for the first time.

Meanwhile, the leather store went bankrupt in 1936. Following a move to Paris on 26 January 1936, Blumenfeld was commissioned to take the portraits of artists including Georges Rouault and Henri Matisse, and he secured his first advertising work for *Monsavon*. Among other subjects during this period, he photographed Josephine Baker, Cecil Beaton, Leonor Fini, Valeska Gert, Yvette Guilbert, and François Mauriac. Blumenfeld quickly captured the attention of photographer Cecil Beaton who helped him secure a contract with *French Vogue* in 1937. His family went to Paris, and he briefly went to New York in 1939.

After Blumenfeld returned to France, during World War II, Blumenfeld and his family spent time in Vézelay with Le Corbusier and Romain Rolland. He was incarcerated at Camp Vernet and other concentration camps. His daughter Lisette (who had just turned 18) was incarcerated at the Gurs internment camp. Luckily Blumenfeld was bunked next to the husband of the woman Lisette was bunked next to. Through postcards and letters the Blumenfeld family of five managed to reunite. In 1941 they obtained a visa and escaped to North Africa and then New York.

Upon Blumenfeld's arrival in the U.S., Carmel Snow of *Harper's Bazaar* put him under contract. After three years, he began freelance work for *American Vogue*. His first double page spread in *Vogue* on May 15, 1944 was a photograph shot in 1938 of his daughter Lisette's legs. Over the next fifteen years, Blumenfeld's work was featured on numerous *Vogue* covers and in a variety of publications including *Flair*, *Life*, and *Look*. During this period, he also worked as photographer for the *Dayton's*

department store in Minneapolis and produced advertising campaigns for cosmetics clients such as Helena Rubinstein, Elizabeth Arden, and L'Oreal.

By 1950 he was reported to be the highest-paid photographer in the world. Among his models were Carmen Dell'Orefice and Lisa Fonssagrives. He photographed more covers for Vogue than any photographer before or since.

In the late 1950s, he also began to create motion pictures, hoping to use them commercially. Captured between 1958 and 1964, these were mainly pilots for beauty commercials, aimed at his key clients: Helena Rubenstein, Elizabeth Arden, and L'Oreal. His idea for advertising beauty products on film was described as "ahead of its time." Toward the end of his life, he also began work on his autobiography (which was unpublished during his lifetime) and on his book *My One Hundred Best Photos* (which, despite his being a renowned fashion photographer, included only four of his fashion images).

Artistic influences and techniques

His Dada-style collages were "never meant for public airing... [and were] given away as gifts and sent as letters, mainly to his future wife." The themes for his collages included anti-Semitism.

Personal life, death, and legacy

In 1921 Blumenfeld married Lena Citroen, the cousin of his friend Paul Citroen. They had three children: Lisette (later Lisette Blumenfeld Georges), Heinz (Henry), and Franck (Yorick). From 1936 until 1949 his daughter Lisette was regularly in the studio and in the darkroom with him. Furthermore, Lisette was the muse of his career; Blumenfeld photographed her more than any other model.

Blumenfeld had affairs with Kathleen Levy-Barnett, who married Henry, and with Marina Schinz, who married Lawrence Rubin of Knoedler Gallery.

The relationship with Schinz began in 1961 when she was 19, and led to her being mentioned in a codicil to his will as "manager" of his artistic works a job which she henceforth neglected.

Blumenfeld died of a heart attack 4 July 1969 in Rome, Italy. He had not taken medication for his heart condition, and had been intentionally running up and down the Spanish Steps to cause a heart attack. Schinz did not call an ambulance.

He left his estate, including thousands of prints, transparencies, and collages, to his three children and wife. Schinz took possession of an unknown number of prints and negatives disregarding Blumenfeld's will. His autobiography and his book *My One Hundred Best Photos* were published posthumously, in 1975 and 1979 respectively. Although the "first major retrospective" of his art occurred only in 1996, his work is thought to have influenced many photographers (e.g., Irving Penn, William Klein, and Richard Avedon), and between 2004 and 2013 at least six books containing his work were published. As of 2015, no U.S. museum has held a solo retrospective exhibition of his work.

(Source: https://en.wikipedia.org/wiki/Erwin_Blumenfeld)

Breitenbach, Josef

Josef Breitenbach (April 3, 1896 in Munich, Germany - October 7, 1984 in New York City) was a photographer whose manipulated images and stark photographs were part of the Surrealistic movement.

Early life

Josef Breitenbach was born into a middle-class wine-merchant family of Jewish descent, and came of age during the chaotic years of the First World War and its troubled aftermath. He attended technical high school from 1912–15 and trained as a salesman for an instrument firm and later as a bookkeeper for an insurance firm. He attended Ludwig-Maximilian University in Munich (philosophy and art history, 1914 to 1917) and became active in the Youth Section and later the Pacifist wing of the Social Democratic Party. In 1918, he took part in the Soviet-inspired Bavarian coup d'état, which was the first spark of the revolutionary fire that swept over Germany in the wake of the armistice. For a few months, Breitenbach also occupied an official position in the new government. Although the revolution was short-lived, the ties he forged with the radical circles of Munich's intelligentsia later helped him establish his reputation as a photographer.

In 1932, after several unsuccessful years at the head of the family business—during which period he was mainly engaged with perfecting his use of a camera—Breitenbach opened his first photographic studio. His clients were prominent members of Munich's bohemia, including actors and actresses performing in the Munich theater. Munich was a stronghold of libertarians and refined peoples, whose spirit Breitenbach captured in theatrical portraits of his friend, the journalist Theo Riegler. This world vanished in 1933 with Hitler's takeover.

War Years

More than his Jewish roots, the photographer's political past made him a target for persecution. In August, 1933, a band of Sturmabteilung (SA) storm troopers, members of Hitler's private army, banged on the door of his studio. Using a portrait of German nobleman Franz von Papen he'd taken the year before when he was Chancellor of Germany, and a letter of thanks he'd received, Breitenbach convinced the troopers that he was under Papen's protection. With his passport about to expire, Breitenbach made his way to France a few days later, joining other German exiles seeking refuge in Paris.

The Surrealist "revolution" had by then become dominant in the Parisian art scene. Soon after his arrival, Breitenbach came into contact with André Breton and his circle. Preferring to retain his independence, he never became a member of the Surrealist group, but did show work in important exhibitions of Surrealist photography alongside Man Ray, Jacques-André Boiffard, Brassai, Eli Lotar, Henri Cartier-Bresson, and Roger Parry.

Breitenbach only lived in Paris for six years, until the war broke out in 1939. Yet during this period, he produced some of his most inventive work. He adopted several techniques favored by new photographers such as superimpression, montage, solarization, printing in negative, and the photogram. More importantly, he was one of the rare artists of the pre-War years to produce color photographs. Examples are the images *Montparnasse*, *Portrait of a Woman in Black and Red*, and *Forever and Ever*. However, these prints are not in color, but colors, using processes of bleaching, toning, and pigment.

Also during his years in Paris, he was an active member of the German exile community, which alerted the democratic world to the threat of fascism. He participated in the 1938 exhibition by the Union des Artistes Allemands Libres, "Five Years of Hitler Dictatorship". A high point for Breitenbach was his collaboration with Bertolt Brecht, summarized by portraits of the playwright. The war interrupted this second chapter of the photographer's life. Interned by the French as a suspicious alien, then

drafted into a civilian corps composed of foreigners, Breitenbach eventually escaped to New York from Marseille in 1941.

New Life in America

Breitenbach seemingly had no trouble adjusting to America. New York, the city in which he would spend the rest of his life, became home to him, as evidenced by his photomontage of 1942, "We New Yorkers". He responded to the electric beat of the city, composing photographs such as "Radio City" (1942) that have a jazz-like quality.

The 1950s and 1960s were years of intense activity for Breitenbach. He did photographic reportage in Asia for the United Nations and other varied businesses, documenting relief work. He exhibited his photographs extensively in Europe in the 1930s (especially in Paris) and in the United States from the 1940s to the mid-1960s, including at the Museum of Modern Art and the Metropolitan Museum of Art, where he had work selected by Edward Steichen for the Museum's international touring exhibition *The Family of Man*. The time not spent on the road was spent absorbed by his teaching at Cooper Union and The New School.

After Life

Since his death, there have been 26 one person exhibitions of his work, shown New York, Paris, Berlin, Munich, and multiple other locations in both Europe in the United States. Eight books have been published on his work, including two by Larissa Dryansky (*Josef Breitenbach and Josef Breitenbach Manifesto*) and *Josef Breitenbach Photographien*, published by Schirmer/Mosel. The Josef Breitenbach archive is located at the Center for Creative Photography at the University of Arizona, Tucson.

(Source: https://en.wikipedia.org/wiki/Josef_Breitenbach)

Casan, Vicenta

Vicenta Casañ (1972, Valencia, Spain) is a Spanish photographer.

Bachelor of Arts. University of San Carlos, Valencia, Spain (1992-1996).

Universidad Politecnica de Valencia.

(Source: <http://www.vicentacasan.com/>)

Clemmer, Jean

Jean Clemmer (1926-2001) was a Swiss Born Photographer who gained his fame in France.

Clemmer is most celebrated for his photographs made for a collaborative book with fashion designer Paco Rabanne entitled in French Nue and issued in an English version as Candies. Clemmer's depiction of nude or semi clothed women are some of the iconic fashion photographs of the late 1960s.

Clemmer is also celebrated for his photographs of Salvador Dali.

(Source:

<http://www.jameshymangallery.com/artists/15035/biography/jean-clemmer>)

Clerque, Lucien

Lucien Clergue (14. August 1934 in Arles -15. November 2014 in Nîmes) war ein französischer Fotograf, Autor und Filmemacher. Er war bekannt für seine Objektfotografie und für weibliche Akte, und auch durch Picasso, der ihn als einer der ersten als Künstler anerkannte, während derlei Fotos (sofern auch das Gesicht der dargestellten Person erkannt werden konnte) in Frankreich damals als Pornografie galten und somit illegal waren.

(Source: https://de.wikipedia.org/wiki/Lucien_Clergue)

Coburn, Robert

Robert Coburn (June 23, 1900 - 1990) was an American photographer. For three decades, he was one of the most important portrait photographers in Hollywood from the 1930s to 60s. He was well known for photographing Joan Crawford, Carole Lombard, Hedy Lamarr, Henry Fonda, Joel McCrea, Lucille Ball, Marlon Brando, Montgomery Clift, Janet Leigh, Orson Welles, Ginger Rogers, Fred Astaire, Cary Grant, Katherine Hepburn, and Kim Novak. Rita Hayworth said he was her own favorite photographer and he took some of her best known photos including those for her most remembered film, "Gilda."

Beginning in 1940, he started working for Columbia for 20 years and is most associated with that studio for not only his portrait photography but also his set stills for many classic films. Some of the films he worked on include: "Vertigo", "The Birds," "Our Town", "Algiers", and "Cover Girl."

He died on July 3, 1990 in Canoga Park, California. He is buried in Los Angeles at the Forest Lawn Memorial Park Cemetery.

(Source: <http://vintagemoviestarphotos.blogspot.de/2011/04/iconic-hollywood-photograher-robert.html>)

Comte, Michel

Michel Comte (19. November 1954 in Zürich) ist ein Schweizer Mode-, Porträt-, Reportagen- und Societyfotograf und ist der Enkel des Schweizer Flugpioniers Alfred Comte.

Nach einer Ausbildung zum Restaurator arbeitete Comte zuerst bei der Zürcher Kunstgalerie Bruno Bischofberger und präsentierte sich danach als Fotograf beim Zürcher Modemacher Hannes B. Zu seinen bekanntesten Bildern gehört eine Schwarzweißfotografie des früheren Models Carla Bruni. Das Original dieses Bildes erreichte am 10. April 2008 bei einer Auktion von Christie's einen Preis von 91.000 Euro.[1] Er hat auch viele Prominente wie Sophia Loren, George Clooney, Miles Davis oder Karl-Heinz Grasser[2] abgebildet.

Comte ging als Restaurator nach Paris und arbeitete für Ungaro. Es folgten Arbeiten für Karl Lagerfeld, der die Ungaro-Kampagne in Vogue sah, danach für Armani, Dolce & Gabbana, Chloé, Nike, Versace, Gianfranco Ferré, Chanel und Lancôme, etwas später auch für BMW, Ferrari, Mercedes-Benz, Sony sowie Siemens.

Heute lebt er in New York. Er ist geschieden und hat zwei Kinder (1987 und 1993).

(Source: https://de.wikipedia.org/wiki/Michel_Comte)

Dali, Salvador

Salvador Domingo Felipe Jacinto Dalí i Domènech, Marqués de Dalí de Púbol (11 May 1904 – 23 January 1989), known as Salvador Dalí, was a prominent Spanish surrealist painter born in Figueres, Catalonia, Spain.

Dalí was a skilled draftsman, best known for the striking and bizarre images in his surrealist work. His painterly skills are often attributed to the influence of Renaissance masters. His best-known work, *The Persistence of Memory*, was completed in August 1931. Dalí's expansive artistic repertoire included film, sculpture, and photography, in collaboration with a range of artists in a variety of media.

Dalí attributed his "love of everything that is gilded and excessive, my passion for luxury and my love of oriental clothes" to an "Arab lineage", claiming that his ancestors were descended from the Moors.

Dalí was highly imaginative, and also enjoyed indulging in unusual and grandiose behavior. His eccentric manner and attention-grabbing public actions sometimes drew more attention than his artwork, to the dismay of those who held his work in high esteem, and to the irritation of his critics.

(Source: https://en.wikipedia.org/wiki/Salvador_Dalí)

Doisneau, Robert

Robert Doisneau (14 April 1912 - 1 April 1994) was a French photographer. In the 1930s he used a Leica on the streets of Paris. He was a champion of humanist photography and with Henri Cartier-Bresson a pioneer of photojournalism. He is renowned for his 1950 image *Le baiser de l'hôtel de ville* (Kiss by the Town Hall), a photograph of a couple kissing in the busy streets of Paris. Doisneau was appointed a Chevalier (Knight) of the Legion of Honour in 1984.

Photographic career

Doisneau was known for his modest, playful, and ironic images of amusing juxtapositions, mingling social classes, and eccentrics in contemporary Paris streets and cafes. Influenced by the work of André Kertész, Eugène Atget, and Henri Cartier-Bresson, in more than twenty books he presented a charming vision of human frailty and life as a series of quiet, incongruous moments.

The marvels of daily life are so exciting; no movie director can arrange the unexpected that you find in the street.

Robert Doisneau

Doisneau's work gives unusual prominence and dignity to children's street culture; returning again and again to the theme of children at play in the city, unfettered by parents. His work treats their play with seriousness and respect.

Early life

Doisneau's father, a plumber, died in active service in World War I when Robert was about four. His mother died when he was seven. He then was raised by an unloving aunt.

At thirteen he enrolled at the École Estienne, a craft school from which he graduated in 1929 with diplomas in engraving and lithography. There he had his first contact with the arts, taking classes in figure drawing and still life.

When he was 16 he took up amateur photography, but was reportedly so shy that he started by photographing cobble-stones before progressing to children and then adults.

At the end of the 1920s Doisneau found work as a draughtsman (lettering artist) in the advertising industry at Atelier Ullmann (Ullmann Studio), a creative graphics studio that specialised in the pharmaceutical industry. Here he took an opportunity to change career by also acting as camera assistant in the studio and then becoming a staff photographer.

Photography in the 1930s

In 1931 he left both the studio and advertising, taking a job as an assistant with the modernist photographer André Vigneau.

In 1932 he sold his first photographic story to Excelsior magazine.

In 1934 he began working as an industrial advertising photographer for the Renault car factory at Boulogne-Billancourt. Working at Renault increased Doisneau's interest in working with photography and people. In 1991 he admitted that the years at the Renault car factory marked "the beginning of his career as a photographer and the end of his youth." Five years later, in 1939, he was fired because he was constantly late. He was forced to try freelance advertising, engraving, and postcard photography to earn his living. At that time the French postcard industry was the largest in Europe, postcards served as greetings cards as well as vacation souvenirs.

In 1939 he was hired by Charles Rado of the Rapho photographic agency and travelled throughout France in search of picture stories. This is where he took his first professional street photographs.

War service and resistance

Doisneau worked at the Rapho agency until the outbreak of World War II, whereupon he was drafted into the French army as both a soldier and photographer. He was in the army until 1940 and from then until the end of the war in 1945 used his draughtsmanship, lettering artistry, and engraving skills to forge passports and identification papers for the French Resistance.

Post-war photography

Some of Doisneau's most memorable photographs were taken after the war. He returned to freelance photography and sold photographs to Life and other international magazines. He briefly joined the Alliance Photo Agency but rejoined the Rapho agency in 1946 and remained with them throughout his working life, despite receiving an invitation from Henri Cartier-Bresson to join Magnum Photos.

His photographs never ridiculed the subjects; thus he refused to photograph women whose heads had been shaved as punishment for sleeping with Germans.

I don't photograph life as it is, but life as I would like it to be.

Robert Doisneau

In 1948 he was contracted by Vogue to work as a fashion photographer. The editors believed he would bring a fresh and more casual look the magazine but Doisneau didn't enjoy photographing beautiful women in elegant surroundings; he preferred street photography. When he could escape from the studio, he photographed ever more in the streets of Paris.

Group XV was established in 1946 in Paris to promote photography as art and drawing attention to the preservation of French photographic heritage. Doisneau joined the Group in 1950 and participated alongside Rene-Jacques, Willy Ronis, and Pierre Jahan.

The 1950s were Doisneau's peak, but the 1960s were his wilderness years. In the 1970s Europe began to change and editors looked for new reportage that would show the sense of a new social era. All over Europe, the old-style picture magazines were closing as television received the public's attention. Doisneau continued to work, producing children's books, advertising photography, and celebrity portraits including Alberto Giacometti, Jean Cocteau, Fernand Léger, Georges Braque, and Pablo Picasso.

Doisneau worked with writers and poets such as Blaise Cendrars and Jacques Prévert, and he credited Prevert with giving him the confidence to photograph the everyday street scenes that most people simply ignored.

Le baiser de l'hôtel de ville (The Kiss)

In 1950 Doisneau created his most recognizable work for Life - Le baiser de l'hôtel de ville (Kiss by the Hôtel de Ville), a photograph of a couple kissing in the busy streets of Paris, which became an internationally recognised symbol of young love in Paris. The identity of the couple remained a mystery until 1992.

Jean and Denise Lavergne erroneously believed themselves to be the couple in The Kiss, and when Robert and Annette Doisneau (his older daughter and also his assistant at the time) met them for lunch in the 1980s he "did not want to shatter their dream" so he said nothing. This resulted in them taking him to court for "taking their picture without their knowledge", because under French law an individual owns the rights to their own likeness. The court action forced Doisneau to reveal that he posed the shot using Françoise Delbart and Jacques Carteaud, lovers

whom he had just seen kissing, but had not photographed initially because of his natural reserve; he approached them and asked if they would repeat the kiss. He won the court case against the Laverignes. Doisneau said in 1992, "I would never have dared to photograph people like that. Lovers kissing in the street, those couples are rarely legitimate."

The couple in *Le baiser* were Françoise Delbart, 20, and Jacques Carteaud, 23, both aspiring actors. In 2005 Françoise Bornet (née Delbart) stated that, "He told us we were charming, and asked if we could kiss again for the camera. We didn't mind. We were used to kissing. We were doing it all the time then, it was delicious. Monsieur Doisneau was adorable, very low key, very relaxed." They posed at the Place de la Concorde, the Rue de Rivoli and finally the Hôtel de Ville. The photograph was published in the 12 June 1950, issue of *Life*. The relationship between Delbart and Carteaud only lasted for nine months. Delbart continued her acting career, but Carteaud gave up acting to become a wine producer.

In 1950 Françoise Bornet was given an original print of the photograph, bearing Doisneau's signature and stamp, as part of the payment for her "work". In April 2005 she sold the print at auction for €155,000 to an unidentified Swiss collector via the Paris auctioneers Artcurial Briest-Poulain-Le Fur.

Personal life

In 1936 Doisneau married Pierrette Chaumaison whom he had met in 1934 when she was cycling through a village where he was on holiday. They had two daughters, Annette (b. 1942) and Francine (b. 1947). From 1979 until his death, Annette worked as his assistant.

His wife died in 1993 suffering from Alzheimer's disease and Parkinson's disease. Doisneau died six months later in 1994, having had a triple heart bypass and suffering from acute pancreatitis. Annette said "We won in the courts (re: *The Kiss*), but my father was deeply shocked. He discovered

a world of lies, and it hurt him. 'The Kiss' ruined the last years of his life. Add that to my mother suffering from Alzheimer's and Parkinson's, and I think it's fair to say he died of sadness."

Doisneau was in many ways a shy and humble man, similar to his photography, still delivering his own work at the height of his fame. He chastised Francine for charging an "indecent" daily fee of £2,000 for his work on a beer advertising campaign - he wanted only the rate of an "artisan photographer".

Maybe if I were 20, success would change me. But now I'm a dinosaur of photography.

Robert Doisneau

He lived in southern Paris (Gentilly, Val-de-Marne, Montrouge, and the 13th arrondissement) throughout his life. He is buried in the cemetery at Raizeux beside his wife.

(Source: https://en.wikipedia.org/wiki/Robert_Doisneau)

Drtikol, Frantisek

František Drtikol (3 March 1883, Příbram - 13 January 1961, Prague) was a Czech photographer of international renown. He is especially known for his characteristically epic photographs, often nudes and portraits.

Life and work

From 1907 to 1910 he had his own studio, until 1935 he operated an important portrait photostudio in Prague on the fourth floor of one of Prague's remarkable buildings, a Baroque corner house at 9 Vodickova, now demolished. Jaroslav Rössler, an important avant-garde photographer, was one of his pupils. Drtikol made many portraits of very important people and nudes which show development from pictorialism and symbolism to modern composite pictures of the nude body with geometric decorations and thrown shadows, where it is possible to find a number of parallels with the avant-garde works of the period. These are reminiscent of Cubism, and at the same time his nudes suggest the kind of movement that was characteristic of the futurism aesthetic.

He began using paper cut-outs in a period he called "photopurism". These photographs resembled silhouettes of the human form. Later he gave up photography and concentrated on painting. After the studio was sold Drtikol focused mainly on painting, Buddhist religious and philosophical systems. In the final stage of his photographic work Drtikol created compositions of little carved figures, with elongated shapes, symbolically expressing various themes from Buddhism. In the 1920s and 1930s, he received significant awards at international photo salons.

(Source: https://en.wikipedia.org/wiki/František_Drtikol)

Dunas, Jeff

Jeff Dunas (1954, Los Angeles, California) is an American photographer known for his portraits of musicians and entertainers. Founder and publisher of photography magazines, he is also the founder and director of the Palm Springs Photo Festival. He is the father of actress Alexa Davalos.

(Source: https://en.wikipedia.org/wiki/Jeff_Dunas)

Eichler, Wolfgang

Wolfgang Eichler (1954 - Wattenscheid) arbeitete zunächst als Sozialpädagoge. 1982-87 studierte er an der berühmten Folkwangschule in Essen Fotografie, wobei ihn seine Professorin Inge Oswald stark beeindruckte und beeinflusste. Von ihr lernte er, dass etwa die Handhaltung einer Frau erotischer wirken kann als ihre nackten Brüste. Nach seinem ersten Buch "Erotic Photographs" entdeckte ihn der Verleger Peter W. Czernich und bot ihm in seinen Magazinen "O", "Skin Two" und "Marquis" ein Forum für seine sinnlich-frechen Bilder. Danach meldeten sich auch andere Verlage, und Wolfgang Eichler arbeitete für "Penthouse", "Playboy", "Men's Health", "New Look", "Skylight" und das französische "Photo". Anders als die meisten "Erotikfotografen" schafft er es, Ironie und Sex zu verbinden, ohne dass die sinnliche Ausstrahlung seiner Bilder darunter leidet. Er erzählt Geschichten mit seinen Fotoinszenierungen und hat sich als "Standfotograf erotischer Fantasien" etabliert.

(Source: <http://www.wolfgang-eichler.de>)

Eugene, Frank

Frank Eugene (19. September 1865 in New York - 16. Dezember 1936 in München; eigentlich Frank Eugene Smith) war ein US-amerikanischer/deutscher Fotograf, Maler und Radierer. Eugene wird zu den Pictorialisten gezählt und gilt als bedeutender Vertreter der künstlerischen Fotografie des Fin de siècle.

Eugene studierte 1886 an der Akademie der Bildenden Künste München. Während der Studienzeit begann er sich für das Medium Fotografie zu interessieren. Im Jahr 1889 hatte er seine erste Einzelausstellung im Camera Club von Alfred Stieglitz. Kritiker bezeichneten seine Bilder als „unfotografische Fotografien“. 1894 schloss er sein Studium ab und kehrte nach New York zurück, wo er für einige Jahre als Bühnenbildner und Porträtmaler arbeitete und sich auf die Darstellung bekannter Theaterschauspieler spezialisierte. Ab 1900 war er wieder in Deutschland und engagierte sich in der Kunstfotografie. 1902 gründete er gemeinsam mit Alfred Stieglitz und Edward Steichen die Photo-Secession in New York.

Im Jahr 1906 ließ sich Eugene endgültig in Deutschland nieder, weil er hier Anerkennung für seine Jugendstilmalerei fand; er nahm im selben Jahr die deutsche Staatsbürgerschaft an. Ab 1907 lehrte Eugene an der Lehr- und Versuchsanstalt für Fotografie in München und hielt Vorträge über die pictorialistische Fotografie. Im selben Jahr trafen Eugene, Stieglitz, Steichen und Heinrich Kühn zusammen, um eine Anpassung der deutschen Kunstfotografen an die amerikanischen Richtlinien zu erreichen. 1913 gründete er an der Akademie für Grafische Künste und Buchgewerbe in Leipzig den Lehrstuhl für künstlerische Fotografie und setzte dort seine Lehrtätigkeit fort. Dieser Lehrstuhl, der für Eugene eigens geschaffen wurde, war der erste seiner Art weltweit.

Frank Eugene starb 1936 in München an Herzversagen.

(Source: https://de.wikipedia.org/wiki/Frank_Eugene)

Gibson, Ralph

Ralph Gibson (born January 16, 1939) is an American art photographer best known for his photographic books. His images often incorporate fragments with erotic and mysterious undertones, building narrative meaning through contextualization and surreal juxtaposition.

Early life and education

Gibson enlisted in the United States Navy in 1956 and became a Photographers Mate studying photography until 1960. Gibson then continued his photography studies at the San Francisco Art Institute between 1960 - 1962. He began his professional career as an assistant to Dorothea Lange from 1961 to 1962 and went on to work with Robert Frank on two films.

Work

Gibson has maintained a lifelong fascination with books and book-making. Since the appearance in 1970 of *THE SOMNAMBULIST*, his work has been steadily impelled towards the printed page. In 1969 Gibson moved to New York, where he formed Lustrum Press in order to exert control over the reproduction of his work. Lustrum Press also published Larry Clark's *Tulsa* (1971). To date he has produced over 40 monographs, current projects being *State of the Axe* published by Yale University Press in Fall of 2008 and *NUDE* by Taschen (2009). His photographs are included in over one hundred and fifty museum collections around the world, and have appeared in hundreds of exhibitions. He has worked exclusively with the Leica for almost 50 years.

Asked by the *New York Times* for his main sources of inspiration, Gibson recommended what he considered to be five seminal works: Eugene Atget's *Vision of Paris*, Walker Evans's *American Photographs*, Henri Cartier-Bresson's *Decisive Moment*, Robert Frank's *The Americans* and Alexey Brodovitch's *Ballet*.

Commissioned by Italian luxury label Bottega Veneta, Gibson photographed models Raquel Zimmermann and Mathias Lauridsen on locations in Milan for the brand's fall/winter 2013 advertisements.

Gibson's Hand Through a Doorway was used on the inner sleeve of the 1979 album Unknown Pleasures by UK rock band Joy Division.

In the summer 2016, on the occasion of the opening of the Galerie Thierry Bigaignon, Gibson presented an all-new series of photographs entitled "Vertical Horizon", in a colour departure from the black-and-white images for which he is celebrated.

(Source: https://en.wikipedia.org/wiki/Ralph_Gibson)

Goldin, Nan

Nancy "Nan" Goldin (born September 12, 1953) is an American photographer. She lives and works in New York City, Berlin, and Paris. She is known for her work, which usually features LGBT-related themes, images or public figures.

The Ballad of Sexual Dependency (1986). The image on the cover is "Nan and Brian in Bed" (1981).

Nan Goldin, The Hug, NYC, 1980, cibachrome, 40 x 30 inches

Nan Goldin, Misty and Jimmy Paulette in a Taxi, NYC, 1991, 30 x 40 inches

Goldin was born in Washington, D.C., and grew up in the Boston suburb of Lexington, to middle-class Jewish parents. Goldin's father worked in broadcasting, and served as the chief economist for the Federal Communications Commission. After attending the nearby Lexington High School, Goldin left home at 13-14. She enrolled at the Satya Community School in Lincoln, where a teacher, philosopher Rollo May's daughter introduced her to the camera in 1968. Goldin was then fifteen years old. Her early influences were Andy Warhol's early films, Federico Fellini, Jack Smith, French and Italian Vogue, Guy Bourdin and Helmut Newton.

Her first solo show, held in Boston in 1973, was based on her photographic journeys among the city's gay and transsexual communities, to which she had been introduced by her friend David Armstrong. While living in downtown Boston at age 18, Goldin "fell in with the drag queens," living with them and photographing them. Unlike some photographers who were interested in psychoanalyzing or exposing the queens, Goldin admired and respected their sexuality. Goldin said, "My desire was to show them as a third gender, as another sexual option, a gender option. And to show them with a lot of respect and love, to kind of glorify them because I really admire people who can recreate

themselves and manifest their fantasies publicly. I think it's brave". Goldin admitted to being romantically in love with a queen during this period of her life in a Q&A with "BOMB," "I remember going through a psychology book trying to find something about it when I was nineteen. There was one little chapter about it in an abnormal psych book that made it sound so... I don't know what they ascribed it to, but it was so bizarre. And that's where I was at that time in my life. I lived with them; it was my whole focus. Everything I did -- that's who I was all the time. And that's who I wanted to be". Goldin describes her life as being completely immersed in the queens'. However, after she went to the school of Museum of Fine Arts in Boston, her professors told her to go back and photograph queens again, Goldin admitted her work was not the same as when she had lived with them. Goldin graduated from the School of the Museum of Fine Arts, Boston/Tufts University in 1977/1978, where she had worked mostly with Cibachrome prints. Her work from this period is associated with the Boston School of photography.

Following graduation, Goldin moved to New York City. She began documenting the post-punk new-wave music scene, along with the city's vibrant, post-Stonewall gay subculture of the late 1970s and early 1980s. She was drawn especially to the hard-drug subculture of the Bowery neighborhood; these photographs, taken between 1979 and 1986, form her famous work *The Ballad of Sexual Dependency* — a title taken from a song in Bertolt Brecht's *Threepenny Opera*. Published with help from Marvin Heiferman, Mark Holborn, and Suzanne Fletcher, these snapshot aesthetic images depict drug use, violent, aggressive couples and autobiographical moments. In her foreword to the book she describes it as a "diary [she] lets people read" of people she referred to as her "tribe". The photographs show a transition through Goldin's travels and her life. Most of her *Ballad* subjects were dead by the 1990s, lost either to drug overdose or AIDS; this tally included close friends and often-photographed subjects Greer Lankton and Cookie Mueller. In 2003, *The New York Times* nodded to the work's impact, explaining Goldin had "forged a genre, with

photography as influential as any in the last twenty years." In addition to *Ballad*, she combined her Bowery pictures in two other series: *I'll Be Your Mirror* (from a song on The Velvet Underground's *The Velvet Underground & Nico* album) and *All By Myself*.

Goldin's work is most often presented in the form of a slideshow, and has been shown at film festivals; her most famous being a 45-minute show in which 800 pictures are displayed. The main themes of her early pictures are love, gender, domesticity, and sexuality; these frames are usually shot with available light. She has affectionately documented women looking in mirrors, girls in bathrooms and barrooms, drag queens, sexual acts, and the culture of obsession and dependency. The images are viewed like a private journal made public. In the book *Auto-Focus*, her photographs are described as a way to "learn the stories and intimate details of those closest to her". It speaks of her uncompromising manner and style when photographing acts such as drug use, sex, violence, arguments, and traveling. It references one of Goldin's famous photographs 'Nan One Month After Being Battered, 1984' as an iconic image which she uses to reclaim her identity and her life.

Goldin's work since 1995 has included a wide array of subject matter: collaborative book projects with Japanese photographer Nobuyoshi Araki; New York City skylines; uncanny landscapes (notably of people in water); her lover, Siobhan; and babies, parenthood and family life.

In 2002, her hand was injured in a fall, and she currently retains less ability to turn it than in the past.

In 2006, her exhibition, *Chasing a Ghost*, opened in New York. It was the first installation by her to include moving pictures, a fully narrative score, and voiceover, and included the three-screen slide and video presentation *Sisters, Saints, & Sybils* which has been described as disturbing. The work involved her sister Barbara's suicide and how she coped through production of numerous images and narratives. Her works are developing

more and more into cinemaesque features, exemplifying her gravitation towards working with films.

Goldin has undertaken commercial fashion photography – for Australian label Scanlan & Theodore's spring/summer 2010 campaign, shot with model Erin Wasson; for Italian luxury label Bottega Veneta's spring/summer 2010 campaign with models Sean O'Pry and Anya Kazakova, evoking memories of her *Ballad of Sexual Dependency*; for shoemaker Jimmy Choo in 2011 with model Linda Vojtova; and for Dior in 2013, *1000 LIVES*, featuring Robert Pattinson.

(Source: https://en.wikipedia.org/wiki/Nan_Goldin)

Greene, Milton

Milton H. Greene (March 14, 1922 - August 8, 1985) was an American fashion and celebrity photographer and film and television producer. He is best known for the photo shoots he shot with Marilyn Monroe.

Early life

Greene was born Milton H. Greengold into a Jewish family in New York City on March 14, 1922. He became interested in photography as a teenager and began taking photos at the age of 14. Greene was awarded a scholarship to the Pratt Institute, but decided to pursue a career in photography instead. He apprenticed with photojournalist Elliot Elisofen and later worked as an assistant to Louise Dahl-Wolfe. Greene eventually began his own career and, at the age of twenty-three, became known as the "Color Photography's Wonder Boy".

Career

Greene initially established himself in high fashion photography in the 1940s and 1950s. His fashion shots appeared in Harper's Bazaar and Vogue. Greene then turned to portraits of celebrities. He photographed many high-profile personalities in the 1950s and 1960s, including Elizabeth Taylor, Frank Sinatra, Audrey Hepburn, Grace Kelly, Ava Gardner, Sammy Davis, Jr., Catherine Deneuve, Marlene Dietrich, Judy Garland, among numerous others.

Greene's work with Marilyn Monroe (whom he first met after shooting her for a layout for Look in 1953) changed the course of his career. The two struck up a friendship and, when Monroe left Los Angeles to study acting with Lee Strasberg in New York City, she stayed with Greene, his wife Amy and young son Joshua in Connecticut. Together with Greene, Monroe formed Marilyn Monroe Productions, a production company in an effort to gain control of her career. Greene would go on to produce *Bus Stop* (1956) and *The Prince and the Showgirl* (1957). The two also collaborated on

some 53 photo sessions, some of which became well known, including "The Black Sitting". Greene's photograph for one such sitting in 1954 featuring Monroe in a ballet tutu was chosen by Time Life as one of the three most popular images of the 20th century. Monroe and Greene's friendship ended after the production of *The Prince and the Showgirl* in 1957, and Monroe fired Greene.

Personal life

Greene's first marriage was to his childhood sweetheart Evelyn Franklin in 1942. They divorced in 1949. His second marriage was to model Amy Franco (1929 in Cuba), whom he married in 1953. They had two sons, Joshua and Anthony. They remained married until Greene's death in 1985.

Death

On August 8, 1985, Greene died of lymphoma at a Los Angeles hospital at the age of 63. His ashes were scattered in the Pacific Ocean by his family.

(Source: https://en.wikipedia.org/wiki/Milton_H._Greene)

Griesmann, Jean

Griesmann, Jean. No information.

Habermann, Efraim

Efraim Habermann (19. Juni 1933 in Berlin) wanderte mit seinen Eltern 1939 in das damalige Palästina aus. Bis Ende 1957 lebte er in Israel. Im gleichen Jahr kehrte er aus familiären Gründen nach Berlin zurück. Hier arbeitete er unter anderem bei Berliner Senatsbehörden als Graphischer und Technischer Zeichner.

Seit 1968 ist er Fotograf und arbeitete für verschiedene Berliner Zeitungen.

Efraim Habermann fotografiert überwiegend mit der Leica SR und bevorzugt das 2/50 mm Normalobjektiv Summicron.

Mit kleinen Laborgeheimnissen entwickelt und vergrößert er seine Arbeiten, die nummeriert und signiert in einer Auflage von normalerweise 3 Exemplaren verkauft werden.

Seine Arbeiten wurden in vielen Tageszeitungen, Fachzeitschriften und Büchern veröffentlicht. Zahlreiche Fotografien befinden sich in öffentlichem und privatem Besitz.

(Source: <http://www.efraim-habermann.de/01.htm>)

Haenchen, Karl Ludwig

Karl Ludwig Haenchen (11. September 1911 in Berlin - 5. März 2003 in Dolcedo-Castellazzo, Provinz Imperia, Italien) war ein deutscher Fotograf, Fernsehproduzent und Schlagertexter und -komponist.

Haenchen studierte zunächst Geschichte und Sport für das Lehramt, wandte sich dann aber der Fotografie zu, in der er Autodidakt war. Etwa 1930 eröffnet er ein Fotostudio in Berlin, wo er in den 1930er und 1940er Jahren als bedeutendster Modefotograf gilt. Zeitweise betrieb er dort drei Ateliers gleichzeitig. Ab 1932 erschienen seine Aufnahmen auch in Modezeitschriften wie Elegante Welt (ab 1935), Die Dame (1936-1942), die neue Linie (1936-1939), Hella (1936-1942) und NS-Frauen-Warte (1936-1944). Eine frühe Farbfotografie erschien 1942 als Titelbild von Die Dame. Die Modelle erscheinen in Haenchens Arbeiten dem Stil der Zeit entsprechend oft in Untersicht aufgenommen.

Nach Kriegsende erstellte Haenchen zunächst vor allem Porträtaufnahmen, später dann wieder Mode- und Pressefotos für Film und Frau (ab 1948), Inspiration, Die Zeitschrift für die Dame (ab 1950) und die Illustrierte Stern (1950-1955). Daneben arbeitete er auch als Starfotograf für die Filmfirma Sascha/Tobis. 1954 zog er nach Hamburg. 1966 war er Fernsehproduzent, außerdem textete und komponierte er eine Reihe von Schlagern. Ab 1970 war er nicht mehr als Fotograf tätig.

(Source: https://de.wikipedia.org/wiki/Karl_Ludwig_Haenchen)

Hajek-Halke, Heinz

Heinz Hajek-Halke (1898 - 1983) was a German experimental photographer who co-founded the Fotoform group with Otto Steinert.

Heinz Hajek-Halke, born in Berlin in 1898, spent part of his childhood in Argentina.

He worked as a photo editor, press photographer and commercial artist, concentrating almost from the start on montage techniques.

During World War II he lived quietly and photographed small animal life-forms.

In 1949 he became a member of the German group fotoform and took part in the first of two subjektive fotografie exhibitions.

Hajek-Halke was appointed lecturer in photography and graphic design at the Academy of Fine Arts in Berlin in 1955.

During his lifetime he published two books, Experimentelle Fotografie and Lichtgrafik. He died in Berlin in 1983.

(Source: https://en.wikipedia.org/wiki/Heinz_Hajek-Halke)

Halsmann, Philip

Philippe Halsman (Latvian: Filips Halsmans; 2 May 1906 - 25 June 1979) was an American portrait photographer. He was born in Riga in the part of the Russian Empire which later became Latvia, and died in New York City.

Life and work

Born to a Jewish family of Morduch (Maks) Halsman, a dentist, and Ita Grintuch, a grammar school principal, in Riga, Halsman studied electrical engineering in Dresden.

In September 1928, 22-year-old Halsman was accused of his father's murder while they were on a hiking trip in the Austrian Tyrol, an area rife with antisemitism. After a trial based on circumstantial evidence he was sentenced to four years of prison. His family, friends and barristers worked for his release, getting support from important European intellectuals including Freud, Einstein, Thomas Mann, Henri Hertz, and Paul Painlevé, who endorsed his innocence. He was pardoned and released in 1930.

Halsman consequently left Austria for France. He began contributing to fashion magazines such as *Vogue* and soon gained a reputation as one of the best portrait photographers in France, renowned for images that were sharp rather than in soft focus as was often used, and closely cropped. When France was invaded by Germany, Halsman fled to Marseille. He eventually managed to obtain a U.S. visa[citation needed], aided by family friend Albert Einstein (whom he later famously photographed in 1947).

Halsman had his first success in America when the cosmetics firm Elizabeth Arden used his image of model Constance Ford against the American flag in an advertising campaign for "Victory Red" lipstick. A year later, in 1942, he found work with *Life* magazine, photographing hat designs; a portrait of a model in a Lilly Daché hat was the first of his many covers for *Life*.

Dalí Atomicus (1948) by Halsman in an unretouched version, showing the devices which held up the various props and missing the painting in the frame on the easel.

In 1941 Halsman met the surrealist artist Salvador Dalí; they began to collaborate in the late 1940s. The 1948 work Dalí Atomicus explores the idea of suspension, depicting three cats flying, a bucket of thrown water, and Dalí in mid air. The title of the photograph is a reference to Dalí's work *Leda Atomica* which can be seen in the right of the photograph behind the two cats. Halsman reported that it took 28 attempts before a satisfactory result was achieved. Halsman and Dalí eventually released a compendium of their collaborations in the 1954 book *Dali's Mustache*, which features 36 different views of the artist's distinctive mustache. Another famous collaboration between the two was *In Voluptas Mors*, a surrealist portrait of Dalí beside a large skull, in fact a tableau vivant composed of seven nudes. Halsman took three hours to arrange the models according to a sketch by Dalí. Various reenactments of and allusions to *In Voluptas Mors* have appeared over the years; most famously, a version was used subtly in the poster for the film *The Silence of The Lambs*, while an overt reenactment appeared on a promotional poster for *The Descent*.

In 1947 Halsman made what was to become one of his most famous photos of a mournful Albert Einstein, who during the photography session recounted his regrets about his role in the United States pursuing the atomic bomb. The photo would later be used in 1966 on a U.S. postage stamp and, in 1999, on the cover of *Time* magazine, when it called Einstein the "Person of the Century."

In 1951 Halsman was commissioned by NBC to photograph various popular comedians of the time including Milton Berle, Sid Caesar, Groucho Marx, and Bob Hope. While photographing the comedians doing their acts, he captured many of the comedians in mid-air, which went on to inspire many later jump pictures of celebrities including the Ford family,

The Duke and Duchess of Windsor, Marilyn Monroe, María Félix and Richard Nixon.

Halsman commented, "When you ask a person to jump, his attention is mostly directed toward the act of jumping and the mask falls so that the real person appears." The photographer developed a philosophy of jump photography, which he called jumpology. He published Philippe Halsman's Jump Book in 1959, which contained a tongue-in-cheek discussion of jumpology and 178 photographs of celebrity jumpers.

To make an ordinary and uninteresting subject interesting and unusual, his second rule lists a variety of photographic techniques, including unusual lighting, unusual angle, unusual composition, etc.

The rule of the added unusual feature is an effort by the photographer to capture the audiences attention by drawing their eye to something unexpected by introducing an unusual feature or prop into the photograph. For example, the photograph of a little boy holding a hand grenade by Diane Arbus contains what Halsman would call an added unusual feature.

Halsman's fourth rule of "the missing feature" stimulates the viewer by going against his or her expectations.

The fifth rule enlists the photographer to combine the other rules to add originality to his or her photo.

Finally, Halsman's literal or ideographic method is to illustrate a message in a photograph by depicting the subject as clearly as possible.

Other celebrities photographed by Halsman include Alfred Hitchcock, Martin and Lewis, Judy Garland, Winston Churchill, Marilyn Monroe, Dorothy Dandridge, and Pablo Picasso. Many of those photographs appeared on the cover of Life. In such photos, he utilizes a variety of his rules of photography. For example, in one of his photos of Winston

Churchill, the omission of his face makes Halsman's photo even more powerful at making Churchill more human.

In 1952 John F. Kennedy sat twice for photographs by Halsman. A photograph from the first sitting appeared on the jacket of the original edition of Kennedy's book Profiles in Courage; one from the second sitting was used in the senatorial campaign.

In 1958 Halsman was listed in Popular Photography magazine's "World's Ten Greatest Photographers", and in 1975 he received the Life Achievement in Photography Award from the American Society of Magazine Photographers, of which he was elected the first president in 1945. He also held many large exhibitions worldwide.

In the 2007 film *Jump!*, Halsman was portrayed by Ben Silverstone.

(Source: https://en.wikipedia.org/wiki/Philippe_Halsman)

Hamilton, David

David Hamilton (15. April 1933 in London - 25. November 2016 in Paris war ein britischer Kunstfotograf und Filmemacher.

Hamilton arbeitete zunächst in einem Architekturbüro in London, wo auch sein künstlerisches Schaffen begann. Mit 20 Jahren zog er nach Paris und arbeitete dort als Grafik-Designer. Nach kurzer Rückkehr nach Großbritannien ließ er sich dauerhaft in Frankreich nieder. Mitte der 1960er-Jahre begann Hamilton, sich nebenberuflich eine Existenz als Kunstfotograf aufzubauen. Gegen Ende der 1960er-Jahre hatte er seinen eigenen, unverwechselbaren Stil entwickelt, den viele Kritiker als kitschig, pornografisch oder latent pädophil bezeichnen. Sein Schaffen umfasst 16 Foto-Bände, fünf Filme, diverse Beiträge in Foto-Zeitschriften sowie eine Vielzahl von Ausstellungen. Im Gegensatz zu anderen Fotografen lehnte er es ab, seine Motive naturgetreu abzulichten.

(Source: https://de.wikipedia.org/wiki/David_Hamilton)

Hausmann, Raoul

Raoul Hausmann (July 12, 1886 - February 1, 1971) was an Austrian artist and writer. One of the key figures in Berlin Dada, his experimental photographic collages, sound poetry and institutional critiques would have a profound influence on the European Avant-Garde in the aftermath of World War I.

Early biography

Raoul Hausmann was born in Vienna but moved to Berlin with his parents at the age of 14, in 1901. His earliest art training was from his father, a professional conservator and painter. He met Johannes Baader, an eccentric architect and another future member of Dada, in 1905. At around the same time he met Elfride Schaeffer, a violinist, whom he married in 1908, a year after the birth of their daughter, Vera. That same year Hausmann enrolled at a private Art School in Berlin, where he remained until 1911.

After seeing Expressionist paintings in Herwarth Walden's gallery Der Sturm in 1912, Hausmann started to produce Expressionist prints in Erich Heckel's studio, and became a staff writer for Walden's magazine, also called Der Sturm, which provided a platform for his earliest polemical writings against the art establishment. In keeping with his Expressionist colleagues, he initially welcomed the war, believing it to be a necessary cleansing of a calcified society, although being an Austrian citizen living in Germany he was spared the draft.

Hausmann met Hannah Höch in 1915, and embarked upon an extramarital affair that produced an 'artistically productive but turbulent bond' that would last until 1922. In 1916 Hausmann met two more people who would become important influences on his subsequent career; the psychoanalyst Otto Gross who believed psychoanalysis to be the preparation for revolution, and the anarchist writer Franz Jung. By now his

artistic circle had come to include the writer Salomo Friedlaender, Hans Richter, Emmy Hennings and members of Die Aktion magazine, which, along with Der Sturm and the anarchist paper Die Freie Straße published numerous articles by him in this period.

'The notion of destruction as an act of creation was the point of departure for Hausmann's Dadasophy, his theoretical contribution to Berlin Dada.'

Berlin Dada

When Richard Huelsenbeck, a 24-year-old medical student who was a close friend of Hugo Ball and one of the founders of Dada, returned to Berlin in 1917, Hausmann was one of a group of young disaffected artists that began to form the nucleus of Berlin Dada around him. Huelsenbeck delivered his "First Dada Speech in Germany", January 22, 1918 at the fashionable art dealer IB Neumann's gallery, Kurfurstendamm Berlin. Over the course of the next few weeks, Hausmann, Huelsenbeck, George Grosz, John Heartfield, Jung, Höch, Walter Mehring and Baader started the Club Dada. The first event staged was an evening of poetry performances and lectures against the backdrop of a retrospective of paintings by the establishment artist Lovis Corinth at the Berlin Sezession, April 12, 1918. Amongst the contributors, Huelsenbeck recited the Dada Manifesto, Grosz danced a "Sincopation" homaging Jazz, whilst Hausmann ended the evening by shouting his manifesto The New Material In Painting at the by-now near riotous audience;

"The threat of violence hung in the air. One envisioned Corinth's pictures torn to shreds with chair legs. But in the end it didn't come to that. As Raoul Hausmann shouted his programmatic plans for dadaist painting into the noise of the crowd, the manager of the sezession gallery turned the lights out on him."

Photomontage

The call for new materials in painting bore fruit later the same year when Hausmann and Höch holidayed on the Baltic Sea. The guest room they were staying in had a generic portrait of soldiers, onto which the patron had glued photographic portrait heads of his son five times.

"It was like a thunderbolt: one could - I saw it instantaneously - make pictures, assembled entirely from cut-up photographs. Back in Berlin that september, I began to realize this new vision, and I made use of photographs from the press and the cinema." Hausmann, 1958

The photomontage became the technique most associated with Berlin Dada, used extensively by Hausmann, Höch, Heartfield, Baader and Grosz, and would prove a crucial influence on Kurt Schwitters, El Lissitzky and Russian Constructivism. It should also be pointed out that Grosz, Heartfield and Baader all laid claim to having invented the technique in later memoirs, although no works have surfaced to justify these claims.

At the same time, Hausmann started to experiment with sound poems he called "phonemes" and "poster poems", originally created by the chance lining up of letters by a printer without Hausmann's direct intervention. Later poems used words which were reversed, chopped up and strung out, then either typed out using a full range of typographical strategies, or performed with boisterous exuberance. Schwitters' Ursonate was directly influenced by a performance of one of Hausmann's poems, "fmsbwtazdu", at an event in Prague in 1921.

Der Dada: a new periodical

After Hausmann contributed to the first group show, held at Isaac Neumann's Gallery, April 1919, the first edition of Der Dada appeared in June 1919. Edited by Hausmann and Baader, after receiving permission from Tristan Tzara in Zurich to use the name, the magazine also featured significant contributions from Huelsenbeck. The periodical contained

drawings, polemics, poems and satires, all typeset in a multiplicity of opposing fonts and signs.

At the beginning of 1920, Baader, "President of All The World", Hausmann, "the Dadasopher", and the "World-Dada" Huelsenbeck undertook a six-week tour of Eastern Germany and Czechoslovakia, drawing large crowds and bemused reviews. The programme included primitivist verse, simultaneous poetry recitals by Baader and Hausmann, and Hausmann's "Dada-Trot (Sixty-One Step)" described as 'a truly splendid send-up of the most modern exotic-erotic social dances that have befallen us like a plague...'

The First International Dada Fair, 1920

Organised by Grosz, Heartfield and Hausmann, the fair was to become the most famous of all Berlin Dada's exploits, featuring almost 200 works by artists including Francis Picabia, Hans Arp, Ernst and Rudolf Schlichter, as well as key works by Grosz, Höch and Hausmann. The work *Tatlin At Home*, 1920, can be clearly seen in one of the publicity photos taken by a professional photographer; the exhibition, whilst financially unsuccessful, gained prominent exposure in Amsterdam, Milan, Rome and Boston. The exhibition also proved to be one of the main influences on the content and layout of *Entartete Kunst*, the show of degenerate art put on by the Nazis in 1937, with key slogans such as "Nehmen Sie DADA Ernst", "Take Dada Seriously!", appearing in both exhibitions.

The Mechanical Head

The most famous work by Hausmann, *Mechanischer Kopf (Der Geist Unserer Zeit)*, "The Mechanical Head (The Spirit of Our Time)", c. 1920, is the only surviving assemblage that Hausmann produced around 1919-20. Constructed from a hairdresser's wig-making dummy, the piece has various measuring devices attached including a ruler, a pocket watch mechanism, a typewriter, some camera segments and a crocodile wallet.

"Der Geist Unserer Zeit - Mechanischer Kopf specifically evokes the philosopher George Wilhelm Friedrich Hegel (1770-1831). For Hegel...everything is mind. Among Hegel's disciples and critics was Karl Marx. Hausmann's sculpture might be seen as an aggressively Marxist reversal of Hegel: this is a head whose "thoughts" are materially determined by objects literally fixed to it. However, there are deeper targets in western culture that give this modern masterpiece its force. Hausmann turns inside out the notion of the head as seat of reason, an assumption that lies behind the European fascination with the portrait. He reveals a head that is penetrated and governed by brute external forces.

After Dada

Friendship with Schwitters

Huelsenbeck finished his training to become a doctor in 1920 and started to practice medicine; by the end of the year he had published the Dada Almanach and The History of Dadaism, two historical records that implied that Dada was at an end. In the aftermath, Hausmann's friendship with Kurt Schwitters deepened, and Hausmann started to take steps toward International Modernism. In September 1921, Hausmann, Höch, Schwitters and his wife Helma undertook an 'anti-dada' tour to Prague. As well as his recitals of sound poems, he also presented a manifesto describing a machine "capable of converting audio and visual signals interchangeably, that he later called the Optophone". After many years of experimentation, this device was patented in London in 1935. He also took part in an exhibition of photomontages in Berlin in 1931, organised by César Domela Nieuwenhuis.

In the late 1920s, he re-invented himself as a fashionable society photographer, and lived in a ménage à trois with his wife Hedwig and Vera Brodoy in the fashionable district of Charlottenburg, Berlin. Hannah Höch - by now herself living with a woman, the Dutch author Til Brugman - left a sketch of Hausmann around 1931:

"After I had offered to renew friendly relations and we met frequently (with Til as well). At the time he was living with Heda Mankowicz-Hausmann and Vera Broido in Kaiser-Friedrich-Straße in Charlottenburg. Elfrided Hausmann-Scheffer, Til and I went there often. But I always found it very boring. He was just acting the photographer, and the lover of Vera B, showing off terribly with what he could afford to buy now - the esprit was all gone." Hannah Höch

In later years, Hausmann exhibited his photographs widely, concentrating on nudes, landscapes and portraits. As Nazi persecution of avant-garde artists increased, he emigrated to Ibiza, where his photos concentrated on ethnographic motifs of pre-modern Ibizan life. He returned to Czechoslovakia in 1937, but was forced to flee again in 1938 after the German invasion. He moved to Paris, then Peyrat-le-Chateau, near Limoges, living there illegally with his Jewish wife Hedwig, in a quiet, secluded manner, until 1944. After the Normandy landings in 1944, the pair finally moved to Limoges.

The war over, Hausmann was once again able to work openly as an artist. He resumed correspondence with Schwitters with the aim to collaborate on a poetry magazine, PIN, but Schwitter's death in 1948 stopped the project. He published books about Dada, including the autobiographical *Courier Dada*, (1958). He also worked on "photograms", photomontages and sound poetry, and even returned to painting in the Fifties.

Revival of interest in Dada

In the 1950s there was a revival of interest in Dada, especially in America. As interest grew, Hausmann began corresponding with a number of leading American artists, discussing Dada and its contemporary relevance. He refuted the term Neo-Dada, currently in vogue, which had been applied to a number of artists including Yves Klein and the Nouveau Réalistes, Robert Rauschenberg and Fluxus.

'His almost complete isolation was relieved only by extensive and partly conflict-ridden correspondence with old friends from the Dada movement as well as young writers and artists such as Jasper Johns, Wolf Vostell and Daniel Spoerri.' [18]

He wrote to George Maciunas, who had included his work in the early Fluxfests, in 1962:

"I think even the Americans should not use the term "neodadaism" because neo means nothing and ism is old-fashioned. Why not simply "Fluxus"? It seems to me much better, because it's new, and dada is historic. I was in correspondence with Tzara, Hulsenbeck and Hans Richter concerning this question, and they all declare "neodadaism does not exist" ... So long."

He died on February 1, 1971, in Limoges.

(Source: https://en.wikipedia.org/wiki/Raoul_Hausmann)

Henle, Fritz

Fritz Henle (9. Juni 1909 in Dortmund -31. Januar 1993 in San Juan (Puerto Rico)) war ein freischaffender Fotograf. Seine Vorliebe für Rolleiflex-Kameras brachte ihm den Beinamen »Mr. Rollei« ein.

Henle begann in den zwanziger Jahren des 20. Jahrhunderts als Autodidakt mit der Fotografie, besuchte von 1930 bis 1931 die Bayerische Staatslehranstalt für Lichtbildwesen und bereiste von 1934 bis 1936 als Werbefotograf für die Reederei Lloyd Triestino Japan, China und Indien. Im Jahr 1936 emigrierte er in die USA und lebte bis 1948 in New York. Im Jahr 1942 erhielt er die amerikanische Staatsbürgerschaft. Bis zum Ende des Zweiten Weltkriegs arbeitete Henle für verschiedene amerikanische Magazine wie Life, für das er fünf Titelfotos erstellte, Mademoiselle, Holiday, Fortune und Harper's Bazaar, außerdem war er für das United States Office of War Information tätig.

Seit 1948 lebte Henle auf Saint Croix, der größten der Amerikanischen Jungferninseln, und publizierte zahlreiche Bildbände, die sich meist Themen der Karibik widmeten. Er starb am 31. Januar 1993 in San Juan (Puerto Rico) an Herzversagen.

(Source: https://de.wikipedia.org/wiki/Fritz_Henle)

Holz, George

George Holz was born in Oak Ridge, Tennessee (aka "the Secret City"), graduated from the Art Center College of Design in Pasadena, California, and assisted for Helmut Newton, whom he credits with guiding his career. As a fledgling photographer, he lived in Milan and Paris, where he shot beauty and fashion for major European magazines such as Italian Vogue and French Elle. Afterward, he moved to New York City, where he set up his famous studio on Lafayette Street, traveling frequently to Los Angeles and Europe to shoot fashion, advertising, and portraiture for major publications such as Vanity Fair and Harper's Bazaar. His fine-art nudes have been exhibited in galleries and museums around the world. His shows have included "Original Sin" and "Three Boys from Pasadena - A Tribute to Helmut Newton" with fellow Art Center alumni Just Loomis and Mark Arbeit. Holz has collected a variety of prestigious industry awards over the years including a Grammy and a Clio.

Holz works as an adjunct professor and lectures internationally at museums and universities, mentoring young photographers and passing on his photographic aspirations to "always begin and end with light," to "do it all in-camera," and to "bring modern photography back to the level of the artful burn and dodge of the past."

Holz continues to travel extensively for his commercial work, fine-art shows, and lectures, and is currently working on several projects, including his upcoming book of nudes. He presently bases in the rustic Catskill Mountains of New York, where he lives on a farm with his family, two dogs, and flock of East Friesian sheep. When not exploring remote locations and photographing his muses, George's favorite pastimes include traveling the American backroads in his '58 Airstream and conversing with his chocolate lab, Ruby.

(Source: <http://www.georgeholz.com>)

Honty, Tibor

Tibor Honty (1907 Krompachy, Slovensko - 1968 Praha) was an Czech photographer.

(Source: https://cs.wikipedia.org/wiki/Tibor_Honty)

Hurrell, George

George Edward Hurrell (June 1, 1904 - May 17, 1992) was a photographer who made a significant contribution to the image of glamour presented by Hollywood during the 1930s and 1940s.

Early life

Born in the Walnut Hills district of Cincinnati, Ohio, Hurrell originally studied as a painter with no particular interest in photography. He first began to use photography only as a medium for recording his paintings. After moving to Laguna Beach, California from Chicago, Illinois in 1925 he met many other painters who had connections. One of those connections was Edward Steichen who encouraged him to pursue photography after seeing some of his works. Hurrell also found that photography was a more reliable source of income than painting. His photography was encouraged by his friend aviator Pancho Barnes, who often posed for him. He eventually opened a photographic studio in Los Angeles.

Career in Hollywood

In the late 1920s, Hurrell was introduced to the actor Ramon Novarro, by Pancho Barnes, and agreed to take a series of photographs of him. Novarro was impressed with the results and showed them to the actress Norma Shearer, who was attempting to mould her wholesome image into something more glamorous and sophisticated in an attempt to land the title role in the movie *The Divorcee*. She asked Hurrell to photograph her in poses more provocative than her fans had seen before. After she showed these photographs to her husband, MGM production chief Irving Thalberg, Thalberg was so impressed that he signed Hurrell to a contract with MGM Studios, making him head of the portrait photography department. But in 1932, Hurrell left MGM after differences with their

publicity head, and from then on until 1938 ran his own studio at 8706 Sunset Boulevard.

Throughout the decade, Hurrell photographed every star contracted to MGM, and his striking black-and-white images were used extensively in the marketing of these stars. Among the performers regularly photographed by him during these years were silent screen star Dorothy Jordan, as well as Myrna Loy, Robert Montgomery, Jean Harlow, Joan Crawford, Clark Gable, Rosalind Russell, Marion Davies, Jeanette MacDonald, Anna May Wong, Carole Lombard and Norma Shearer, who was said to have refused to allow herself to be photographed by anyone else. He also photographed Greta Garbo at a session to produce promotional material for the movie *Romance*. The session didn't go well and she never used him again.

In the early 1940s Hurrell moved to Warner Brothers Studios photographing, among others Bette Davis, Ann Sheridan, Errol Flynn, Olivia de Havilland, Ida Lupino, Alexis Smith, Maxine Fife, Humphrey Bogart and James Cagney. Later in the decade he moved to Columbia Pictures where his photographs were used to help the studio build the career of Rita Hayworth.

Postwar

He left Hollywood briefly to make training films for the First Motion Picture Unit of the United States Army Air Forces. When he returned to Hollywood in the mid-1950s his old style of glamour had fallen from favour. Where he had worked hard to create an idealised image of his subjects, the new style of Hollywood glamour was more earthy and gritty, and for the first time in his career Hurrell's style was not in demand. He moved to New York and worked for the advertising industry where glamour was still valued. He continued his work for fashion magazines and photographed for print advertisements for several years before returning to Hollywood in the 1960s.

Death

Hurrell died from complications from bladder cancer shortly after completing a TBS documentary about his life. He died on May 17, 1992.

Since his death, his vintage works have continued to appreciate in value and examples of his artistic output can be found in the permanent collections of numerous museums around the world.(Source: https://en.wikipedia.org/wiki/George_Hurrell)

Ionesco, Irina

Irina Ionesco (born September 3, 1930) is a French photographer born in Paris, France. She was the daughter of Romanian immigrants. She spent her childhood years in Constanta, Romania before she moved to Paris. She traveled and painted for several years before discovering photography. Her work is described as erotic.

In 1974 she exhibited some of her work at the Nikon Gallery in Paris and attracted lots of attention. She was soon published in numerous magazines, books, and featured at galleries across the globe.

Irina Ionesco is perhaps most famous for her photographs showcasing her young daughter, Eva. The nudes she created with Eva stirred major controversy, as many were shot showcasing the young girl in artsy, erotic situations similar to the work she did with her other, much older subjects.

A major part of Irina's work features lavishly dressed women, decked out in jewels, gloves, and other finery, but also adorning themselves with symbolic pieces such as chokers and other fetishistic props, posing provocatively, offering themselves partially disrobed as objects of sexual possession.

(Source: https://en.wikipedia.org/wiki/Eva_Ionesco)

Jacobi, Lotte

Johanna Alexandra "Lotte" Jacobi (August 17, 1896 - May 6, 1990) was a German-American photographer.

Early Life and Career

Born in Thorn (Torun) in Prussia (now in Poland), she was the eldest of three children. She spent parts of her life in Berlin (1925-1935), New York City (1935-1955), and New Hampshire (1955-1990). Her portraits of celebrated subjects included Albert Einstein, Thomas Mann, Robert Frost, Marc Chagall, Eleanor Roosevelt, Alfred Stieglitz, J.D. Salinger, Paul Robeson, May Sarton, Pauline Koner, Berenice Abbott and Edward Steichen.

The name "Lotte" was a nickname given to her by her father. She always used it professionally and was never known by her birth name outside her family. In 1916 she married Fritz Honig, and a year later she gave birth to a son, John. The marriage did not last, and in 1924 they divorced. She put her son in school in Bavaria and went to school herself in Munich.

After completing her formal studies (1925 - 1927), Jacobi entered the family photography business in 1927. During this same period (1926-27) she began her professional work as a photographer, and she also produced four films, the most important being Portrait of the Artist, a study of Josef Scharl. From October 1932 to January 1933, she traveled to the Soviet Union, in particular to Tajikistan and Uzbekistan, taking photographs of what she saw. She returned to Berlin in February 1933, one month after Hitler came to power. As persecution against Jews increased, she left Germany with her son, arriving in September 1935 in New York City, where she opened a studio in Manhattan.

In 1940, Jacobi married Erich Reiss, a distinguished German publisher and writer, a marriage that lasted until his death in 1951. During this time, she continued portrait photography at her studio, while also embarking

upon an experimental type of photographic work that artist Leo Katz later named photogenics: abstract black-and-white images produced by moving torches and candles over light-sensitive paper. In 1955, she left New York with her son John and daughter-in-law Beatrice and moved to Deering, New Hampshire, a move that changed her life. There she opened a new studio.

Works

Lotte Jacobi is best known for her photographic portraits, which act as a "chronicle of an era." The list of her subjects includes W. H. Auden, Martin Buber, Marc Chagall, W. E. B. Du Bois, Albert Einstein, Robert Frost, Käthe Kollwitz, Lotte Lenya, Peter Lorre, Thomas Mann, Max Planck, Eleanor Roosevelt, J.D. Salinger, Alfred Stieglitz, and Chaim Weizmann, to name but a few. Jacobi traveled around from assignment to assignment with her equipment bringing the studio to her models. She liked to wait until the models were most at ease before taking a photograph.

Jacobi continued to photograph through the early 1980s. She died in her home in Deering, New Hampshire, in 1990.

(Source: https://en.wikipedia.org/wiki/Lotte_Jacobi)

Kessels, Willy

Willy Kessels (1898-1974) was a Belgian photographer.

(Source: https://fr.wikipedia.org/wiki/Willy_Kessels)

Kettels, Nelly

Kettels, Nelly. No information.

Kirkland, Douglas

Douglas Kirkland (born 1934 in Fort Erie, Ontario) is a prominent photographer based in the United States. At age twenty-four, Kirkland was hired as a staff photographer for Look magazine and became famous for his 1961 photos of Marilyn Monroe taken for Look's 25th anniversary issue. He later joined the staff of Life magazine.

A Who's Who of notable persons have posed for Kirkland from the great photography innovator Man Ray and photographer/painter Jacques Henri Lartigue to Dr. Stephen Hawking. Entertainment celebrities he has photographed include Mick Jagger, Sting, Björk, Arnold Schwarzenegger, Morgan Freeman, Orson Welles, Andy Warhol, Oliver Stone, Mikhail Baryshnikov, Leonardo DiCaprio, Coco Chanel, Marlene Dietrich, Brigitte Bardot, Judy Garland, Elizabeth Taylor, Sophia Loren, Catherine Deneuve, Michael Jackson, and Diana Ross. Kirkland's portrait of Charlie Chaplin is at the National Portrait Gallery in London.

Kirkland is contracted for work around the world and has worked in the motion picture industry as a special photographer on more than 150 films including 2001: A Space Odyssey, The Sound of Music, Sophie's Choice, Out of Africa, The Pirate Movie, Butch Cassidy and the Sundance Kid, Romancing the Stone, Titanic, and Moulin Rouge!. Some of his famous film shots include John Travolta in the dance sequence from Saturday Night Fever, a portrait of Judy Garland crying and the March 1976 Playboy pictorial of Margot Kidder. In 1995 Kirkland received a Lifetime Achievement Award from the American motion pictures Society of Operating Cameramen.

His second wife Françoise was born in Paris, France and educated at the Sorbonne. She obtained degrees in Political Science and English. A publicist, she pursued a separate career but has worked with her husband as his agent and has been involved in his books projects including »Legends,« »Body Stories,« »Woza Africa,« »James Cameron's Titanic,«

»Make Up Your Life,« plus »With Marilyn: An Evening/1961,« among others. Kirkland's next book project titled »A Life in Pictures« is scheduled for release in 2013. »Titanic« was the first picture book to reach No.1 on the New York Times Best Seller list and did so on both the hardcover and paperback lists.

Douglas Kirkland has lectured at the Smithsonian Institution, the AFI Conservatory in Hawaii and Los Angeles, the Art Center College of Design in Pasadena as well as the Kodak Centers in Hong Kong, Singapore and Taiwan.

Kirkland and his wife reside in Hollywood Hills, California. His son is prolific The Simpsons director Mark Kirkland.

(Source: https://en.wikipedia.org/wiki/Douglas_Kirkland)

Kunert, Frank

Frank Kunert (1963 in Frankfurt/Main) ist ein deutscher Fotograf und Künstler.

LaChapelle, David

David LaChapelle (born March 11, 1963) is an American commercial photographer, fine-art photographer, music video director, film director, and artist.

He is best known for his photography, which often references art history and sometimes conveys social messages. His photographic style has been described as "hyper-real and slyly subversive" and as "kitsch pop surrealism". Once called the Fellini of photography, LaChapelle has worked for international publications and has had his work exhibited commercial galleries and institutions around the world.

Early life

David LaChapelle was born in Hartford, Connecticut and lived there until he was nine years old. Then he moved to North Carolina with his family, where they lived until he was fourteen, before moving back to Fairfield, Connecticut. He has said to have loved the public schools in Connecticut and thrived in their art program as a child and teenager, although he struggled with bullying growing up. He also attended the North Carolina School of the Arts and School of Visual Arts in New York City. His first photograph was of his mother, Helga LaChapelle, on a family vacation in Puerto Rico.

He was bullied in his North Carolina school for being gay. When he was 15 years old, he ran away from home to become a busboy at Studio 54 in New York City. Eventually he returned to North Carolina to enroll in the North Carolina School of Arts.

Photographic career

Early Life fine-art photography

LaChapelle was affiliated in the 1980s with 303 Gallery which also exhibited artists such as Doug Aitken and Karen Kilimnik. After people from Interview Magazine saw his work exhibited, LaChapelle was offered to work for the magazine.

Commercial photography

When LaChapelle was 17 years old, he met Andy Warhol, who hired him as a photographer for Interview magazine. Warhol reportedly told LaChapelle "Do whatever you want. Just make sure everybody looks good." LaChapelle's friends during this period included Keith Haring and Jean-Michel Basquiat.

LaChapelle's images subsequently appeared on the covers and pages of magazines such as Details, GQ, i-D, The New York Times Magazine, Rolling Stone, The Face, Vanity Fair, Vogue Italia, and Vogue Paris.

His commercial photographs have been collected in a number of books. LaChapelle Land (1996) was selected as one of 101 "Seminal Photographic Books of the Twentieth Century" and is "highly valued by collectors". His second book, Hotel LaChapelle (1999), was described as a "garish, sexy, enchanting trip". [18] Heaven to Hell (2006) featured "almost twice as many images as its predecessors", and "is an explosive compilation of new work by the visionary photographer. LaChapelle, Artists and Prostitutes (2006), a limited-edition, signed, numbered book 19.7 inches (50 cm) high and 13.6 inches (35 cm) wide, contains 688 pages of photographs taken between 1985 and 2005. Artists and Prostitutes was published by Taschen and includes a photograph of the publisher Benedikt Taschen in a sadomasochism scene.

LaChapelle's work has been called "meticulously created in a high-gloss, color-popping, hyper-realistic style", and his photos are known to, "crackle with subversive - or at least hilarious - ideas, rude energy and laughter. They are full of juicy life."

In 1995 David LaChapelle shot the famous 'kissing sailors' advertisement for Diesel. It was staged at the peace celebration of World War II and became one of the first public advertisements showing a gay or lesbian couple kissing. Much of its controversy was due it being published at height of the Don't ask, Don't tell debates in United States, which had led to the U.S. Government to bar openly gay, lesbian, or bisexual persons from military service. In a long article published by Frieze in 1996, the advertisement was credited for its "overarching tone of heavy-handed humor and sarcasm". In September 2011 when the Don't ask, Don't tell law was finally removed by President Barack Obama, Renzo Rosso, the founder and president of Diesel who originally had approved and pushed for the advertisement, said "16 years ago people wouldn't stop complaining about this ad. Now it's (open bi- and homosexuality in the U.S. Military) finally accepted legally."

(Source: https://en.wikipedia.org/wiki/David_LaChapelle)

Lambert, Alix

Alix Lambert is a documentary filmmaker and television writer. She has been nominated for a Writers Guild of America Award for her work on *Deadwood*.

Biography

Alix Lambert's feature-length documentary *The Mark of Cain* was nominated for an Independent Spirit Award, received an honorable mention from the French Association of Journalism, and aired on *Nightline*. She went on to produce additional segments of *Nightline* as well as 7 segments for the PBS series *LIFE 360*. She has directed and produced two other feature-length documentaries; *Bayou Blue* (made in collaboration with David McMahon) and *Mentor*. She also made *Rabbits* (2006). She is currently directing the feature-length documentary, *Goodbye, Fat Larry*. She has directed numerous shorts and music videos including *You As You Were* for the band *Shearwater* (Sub Pop) and *Tiffany* (POV). Lambert has written for a number of magazines including *Stop Smiling*, *ArtForum*, *The LA Weekly*, and *Filmmaker Magazine*, to name a few. She wrote Episode 6, season 3 of *Deadwood*: "A Rich Find" (for which she was nominated for a WGA award) and was a staff writer and associate producer on *John From Cincinnati*. She was a writer on the video game *Syndicate*. As an artist Lambert has exhibited her work to international critical acclaim, showing in *The Venice Biennale*, *The Museum of Modern Art*, *The Georges Pompidou Center*, and the *Kwangju Biennale*, to name a few. She is the author of four books: *Mastering The Melon*, *The Silencing*, *Russian Prison Tattoos*, and *Crime*. For theater, she has written and directed *Crime, USA*, which has been staged at Joe's Pub in NYC, and the *Cairns Festival* in Australia and *Crime, USA*, Hartford, which was staged at *Real Art Ways*. Lambert co-founded and is co-artistic director of *The Brooklyn International Theater Company* (with Nelson George and Danny Simmons). She has conceived of and directed two original series for MOCAtv; *Crime: The Animated Series* and *Ambiance*

Man. Additionally she conceived of and directed the forthcoming Prison Zoo. She recently produced a segment for This American Life, and is directing a new series for BET Network called B4 They Were Famous. She received grants from the NEA, NYFA and The Roberts Foundation. Lambert has received residencies and/or fellowships from: The MacDowell Colony, Headlands, The Studios of Key West, The McColl Center, The MIT Media Lab in Cambridge and was The Booth Tarkington Writer in Residence at Butler University for the 2014-15 school year.

Lambert joined the crew of HBO Western drama Deadwood as a writer for the third season in 2006. The series was created by David Milch and focuses on the growth of a settlement in the American West. Lambert wrote the episode "A Rich Find". Lambert and the writing staff were nominated for a Writers Guild of America Award for Outstanding Drama Series at the February 2007 ceremony.

Lambert became an associate producer and staff writer for HBO surf noir John From Cincinnati. The series was created by Milch and Kem Nunn and focuses on the arrival of a messiah-like figure in a surfing community. Lambert wrote the episode "His Visit: Day Five". The series was canceled after completing its first season.

Lambert is also a documentary photographer represented by Gering & López Gallery in New York. She has previously shown at Susanne Vielmetter Los Angeles Projects.

(Source: https://en.wikipedia.org/wiki/Alix_Lambert)

Lawrence, Bruce

Bruce Lawrence ist ein amerikanischer Fotograf und lebt seit 2009 in St. Petersburg, Florida, USA(Source:)

Lebeck, Robert

Robert Lebeck (21. März 1929 in Berlin - 14. Juni 2014 Berlin) war ein deutscher Fotojournalist und bedeutender Sammler u. a. von Fotografien des 19. Jahrhunderts und Zeitschriften aus der Frühzeit des Fotojournalismus.

(Source: https://de.wikipedia.org/wiki/Robert_Lebeck)

Leonhard, Herman

Herman Leonard (6. März 1923 in Allentown, Pennsylvania - 14. August 2010 in Los Angeles, Kalifornien) war ein US-amerikanischer Fotograf, der als »The Eye of Jazz« bekannt war für seine herausragenden Porträtfotos von prominenten Jazz-Musikern.

(Source: https://de.wikipedia.org/wiki/Herman_Leonard)

Manasse, Atelier

Das Atelier Manassé war ein Fotostudio in Wien und Berlin. Gegründet vom Ehepaar Adorján und Olga Wlassics in Wien um ca. 1924 (in diesem Jahr erschienen die ersten Illustrationen des Studios in Zeitschriften) und unter wechselnden Namen betrieben, u.a. Wlassics (sic! Die erste Bezeichnung des Studios), WOG (in Berlin) und Manassé-Ricoll (seitdem Assistenten das Studio in Wien betrieben). Das Atelier Manassé erlangte in den Zwanziger Jahren einen hohen Bekanntheitsgrad durch erotische und glamouröse (Akt-)Fotografien, hauptsächlich von Frauen. Die Künstler verbanden in ihren Fotografien gerne Erotik mit surrealen Motiven.

Auch Stars und Sternchen ließen sich ablichten, zum Beispiel Rudolph Valentino (um 1922), Christiane Delyne (um 1931), Betty Bird (um 1926) und Lil Dagover (um 1930). Nach dem Tode von Adorján 1947 verblasste der Ruhm des Studios.

(Source: https://de.wikipedia.org/wiki/Atelier_Manassé)

Mapplethorpe, Robert

Robert Mapplethorpe (November 4, 1946 - March 9, 1989) was an American photographer, known for his sensitive yet blunt treatment of controversial subject-matter in the large-scale, highly stylized black and white medium of photography. His work featured an array of subjects, including celebrity portraits, male and female nudes, self-portraits and still-life images of flowers. His most controversial work is that of the underground BDSM scene in the late 1960s and early 1970s of New York City. The homoeroticism of this work fuelled a national debate over the public funding of controversial artwork.

Biography

Mapplethorpe was born in Floral Park, Queens, New York City, the son of Joan Dorothy (Maxey) and Harry Irving Mapplethorpe, an electrical engineer. He was of English, Irish, and German descent, and grew up as a Roman Catholic in Our Lady of the Snows Parish. He had five brothers and sisters. He studied for a Bachelor of Fine Arts from the Pratt Institute in Brooklyn, where he majored in Graphic Arts, though he dropped out in 1969 before finishing his degree. Mapplethorpe lived with his close friend Patti Smith from 1967 to 1972, and she supported him by working in bookstores. They created art together; and, even after he realized he was homosexual, they maintained a close relationship.

From 1977 until 1980, Mapplethorpe was the lover of writer and Drummer magazine editor Jack Fritscher.

Mapplethorpe's studio at 24 Bond Street in Manhattan, later kept by him for use as darkroom

Mapplethorpe took his first photographs in the late 1960s or early 1970s using a Polaroid camera. In the mid-1970s, he acquired a Hasselblad medium-format camera and began taking photographs of a wide circle of friends and acquaintances, including artists, composers, and socialites.

During this time, he became friends with New Orleans artist George Dureau, whose work had a profound impact on Mapplethorpe, so much so that he restaged many of Dureau's early photographs. By the 1980s his subject matter focused on statuesque male and female nudes, delicate flower still lifes, and highly formal portraits of artists and celebrities. Mapplethorpe's first studio was at 24 Bond Street in Manhattan. In the 1980s, his mentor and lifetime companion art curator Sam Wagstaff bought a top-floor loft at 35 West 23rd Street for Robert, where he lived and used as his shooting space. He kept the Bond Street loft as his darkroom. In 1988, Mapplethorpe selected Patricia Morrisroe to write his biography, which was based on more than 300 interviews with celebrities, critics, lovers, and Mapplethorpe himself.

Death

Mapplethorpe died on the morning of March 9, 1989 at the age of 42 due to complications from HIV/AIDS, in a Boston, Massachusetts hospital. His corpse was cremated. His ashes are interred at St. John's Cemetery, Queens in New York, at his mother's grave-site, etched "Maxey".

Nearly a year before his death, the ailing Mapplethorpe helped found the Robert Mapplethorpe Foundation, Inc. His vision for the Foundation was that it would be "the appropriate vehicle to protect his work, to advance his creative vision, and to promote the causes he cared about". Since his death, the Foundation has not only functioned as his official estate and helped promote his work throughout the world, but it has also raised and donated millions of dollars to fund medical research in the fight against AIDS and HIV infection. The Foundation also determines which galleries represent Mapplethorpe's art. The Robert Mapplethorpe Foundation donated the Robert Mapplethorpe Archive to the Getty Research Institute. The archive spans from 1970 to 1989.

Art

Mapplethorpe worked primarily in a studio, and almost exclusively in black and white, with the exception of some of his later work and his final exhibit "New Colors". His body of work features a wide range of subjects, but his main focus and the greater part of his work is erotic imagery. He would refer to some of his own work as pornographic, with the aim of arousing the viewer, but which could also be regarded as high art. His erotic art explored a wide range of sexual subjects, depicting the BDSM subculture of New York in the 1970s, portrayals of black male nudes, and classical nudes of female bodybuilders. Mapplethorpe was a participant observer for much of his erotic photography, participating in the sexual acts which he was photographing and engaging his models sexually.

Other subjects included flowers, especially orchids and calla lilies, children, statues, and celebrities, including Andy Warhol, Louise Bourgeois, Deborah Harry, Richard Gere, Peter Gabriel, Grace Jones, Amanda Lear, Laurie Anderson, Joan Armatrading and Patti Smith. Smith was a longtime roommate of Mapplethorpe and a frequent subject in his photography, including a stark, iconic photograph that appears on the cover of Smith's first album, *Horses*. His work often made reference to religious or classical imagery, such as a portrait of Patti Smith from 1986 which recalls Albrecht Dürer's 1500 self-portrait.

(Source: https://en.wikipedia.org/wiki/Robert_Mapplethorpe)

Markus, Kurt

Kurt Markus, self-taught American photographer, was born in rural Montana. Markus is a nationally and internationally published photographer of "unique vision." He has won major awards for his editorial, advertising, and personal work. His photographs demonstrate "extraordinary vision and focus" and are critically renowned.

Markus's personal work began with a focus on American West Cowboys, which is perhaps his most acclaimed subject to this day. "His timeless photographs explore the rugged yet romantic spirit of the cowboy...Markus reveals an era that is all but forgotten today. In his photography, Markus documents a life style of solitude and difficulty, yet to the viewers, a sense of romance; a hard life of plain food, plain surroundings, horses, and exposure to the elements, and yet a simple life free of inherent stress... [He is] a truly amazing photographer of the fashion and travel industry". Since then, he has lived various lives as a photographer, making his mark in landscape, figure study, celebrity, fashion, sports, travel, and more. "Whatever the theme, he is most known for his sense of realism and his decidedly direct and not the least bit artificial approach". Although most of his career has been devoted to photography, he has also created music videos and films.

In 1994, Kurt Markus was one of five photographers to participate in a special 25th anniversary edition of Rolling Stone presenting the living legends of rock-n-roll. In 1999, Markus won a Life Magazine Alfred Eisenstaedt Photography Award for his Rolling Stone "Sports Hall of Fame" shots of triathlete, Peter Kotland.

In 2003, Markus filmed a music video and photographed the album art for Tori Amos's "Scarlet's Walk." "Tori felt that Kurt's love for America went hand-in-hand with the theme."

In 2006, Markus filmed Jewel's music video "Goodbye Alice in Wonderland" spontaneously, after a photo shoot at her Texas ranch. "The homegrown clip beautifully reflects both the song's organic, intimate sound and its powerfully autobiographical story." Markus shot the video entirely with a classic Super 8 camera.

The New Yorker praises Markus's photographs in the Staley-Wise exhibition "America the Beautiful" (March 6 - May 9, 2009). "If anyone steals the show, it's Kurt Markus, whose six photographs (many of cowboys) are quietly, unfailingly artful".

In 2009, David Roberts published *The Last of His Kind* a biography about famous mountaineer Bradford Washburn. The biography features Markus's portrait of Bradford Washburn at age 93. Roberts says, "Kurt Markus's deft profile of Brad in 'Outside' remains the definitive assessment of Washburn as a master photographer."

On July 2, 2009, Kurt Markus again set out with the classic Super 8 camera, this time with his son, Ian Markus, to create a documentary of John Mellencamp's 2009 summer tour and recording, called *It's About You*. While Kurt shot in 8mm, His son and assisting cameraman, Ian Markus, filmed digitally and captured sound. The film is currently undergoing production. Markus's approach will "capture the unrefined truth of his experience with Mellencamp."

In 2010, Kurt Markus wrote his screenplay "Deep Six." It has gone on to win Los Angeles Cinema Awards' "Merit Award" and Los Angeles Movie Awards' "Honorable Mention."

Kurt Markus lives in Kalispell, Montana with his wife Maria. His sons, Weston and Ian, have both assisted him on major shoots and are currently continuing along their own paths in film and photography. "Both of his sons are interested in the world of photography and are following in their father's footsteps."

In his book *Buckaroo*, Markus reflected on himself and his profession, saying this.

I was not born to ranching. I was born a daydreamer, and I know of no slot for one of those on any ranch. At times I am saddened that I am not what I photograph. Always the observer, seldom the participant, what I am made of remains unanswered. My distance protects me, physically and emotionally; from getting as busted up as I ought to sometimes. Which is why you're not going to get the whole truth from me. I have entered into an unspoken, unwritten and generally inscrutable pact with the people I have photographed and lived among: if I promise not to tell all I know about them, they will do the same for me. In most cases, I have more to hide. My consolation is a simple-heartedness I would not exchange. The greenest cowboy alive has my respect, and I have no problem whatsoever photographing people who are possessed with the determination to do what I cannot. The awful truth is that I love all of cowboying, even when everything has gone wrong and it's not looking to get any better. Sometimes I especially like it that way.

"When asked his idea of beauty, Markus says, 'A two-page spread, either in a magazine or in a book. On one page, great writing, presented in a beautiful typeface, classically designed, on the opposite, a memorable photograph. It doesn't get any more beautiful than that.' About his work, Markus says, 'I have been lucky in my work. I consider it a gift to have found photography and made my life in it. If I reflect for a moment on the people I've met and the places I've been, the memory gives me both satisfaction and energy. More than ever I am eager to do the work I love.

(Source: https://en.wikipedia.org/wiki/Kurt_Markus)

Matter, Herbert

Herbert Matter (April 25, 1907 - May 8, 1984) was a Swiss-born American photographer and graphic designer known for his pioneering use of photomontage in commercial art. The designer's innovative and experimental work helped shape the vocabulary of 20th-century graphic design.

Biography

Born in Engelberg, Switzerland, Matter studied painting at the École des Beaux-Arts in Geneva and at the Académie Moderne in Paris with Fernand Léger and Amédée Ozenfant. He worked with Adolphe Mouron Cassandre, Le Corbusier and Deberny & Peignot. In 1932, he returned to Zurich, where he designed posters for the Swiss National Tourist Office and Swiss resorts. The travel posters won instant international acclaim for his pioneering use of photomontage combined with typeface. He went to the United States in 1936 and was hired by legendary art director Alexey Brodovitch. Work for Harper's Bazaar, Vogue and other magazines followed. From 1946 to 1966 he was design consultant with Knoll Associates. He worked closely with Charles and Ray Eames. From 1952 to 1976 he was professor of photography at Yale University and from 1958 to 1968 he served as design consultant to the Solomon R. Guggenheim Museum in New York and the Museum of Fine Arts in Houston. He was elected to the New York Art Director's Club Hall of Fame in 1977, received a Guggenheim Fellowship in photography in 1980 and the AIGA medal in 1983.

As a photographer, Matter won acclaim for his purely visual approach. A master technician, he used every method available to achieve his vision of light, form and texture. Manipulation of the negative, retouching, cropping, enlarging and light drawing are some of the techniques he used to achieve the fresh form he sought in his still lifes, landscapes, nudes and

portraits. As a filmmaker he directed a film on his friend Alexander Calder (with music by John Cage) for the Museum of Modern Art in 1952.

Close friends of Matter and his wife Mercedes were the painters Jackson Pollock, Willem de Kooning, fellow Swiss photographer Robert Frank and Alberto Giacometti. Matter's wife Mercedes was the daughter of the American modernist painter Arthur Beecher Carles, and was herself the chief founder of the New York Studio School.

"The absence of pomposity was characteristic of this guy," said another designer, Paul Rand, about Matter. His creative life was devoted to narrowing the gap between so-called fine and applied arts. Matter died on May 8, 1984, in Southampton, New York.

(Source: https://en.wikipedia.org/wiki/Herbert_Matter)

Moon, Sarah

Sarah Moon (born 1941), previously known as Marielle Warin, is a French photographer. Initially a model, she turned to fashion photography in the 1970s. Since 1985, she has concentrated on gallery and film work.

Biography

Marielle Warin was born in Vernon in 1941. Her Jewish family was forced to leave occupied France for England. As a teenager she studied drawing before working as a model in London and Paris (1960-1966) under the name Marielle Hadengue. She also became interested in photography, taking shots of her model colleagues. In 1970, she finally decided to spend all her time on photography rather than modelling, adopting Sarah Moon as her new name. She successfully captured the fashionable atmosphere of London after the "swinging sixties", working closely with Barbara Hulanicki, who had launched the popular clothes store Biba.

In 1972, she shot the Pirelli calendar, the first woman to do so. After working for a long time with Cacharel, her reputation grew and she also received commissions from Chanel, Dior, Comme des Garçons and Vogue. In 1985, she moved into gallery and film work, even making a pop video, Aicha by Khaled.

(Source: https://en.wikipedia.org/wiki/Sarah_Moon)

Morath, Inge

Ingeborg Hermine "Inge" Morath (May 27, 1923 - January 30, 2002) was an Austrian-born American photographer. In 1953, she joined the Magnum Photos Agency, founded by top photographers in Paris, and became a full photographer with them in 1955. In 1955, she published her first collection of photographs, a total of 30 monographs during her lifetime. Morath was also the third and last wife of playwright Arthur Miller; their daughter is screenwriter/director Rebecca Miller.

Biography

Early years (1923-1945)

Ingeborg Morath was born in Graz, Austria, to Mathilde (Wiesler) and Edgar Morath, scientists whose work took them to different laboratories and universities in Europe during her childhood. Her parents had converted from Catholicism to Protestantism. First educated in French-speaking schools, Morath relocated in the 1930s with her family to Darmstadt, a German intellectual center, and then to Berlin, where Morath's father directed a laboratory specializing in wood chemistry. Morath was registered at the Luisenschule near Bahnhof Friedrichstraße.

Morath's first encounter with avant-garde art was the Entartete Kunst (Degenerate Art) exhibition organized by the Nazi party in 1937, which sought to inflame public opinion against modern art. "I found a number of these paintings exciting and fell in love with Franz Marc's Blue Horse", Morath later wrote. "Only negative comments were allowed, and thus began a long period of keeping silent and concealing thoughts."

After finishing high school, Morath passed the Abitur and was obliged to complete six months of service for the Reichsarbeitsdienst (Reich Labour Service) before entering Berlin University. At university, Morath studied languages. She became fluent in French, English, and Romanian in addition to her native German (to these she later added Spanish, Russian

and Chinese). "I studied where I could find a quiet space, in the University and the Underground stations that served as air-raid shelters. I did not join the Studentenschaft (Student Organization)."

Toward the end of World War II, Morath was drafted for factory service in Tempelhof, a quarter of Berlin, alongside Ukrainian prisoners of war. During an attack on the factory by Russian bombers, she fled on foot to Austria. In later years, Morath refused to photograph war, preferring to work on stories that showed its consequences.

Middle years (1945-1962)

After the Second World War, Morath worked as a translator and journalist. In 1948, she was hired by Warren Trabant, first as Vienna Correspondent and later as the Austrian editor, for *Heute*, an illustrated magazine published by the Office of War Information in Munich. Morath encountered photographer Ernst Haas in post-war Vienna, and brought his work to Trabant's attention. Working together for *Heute*, Morath wrote articles to accompany Haas' pictures. In 1949, Morath and Haas were invited by Robert Capa to join the newly founded Magnum Photos in Paris, where she started as an editor. Working with contact sheets sent into the Magnum office by founding member Henri Cartier-Bresson fascinated Morath. "I think that in studying his way of photographing I learned how to photograph myself, before I ever took a camera into my hand."

Morath was briefly married to the British journalist Lionel Birch and relocated to London in 1951. That same year, she began to photograph during a visit to Venice. "It was instantly clear to me that from now on I would be a photographer", she wrote. "As I continued to photograph I became quite joyous. I knew that I could express the things I wanted to say by giving them form through my eyes." Morath applied for an apprenticeship with Simon Guttman, who was then an editor for *Picture Post* and running the picture-agency *Report*. When Guttman asked what

Morath wanted to photograph, and why, she answered that "after the isolation of Nazism I felt I had found my language in photography." After Morath had spent several months working as Guttman's secretary, she had an opportunity to take photographs. She sold her first photographs - of opening nights, exhibitions, inaugurations, etc. - under the pseudonym "Egni Tharom", her name spelled backwards.

Morath divorced Birch and returned to Paris to pursue a career in photography. In 1953, after Morath presented her first large picture story, on the Worker Priests of Paris, to Capa, he invited her to join Magnum as a photographer. Her first assignments were stories that did not interest "the big boys." She went to London on an early assignment to photograph the residents of Soho and Mayfair. Morath's portrait of Mrs. Eveleigh Nash, from that assignment, is among her best-known works. At Capa's suggestion, in 1953-54, Morath worked with Cartier-Bresson as a researcher and assistant. In 1955 she was invited to become a full member of Magnum Photos. During the late 1950s, Morath traveled widely, covering stories in Europe, the Middle East, Africa, the United States, and South America, for such publications as *Holiday*, *Paris Match*, and *Vogue*. In 1955 she published *Guerre à la Tristesse*, photographs of Spain, with Robert Delpire, followed by *De la Perse à l'Iran*, photographs of Iran, in 1958. Morath published more than thirty monographs during her lifetime.

Like many Magnum members, Morath worked as a still photographer on numerous motion picture sets. Having met director John Huston while she was living in London, Morath worked on several of his films. Huston's *Moulin Rouge* (1952) was one of Morath's earliest assignments, and her first time working in a film studio. When Morath confessed to Huston that she had only one roll of color film to work with and asked for his help, Huston bought three more rolls for her, and occasionally waved to her to indicate the right moments to step in with her camera. Huston later wrote of Morath that she "is a high priestess of photography. She has the rare

ability to penetrate beyond surfaces and reveal what makes her subject tick."

In 1959, while photographing the making of *The Unforgiven*, starring Audrey Hepburn, Burt Lancaster, and Audie Murphy, Morath accompanied Huston and his friends duck hunting on a mountain lake outside Durango, Mexico. Photographing the excursion, Morath saw through her telephoto lens that Murphy and his companion had capsized their boat 350 feet from shore. She could see that Murphy, stunned, was nearly drowning. A skilled swimmer, Morath stripped to her underwear and hauled the two men ashore by her bra strap while the hunt continued uninterrupted.

Morath worked again with Huston in 1960 on the set of *The Misfits*, a film featuring Marilyn Monroe, Clark Gable and Montgomery Clift, with a screenplay by Arthur Miller. Magnum Photos had been given exclusive rights to photograph the making of the movie, and Morath and Cartier-Bresson were the first of nine photographers to work on location outside Reno, Nevada during the process. Morath met Miller while working on *The Misfits*.

Marriage and family

Morath married the playwright Arthur Miller on February 17, 1962 and relocated permanently to the United States. Miller and Morath's first child, Rebecca, was born in September 1962. The couple's second child Daniel was born in 1966 with Down syndrome and was institutionalized shortly after his birth.[18] Today Rebecca Miller is a film director, actress, and writer.

First decade

Morath's achievements during her first decade of work as a photographer are significant. Along with Eve Arnold, she was among the first women members of Magnum Photos, which remains to this day a predominantly male organization. Many critics have written of the playful surrealism that

characterizes Morath's work from this period. Morath attributed this to the long conversations she had with Cartier-Bresson during their travels in Europe and the United States. Morath's work was motivated by a fundamental humanism, shaped as much by her experience of war as by its lingering shadow over post-war Europe. In Morath's mature work, she documents the endurance of the human spirit under situations of extreme duress, as well as its manifestations of ecstasy and joy.

Later years (1962-2002)

After re-locating to the United States, during the 1960s and 1970s Morath worked closer to home, raising a family with Miller and working with him on several projects. Their first collaboration was the book *In Russia* (1969), which, together with *Chinese Encounters* (1979), described their travels and meetings in the Soviet Union and the People's Republic of China. *In the Country*, published in 1977, was an intimate look at their immediate surroundings. For both Miller, who had lived much of his life in New York City, and Morath, who had come to the US from Europe, the Connecticut countryside offered a fresh encounter with America.

Reflecting on the importance of Morath's linguistic gifts, Miller wrote that "travel with her was a privilege because [alone] I would never been able to penetrate that way." In their travels Morath translated for Miller, while his literary work was the entrée for Morath to encounter an international artistic elite. The Austrian photographer Kurt Kaindl, her long-time colleague, noted that "their cooperation develop[ed] without outward pressure and is solely motivated by their common interest in the people and the respective cultural sphere, a situation that corresponds to Inge Morath's working style, since she generally feels inhibited by assignments."

Morath sought out, befriended, and photographed artists and writers. During the 1950s she photographed artists for Robert Delpire's magazine *L'Oeil*, including Jean Arp and Alberto Giacometti. She met the artist Saul

Steinberg in 1958. When she went to his home to make a portrait, Steinberg came to the door wearing a mask which he had fashioned from a paper bag. Over a period of several years, they collaborated on a series of portraits, inviting individuals and groups of people to pose for Morath wearing Steinberg's masks. Another long-term project was Morath's documentation of many of the most important productions of Arthur Miller's plays.

Some of Morath's signal achievements are in portraiture, including posed images of celebrities as well as fleeting images of anonymous passersby. Her pictures of Boris Pasternak's home, Pushkin's library, Chekhov's house, Mao Zedong's bedroom, as well as artists' studios and cemetery memorials, are permeated with the spirit of invisible people still present. The writer Philip Roth, whom Morath photographed in 1965, described her as "the most engaging, sprightly, seemingly harmless voyeur I know. If you're one of her subjects, you hardly know your guard is down and your secret recorded until it's too late. She is a tender intruder with an invisible camera."

Actor Dustin Hoffman with Lee J. Cobb, who originated the role of Willy Loman in Arthur Miller's *Death of a Salesman*, 1965.

As the scope of her projects grew, Morath prepared extensively by studying the language, art, and literature of a country to encounter its culture fully. Although photography was the primary means through which Morath found expression, it was but one of her skills. In addition to the many languages in which she was fluent, Morath was also a prolific diary and letter-writer; her dual gift for words and pictures made her unusual among her colleagues. Morath wrote extensively, and often amusingly, about her photographic subjects. Although she rarely published these texts during her lifetime, posthumous publications have focused upon this aspect of her work. They have brought together her photographs with journal writings, caption notes, and other archival materials relating to her various projects.

During the 1980s and 1990s, Morath continued to pursue both assignments and independent projects. The film *Copyright* by Inge Morath was made by German filmmaker Sabine Eckhard in 1992, and was one of several films selected for a presentation of Magnum Films at the Berlin International Film Festival in 2007. Eckhard filmed Morath at home and in her studio, and in New York and Paris with her colleagues, including Cartier-Bresson, Elliott Erwitt and others. In 2002, working with film director Regina Strasseger, Morath fulfilled a long-held wish to revisit the lands of her ancestors, along the borderlands of Styria and Slovenia. This mountainous region, once part of the Austro-Hungarian Empire, had become the faultline between two conflicting ideologies after World War II and until 1991, when attempts at rapprochement lead to conflict on both sides of the border. The book *Last Journey* (2002), and Strasseger's film *Grenz Räume* (*Border Space*, 2002), document Morath's visits to her homeland during the final years of her life.

Death

Ingeborg Morath Miller died of cancer in 2002, at the age of 78.

(Source: https://en.wikipedia.org/wiki/Inge_Morath)

Moses, Stefan

Stefan Moses (29. August 1928 in Liegnitz, Provinz Niederschlesien) ist ein in München lebender Fotograf.

Nach einer Fotografen-Ausbildung in Breslau war Stefan Moses kurz nach Ende des Zweiten Weltkriegs als Theaterfotograf am Nationaltheater in Weimar tätig. Seit 1950 lebt er in München, wo er durch seine Reportagen für den Stern erste Bekanntheit erlangte. Seine dokumentarischen Porträts von Menschen und Berufen in Westdeutschland (Deutsche) und später in Ostdeutschland (Abschied und Anfang) machen ihn einem großen Publikum zugänglich. Moses holt Menschen aus ihrem Arbeitsumfeld heraus und fotografiert sie vor einem grauen Leintuch – dadurch entstehen großartige Zeitdokumente. Auch die Porträts zahlreicher Persönlichkeiten wie Thomas Mann, Erich Kästner, Theodor W. Adorno, Otto Dix, Max Frisch oder Martin Mayer zeichnen Stefan Moses als Chronisten mit unverwechselbarem Stil aus. Die Ausstellung über sein Lebenswerk ist seit 2003 in verschiedenen europäischen Städten zu sehen. Stefan Moses ist verheiratet mit der Künstlerin Else Bechteler-Moses.

(Source: https://de.wikipedia.org/wiki/Stefan_Moses)

Munkacsi, Martin

Martin Munkácsi (18. Mai 1896 in Kolozsvár, Österreich-Ungarn - 13. Juli 1963 in New York, NY; eigentlich Márton Marmelstein oder Mermelstein) war ein bedeutender Reportage- und Modefotograf des 20. Jahrhunderts.

Martin Munkácsi stammte aus einer jüdischen Familie, sein Vater Lipot Mermelstein war ein Handwerker. Er magyarisierte den Familiennamen in Munkácsi, um antisemitische Diskriminierungen zu vermeiden. Martin arbeitete ab 1912 als Maler und Sportreporter in Budapest. Seine Karriere als Fotograf begann er als Autodidakt. Trotz schwieriger Familienverhältnisse – der Vater war alkoholkrank – und trotz geringer Schulbildung gelang es ihm schon in den 20er Jahren, Bilder bei Budapester Tageszeitungen und Sportzeitschriften zu veröffentlichen. 1927 war er für verschiedene führende Berliner Zeitschriften als Fotoreporter tätig. Im Mai 1934 emigrierte Munkácsi in die USA, wo er seine Karriere als Modefotograf bei der Zeitschrift Harper's Bazaar begann. 1936 wurde er Mitarbeiter der Zeitschrift Life. Seit den 40er Jahren zählte der Fotojournalist in den USA zu den wegweisenden Modefotografen.

(Source: https://de.wikipedia.org/wiki/Martin_Munkácsi)

Newton, Helmut

Helmut Newton (born Helmut Neustädter; 31 October 1920 - 23 January 2004) was a German-Australian photographer. He was a "prolific, widely imitated fashion photographer whose provocative, erotically charged black-and-white photos were a mainstay of Vogue and other publications."

Early life

Translation: At this spot used to stand the birthhouse of HELMUT NEUSTÄDTER (1920-2004), son of Jewish parents. After his emigration in 1938 he became known as HELMUT NEWTON, one of the most famous photographers worldwide.

Newton was born in Berlin, the son of Klara "Claire" (née Marquis) and Max Neustädter, a button factory owner. His family was Jewish. Newton attended the Heinrich-von-Treitschke-Realgymnasium and the American School in Berlin. Interested in photography from the age of 12 when he purchased his first camera, he worked for the German photographer Yva (Elsie Neuländer Simon) from 1936.

The increasingly oppressive restrictions placed on Jews by the Nuremberg laws meant that his father lost control of the factory in which he manufactured buttons and buckles; he was briefly interned in a concentration camp on Kristallnacht, 9 November 1938, which finally compelled the family to leave Germany. Newton's parents fled to South America. He was issued with a passport just after turning 18 and left Germany on 5 December 1938. At Trieste he boarded the Conte Rosso (along with about 200 others escaping the Nazis), intending to journey to China. After arriving in Singapore he found he was able to remain there, first briefly as a photographer for the Straits Times and then as a portrait photographer.

Life in Australia

Newton was interned by British authorities while in Singapore and was sent to Australia on board the Queen Mary, arriving in Sydney on 27 September 1940. Internees travelled to the camp at Tatura, Victoria by train under armed guard. He was released from internment in 1942 and briefly worked as a fruit picker in Northern Victoria. In April 1942, he enlisted with the Australian Army and worked as a truck driver. After the war in 1945, he became a British subject and changed his name to Newton in 1946. In 1948, he married actress June Browne, who performed under the stage name June Brunell. She later became a successful photographer under the ironic pseudonym Alice Springs (after Alice Springs, the central Australian town).

In 1946, Newton set up a studio in fashionable Flinders Lane in Melbourne and worked on fashion and theatre photography in the affluent postwar years. He shared his first joint exhibition in May 1953 with Wolfgang Sievers, a German refugee like himself who had also served in the same company. The exhibition of 'New Visions in Photography' was displayed at the Federal Hotel in Collins Street and was probably the first glimpse of New Objectivity photography in Australia. Newton went into partnership with Henry Talbot, a fellow German Jew who had also been interned at Tatura, and his association with the studio continued even after 1957, when he left Australia for London. The studio was renamed 'Helmut Newton and Henry Talbot'.

London 1950s

Newton's growing reputation as a fashion photographer was rewarded when he secured a commission to illustrate fashions in a special Australian supplement for Vogue magazine, published in January 1956. He won a 12-month contract with British Vogue and left for London in February 1957, leaving Talbot to manage the business. Newton left the magazine before the end of his contract and went to Paris, where he worked for French and German magazines. He returned to Melbourne in March 1959 to a contract for Australian Vogue.

Paris

Newton settled in Paris in 1961 and continued to work as a fashion photographer. His images appeared in magazines including the French edition of Vogue and Harper's Bazaar. He established a particular style marked by erotic, stylised scenes, often with sado-masochistic and fetishistic subtexts. A heart attack in 1970 reduced Newton's output, but his profile continued to increase, especially with his 1980 "Big Nudes" series, which marked the pinnacle of his erotic-urban style, underpinned with excellent technical skills. Newton also worked in portraiture and more fantastical studies.

Newton shot a number of pictorials for Playboy, including pictorials of Nastassja Kinski and Kristine DeBell. Original prints of the photographs from his August 1976 pictorial of DeBell, "200 Motels, or How I Spent My Summer Vacation" were sold at auctions of Playboy archives by Bonhams in 2002 for \$21,075, and by Christie's in December 2003 for \$26,290.

"Three Boys from Pasadena"

In 2009, June Browne Newton conceptualised a tribute exhibition to Helmut, based around three photographers who had trained extensively under Helmut: Mark Arbeit, Just Loomis, and George Holz. All three had been photography students at The Art Center College of Design in Pasadena, California in 1979 when they became Newton's longtime assistants, and all three went on to independent careers. The exhibit premiered at the Helmut Newton Foundation in Berlin and combined the work of all three with personal snapshots, contact sheets, and letters from their time with Helmut.

Death

In his later life, Newton lived in both Monte Carlo and Los Angeles, California. He was in an accident on 23 January 2004, when his car sped out of control and hit a wall in Sunset Boulevard, coming out from the

Chateau Marmont Hotel, which had for several years served as his residence in Southern California. He died at Cedars-Sinai Medical Center. His ashes are buried three plots down from the grave of Marlene Dietrich at the Städtischer Friedhof III in Berlin.

(Source: https://en.wikipedia.org/wiki/Helmut_Newton)

Osterhild, Jürgen

Jürgen Osterhild (13.1.1954) ist ein deutscher Künstler und Fotograf.

Pache, Philippe

Philippe Pache (1961 in Lausanne) is a photographer, who lives and works in Lausanne.

He Pache studied photography at the School of Applied Arts of Vevey. He began working as a freelance photographer in Switzerland and then became a member of the Rapho agency in Paris. In the 1990s, he was the official photographer of the ballet troupe of Maurice Béjart, then worked for the dance Prix de Lausanne. In parallel to his commercial work for the press and Swiss illustration, with an accent on portrait photography, he developed a personal work of a rare subtlety. Fascinated by the movement of the body, the delicacy of the skin, the beauty of the nude, he photographs in warm shades of black and white or in soft colors. Paying great attention to light, his photographs exude a quiet sensuality. Celebrated for his portrait work, he frequently teaches his approach in workshops. His work has been awarded several times, as in 1989 with the Grand Prix de la Photographie suisse or in 1995 with the 3rd Prize of the International Biennial of Photography in Tokyo. His works are regularly exhibited, in Switzerland, in France and abroad and have entered several major public collections of photographs.

(Source:

http://www.ewgalerie.com/assets/files/pdf/Pache_philippe/Pache_en.pdf

)

Raty..., Victor

Raty..., Victor. No information.

Ray, Man

Man Ray (born Emmanuel Radnitzky, August 27, 1890 - November 18, 1976) was an American visual artist who spent most of his career in France. He was a significant contributor to the Dada and Surrealist movements, although his ties to each were informal. He produced major works in a variety of media but considered himself a painter above all. He was best known for his photography, and he was a renowned fashion and portrait photographer. Man Ray is also noted for his work with photograms, which he called "rayographs" in reference to himself.

Life and career

Background and early life

Man Ray, c. 1921-1922, Rencontre dans la porte tournante, published on the cover (and page 39) of Der Sturm, Volume 13, Number 3, 5 March 1922

During his career as an artist, Man Ray allowed few details of his early life or family background to be known to the public. He even refused to acknowledge that he ever had a name other than Man Ray.

Man Ray was born as Emmanuel Radnitzky in South Philadelphia, Pennsylvania, U.S. in 1890. He was the eldest child of Russian Jewish immigrants. He had a brother and two sisters, the youngest born in 1897 shortly after they settled in the Williamsburg neighborhood of Brooklyn, New York. In early 1912, the Radnitzky family changed their surname to Ray. Man Ray's brother chose the surname in reaction to the ethnic discrimination and antisemitism prevalent at the time. Emmanuel, who was called "Manny" as a nickname, changed his first name to Man and gradually began to use Man Ray as his combined single name.

Man Ray's father worked in a garment factory and ran a small tailoring business out of the family home. He enlisted his children to assist him from

an early age. Man Ray's mother enjoyed designing the family's clothes and inventing patchwork items from scraps of fabric. Man Ray wished to disassociate himself from his family background, but their tailoring left an enduring mark on his art. Mannequins, flat irons, sewing machines, needles, pins, threads, swatches of fabric, and other items related to tailoring appear in almost every medium of his work. Art historians have noted similarities between Ray's collage and painting techniques and styles used for tailoring.

Mason Klein, curator of a Man Ray exhibition at the Jewish Museum, titled *Alias Man Ray: The Art of Reinvention*, suggests that the artist may have been "the first Jewish avant-garde artist."

First artistic endeavors

Man Ray displayed artistic and mechanical abilities during childhood. His education at Brooklyn's Boys' High School from 1904 to 1909 provided him with solid grounding in drafting and other basic art techniques. While he attended school, he educated himself with frequent visits to the local art museums, where he studied the works of the Old Masters. After his graduation, Ray was offered a scholarship to study architecture but chose to pursue a career as an artist. Man Ray's parents were disappointed by their son's decision to pursue art, but they agreed to rearrange the family's modest living quarters so that Ray's room could be his studio. The artist remained in the family home over the next four years. During this time, he worked steadily towards becoming a professional painter. Man Ray earned money as a commercial artist and was a technical illustrator at several Manhattan companies.

The surviving examples of his work from this period indicate that he attempted mostly paintings and drawings in 19th-century styles. He was already an avid admirer of contemporary avant-garde art, such as the European modernists he saw at Alfred Stieglitz's "291" gallery and works by the Ashcan School. However, with a few exceptions, he was not yet

able to integrate these trends into his own work. The art classes he sporadically attended, including stints at the National Academy of Design and the Art Students League, were of little apparent benefit to him. When he enrolled in the Ferrer School in the autumn of 1912, he began a period of intense and rapid artistic development.

New York

While living in New York City, Man Ray was visually influenced by the 1913 Armory Show and galleries of European contemporary works. His early paintings display facets of cubism. After befriending Marcel Duchamp, who was interested in showing movement in static paintings, his works began to depict movement of the figures. An example is the repetitive positions of the dancer's skirts in *The Rope Dancer Accompanies Herself with Her Shadows* (1916).

In 1915, Man Ray had his first solo show of paintings and drawings after he had taken up residence at an art colony in Grantwood, New Jersey, across the Hudson River from New York City. His first proto-Dada object, an assemblage titled *Self-Portrait*, was exhibited the following year. He produced his first significant photographs in 1918.

Man Ray abandoned conventional painting to involve himself with Dada, a radical anti-art movement. He started making objects and developed unique mechanical and photographic methods of making images. For the 1918 version of *Rope Dancer*, he combined a spray-gun technique with a pen drawing. Like Duchamp, he did readymades—ordinary objects that are selected and modified. His *Gift* readymade (1921) is a flatiron with metal tacks attached to the bottom, and *Enigma of Isidore Ducasse* is an unseen object (a sewing machine) wrapped in cloth and tied with cord. *Aerograph* (1919), another work from this period, was done with airbrush on glass.

In 1920, Man Ray helped Duchamp make the Rotary Glass Plates, one of the earliest examples of kinetic art. It was composed of glass plates turned by a motor. That same year, Man Ray, Katherine Dreier, and Duchamp founded the Société Anonyme, an itinerant collection that was the first museum of modern art in the U.S.

Man Ray teamed up with Duchamp to publish one issue of New York Dada in 1920. For Man Ray, Dada's experimentation was no match for the wild and chaotic streets of New York. He wrote that "Dada cannot live in New York. All New York is dada, and will not tolerate a rival."

In 1913, Man Ray met his first wife, the Belgian poet Adon Lacroix (Donna Lecoœur) (1887-1975), in New York. They married in 1914, separated in 1919, and formally divorced in 1937.

Paris

In July 1921, Man Ray went to live and work in Paris, France. He soon settled in the Montparnasse quarter favored by many artists. Shortly after arriving in Paris, he met and fell in love with Kiki de Montparnasse (Alice Prin), an artists' model and celebrated character in Paris bohemian circles. Kiki was Man Ray's companion for most of the 1920s. She became the subject of some of his most famous photographic images and starred in his experimental films, *Le Retour à la Raison* and *L'Étoile de mer*. In 1929, he began a love affair with the Surrealist photographer Lee Miller.

For the next 20 years in Montparnasse, Man Ray was a distinguished photographer. Significant members of the art world, such as James Joyce, Gertrude Stein, Jean Cocteau, Bridget Bate Tichenor, and Antonin Artaud, posed for his camera.

Man Ray was represented in the first Surrealist exhibition with Jean Arp, Max Ernst, André Masson, Joan Miró, and Pablo Picasso at the Galerie Pierre in Paris in 1925. Important works from this time were a metronome with an eye, originally titled *Object to Be Destroyed*, and the *Violon*

d'Ingres, a stunning photograph of Kiki de Montparnasse, styled after the painter/musician Ingres. *Violon d'Ingres* is a popular example of how Man Ray could juxtapose disparate elements in his photography to generate meaning.

In 1934, surrealist artist Méret Oppenheim, known for her fur-covered teacup, posed nude for Man Ray in a well-known series of photographs depicting her standing next to a printing press.

With Lee Miller, his photographic assistant and lover, Man Ray reinvented the photographic technique of solarization. He also created a type of photogram he called "rayographs", which he described as "pure dadaism".

Man Ray directed a number of influential avant-garde short films, known as *Cinéma Pur*. He directed *Le Retour à la Raison* (2 mins, 1923); *Emak-Bakia* (16 mins, 1926); *L'Étoile de Mer* (15 mins, 1928); and *Les Mystères du Château de Dé* (27 mins, 1929). Man Ray also assisted Marcel Duchamp with the cinematography of his film *Anemic Cinema* (1926), and Ray personally manned the camera on Fernand Léger's *Ballet Mécanique* (1924). In René Clair's film *Entr'acte* (1924), Man Ray appeared in a brief scene playing chess with Duchamp.

Duchamp, Man Ray, and Francis Picabia were friends and collaborators. The three were connected by their experimental, entertaining, and innovative art.[18]

Hollywood

Man Ray was forced to return from Paris to the United States due to the Second World War. He lived in Los Angeles, California from 1940 to 1951 where he focused his creative energy on painting. A few days after arriving in Los Angeles, Man Ray met Juliet Browner, a first-generation American of Romanian-Jewish lineage. She was a trained dancer, who studied dance with Martha Graham, and an experienced artists' model. The two

married in 1946 in a double wedding with their friends Max Ernst and Dorothea Tanning. In 1948 Man Ray had a solo exhibition at the Copley Galleries in Beverley Hills, which brought together a wide array of work and featured his newly painted canvases of the Shakespearean Equations series.

Later life

Man Ray called Montparnasse home and returned there in 1951.

In 1963, he published his autobiography, *Self-Portrait*, which was republished in 1999 (ISBN 0-8212-2474-3).

He died in Paris on November 18, 1976 from a lung infection. He was interred in the Cimetière du Montparnasse in Paris. Ray's epitaph reads "unconcerned, but not indifferent". When Juliet Browner died in 1991, she was interred in the same tomb. Her epitaph reads "together again". Juliet organized a trust for his work and donated much of his work to museums. Her plans to restore the studio as a public museum proved too expensive, such was the structure's disrepair. Most of the contents were stored at the Pompidou Center.

(Source: https://en.wikipedia.org/wiki/Man_Ray)

Reiswitz, Alexander von

Alexander von Reiswitz (1965 in Málaga, Spanien) ist ein deutscher Fotograf und Architekt.

1965 geboren in Málaga, Spanien. Er ging dort auf die Schule der Französischen Gemeinde. 1982 zog er zum Kunstgeschichtsstudium nach München, 1987 nach Paris. Dort schloss er 1994 sein Architekturstudium an der Ecole d' Architecture de Paris-la-villette ab. Seitdem lebt er in Berlin.

(Source: https://de.wikipedia.org/wiki/Alexander_von_Reiswitz)

Riebecke, Gerhard

Gerhard Riebicke (6. Februar 1878 in Lausitz - 1957 in Berlin) war ein deutscher Fotograf.

Leben

Riebicke verbrachte seine Kindheit in der Schweiz. Er studierte in Tübingen, wirkte als Hauslehrer in Posen, und eignete sich die Technik der Fotografie autodidaktisch an. 1909 war er Pressefotograf in Berlin. Allmählich verlagerte sich sein Arbeitsschwerpunkt auf die Sport- bzw. Freikörperkultur-Fotografie (Ballspiele, Sprünge, Tanz- oder Badeszenen).

Als Freund Adolf Kochs dokumentierte er dessen Schule für Körperbildung und Nacktkultur. Auch zur Laban Schule von Hertha Feist sowie weiteren Tanz- und Gymnastikschulen Hedwig Hagemann, Berte Trümpi, Mary Wigman unterhielt er als Chronist der Reformbewegung Kontakte. Mit mehreren Bildbeispielen war er vertreten in Hans Suréns "Der Mensch und die Sonne", 1924. Nach 1933 war er auf die Sportfotografie konzentriert.

(Source: https://de.wikipedia.org/wiki/Gerhard_Riebicke)

Riefenstahl, Leni

Helene Bertha Amalie "Leni" Riefenstahl (22 August 1902 - 8 September 2003) was a German film director, producer, screenwriter, editor, photographer, actress, dancer, and propagandist for the Nazis.

Born in 1902 into a Lutheran Protestant family, Leni Riefenstahl grew up in Germany with her brother Heinz (1905-1944), who was killed on the Eastern Front in World War II. A talented swimmer and artist, she also became interested in dancing during her childhood, taking dancing lessons and performing across Europe.

After seeing a promotional poster for the 1924 film *Der Berg des Schicksals* ("The Mountain of Destiny"), Riefenstahl was inspired to move into acting. Between 1925 and 1929, she starred in five successful motion pictures. In 1932, Riefenstahl decided to try directing with her own film called *Das Blaue Licht* ("The Blue Light"). In the 1930s, she directed *Triumph des Willens* ("Triumph of the Will") and *Olympia*, resulting in worldwide attention and acclaim. Both movies are widely considered two of the most effective, and technically innovative, propaganda films ever made. Her involvement in *Triumph des Willens*, however, significantly damaged her career and reputation after the war. The exact nature of her relationship with Nazi Party leader Adolf Hitler remains a matter of debate, although a friendship is known to have existed. After the war, Riefenstahl was arrested, but classified as being a "fellow traveler" only and was not associated with war crimes. Throughout her life, she denied having known about the Holocaust, and won nearly 50 libel cases. Besides directing, Riefenstahl released an autobiography and wrote several books on the Nuba people.

Riefenstahl died of cancer on 8 September 2003 at the age of 101 and was buried at Munich Waldfriedhof. She was praised for her body of work following her death and remains one of the most acclaimed movie directors.

(Source: https://en.wikipedia.org/wiki/Leni_Riefenstahl)

Ritts, Herb

Herbert "Herb" Ritts Jr. (August 13, 1952 - December 26, 2002) was an American fashion photographer who concentrated on black-and-white photography and portraits, often in the style of classical Greek sculpture.

Early life and career

Born in Los Angeles, to a Jewish family, Ritts began his career working in the family furniture business. His father, Herb Ritts Sr., was a businessman, while his mother, Shirley Ritts, was an interior designer. He moved to the East Coast to attend Bard College in New York, where he majored in economics and art history. Later, while living in Los Angeles, he became interested in photography when he and friend Richard Gere, then an aspiring actor, decided to shoot some photographs in front of an old jacked up Buick. The picture gained Ritts some coverage and he began to be more serious about photography. He photographed Brooke Shields for the cover of the Oct. 12, 1981 edition of Elle and he photographed Olivia Newton-John for her Physical album in 1981. Five years later, he would replicate that cover pose with Madonna for her 1986 release True Blue.

Later notable photographs

During the 1980s and 1990s, Ritts photographed celebrities. He also took many fashion and nude photographs of fashion models Naomi Campbell, Stephanie Seymour, Tatjana Patitz, Christy Turlington, and Cindy Crawford, including "Tatjana, Veiled Head, Tight View, Joshua Tree, 1988."

Ritts' work with them ushered in the 1990s era of the supermodel and was consecrated by one of his most celebrated images, "Stephanie, Cindy, Christy, Tatjana, Naomi, Hollywood, 1989" taken for Rolling Stone Magazine.

He also worked for Interview, Esquire, Mademoiselle, Glamour, GQ, Newsweek, Harper's Bazaar, Rolling Stone, Time, Vogue, Allure, Vanity Fair, Details, and Elle.

He published many books on photography for fashion designers including, Giorgio Armani, Revlon, Ralph Lauren, Chanel, Gianni Versace, Calvin Klein, Elizabeth Arden, Donna Karan, Cartier, Guess, Maybelline, TAG Heuer, Lacoste, Gianfranco Ferré, Levi's, Victoria's Secret, Gap, Acura, CoverGirl, Lancôme, and Valentino.

From 1996 to 1997 his work was displayed at the Boston Museum of Fine Arts in Boston, attracting more than 250,000 people to the exhibit, and in 2003 a solo exhibition was held at the Daimaru Museum, in Kyoto, Japan.

Death

On December 26, 2002, Ritts died of complications from pneumonia at the age of 50. According to Ritts' publicist, "Herb was HIV-positive, but this particular pneumonia was not PCP (pneumocystis pneumonia), a common opportunistic infection of AIDS. But at the end of the day, his immune system was compromised."

(Source: https://en.wikipedia.org/wiki/Herb_Ritts)

Rössler, Günter

Günter Rössler (January 6, 1926 in Leipzig - December 31, 2012 in Leipzig) was a German photographer and photo-journalist who got famous for his artistic nude photographs which made him the Helmut Newton of the East

The Leipzig Historical Museum dedicated an exhibition to him showing 40 of his fashion photographs.

Biography

Rössler studied at the "University for Graphic and Book Design" (Hochschule für Grafik und Buchkunst) in Leipzig. Since 1951, he worked as freelance fashion and advertisement photographer, as well as photo journalist. He started doing nude photography in the 1960s and was one of the pioneers of the genre in the German Democratic Republic (GDR).

In the time between 1954 and 1990, Rössler was contributing mainly to GDR fashion magazines like Modische Maschen, the monthly magazine Das Magazin and photo journals like Fotokino-Magazin. His first exhibition of nude photographs in "Kunsthaus Grimma" in 1979 made big waves in the GDR. However, his pictures were not considered offensive and even school classes visited this and following exhibitions of the artist.

(Source: https://en.wikipedia.org/wiki/Günter_Rössler)

Rubinstein, Eva

Eva Rubinstein (born 1933) is a Polish-American photographer whose artistic works present portraits, nudes and interiors, often taken in Europe as well as the United States.

Early life

Rubinstein was born in Buenos Aires where her mother, the ballerina Nela Mlynarska, was accompanying her father, the pianist Arthur Rubinstein, on a concert tour of South America. She was raised in Paris where she began to train as a ballet dancer at the age of five. In 1939, at the beginning of World War II, the family moved to the United States where Eva Rubinstein received American citizenship in 1946. She attended Scripps College in Claremont, California, and studied drama at the University of California, Los Angeles. From 1953, she worked as a dancer and actress in New York, appearing in the original production of "The Diary of Anne Frank.". In 1956, she married William Sloane Coffin and gave birth to three children, Amy, Alexander and David. The marriage ended in divorce in 1968.

Photography

In 1967, Rubinstein became seriously interested in photography, benefitting from workshops with Lisette Model and Diane Arbus. In addition to her work as a photojournalist, she has taken more intimate photographs of people, including nudes, and of (often empty) interiors. In an interview with Frank Horvat, she explained she had always shown great respect for the people she photographed, never wishing to intrude. She has also led workshops at the School of Visual Arts in Manhattan (1972) and at Manhattanville College, among many other venues in the US and Europe. Purchase, New York, (1974-1975).

(Source: https://en.wikipedia.org/wiki/Eva_Rubinstein)

Salomon, Erich

Erich Salomon (28 April 1886 - 7 July 1944) was a German-born news photographer known for his pictures in the diplomatic and legal professions and the innovative methods he used to acquire them.

Born in Berlin, Salomon studied law, engineering, and zoology up to World War I. After the war, he worked in the promotion department of the Ullstein publishing empire designing their billboard advertisements. He first picked up a camera in 1927, when he was 41, to document some legal disputes and soon after hid an Ermanox camera usable in dim light in his bowler hat. By cutting a hole in the hat for the lens, Salomon snapped a photo of a police killer on trial in a Berlin criminal court.

Beginning in 1928, Salomon worked for Ullstein's Berliner Illustrierte Zeitung as a photographer. With his multilingual ability and clever concealment, his reputation soared among the people of Europe. When the Kellogg-Briand Pact was signed in 1928, Salomon walked into the signing room and took the vacant seat of the Polish delegate, and took several photos. He is one of only two known persons to have photographed a session of the U.S. Supreme Court.

After Adolf Hitler came to power in Germany, Salomon fled to the Netherlands with his wife and continued his photographic career in The Hague. Salomon declined an invitation from Life Magazine to move to the United States. He and his family were trapped in the Low Countries after Germany invaded in 1940. Salomon and his family were held in the Westerbork transit camp, then for almost five months in Theresienstadt concentration camp and were deported from there to the Theresienstadt Family Camp in May 1944. He died in Auschwitz on 7 July 1944.

The Dr. Erich Salomon Award is a lifetime achievement award for photojournalists given by the Deutsche Gesellschaft für Fotografie (other languages) (German society for photography).

(Source: https://en.wikipedia.org/wiki/Erich_Salomon)

Saudek, Jan

Jan Saudek (born 13 May 1935 in Prague, Czechoslovakia) is a Czech art photographer and painter.

Life

Saudek's father was a Jew and this, coupled with his Slavic (Czech) heritage, caused his family to become a target of the Nazis. Many of his family died in Theresienstadt concentration camp during World War II. Jan and his brother Karel, or Kája, were held in a children's concentration camp for Mischlinge, located near the present Polish-Czech border. His father, Gustav, was deported to Theresienstadt concentration camp in February 1945. Both sons and father survived the war.

According to Saudek's biography, he got his first camera, a Kodak Baby Brownie, in 1950. He apprenticed to a photographer and in 1952 started working as a print shop worker, where he worked until 1983. In 1959, he started using the more advanced Flexaret 6x6 camera, and engaged in painting and drawing. After completing his military service, he was inspired in 1963 by the catalogue for Edward Steichen's The Family of Man exhibition, to try to become a serious art photographer. In 1969, he traveled to the United States and was encouraged in his work by curator Hugh Edwards.

Returning to Prague, he was forced to work in a clandestine manner in a cellar, to avoid the attentions of the secret police, as his work turned to themes of personal erotic freedom, and used implicitly political symbols of corruption and innocence. From the late 1970s, he became recognized in the West as the leading Czech photographer, and also developed a following among photographers in his own country.[citation needed] In 1983, the first book of his work was published in the English-speaking world. The same year, he became a freelance photographer as the Czech Communist authorities allowed him to cease working in the print shop,

and gave him permission to apply for a permit to work as an artist. In 1987, the archives of his negatives were seized by the police, but later returned.

Saudek lives and works in Prague. His brother Kája Saudek is also an artist, the best-known Czech graphic novelist. [citation needed]

Work

His best-known work is noted for its hand-tinted portrayal of painterly dream worlds, often inhabited by nude or semi-nude figures surrounded by bare plaster walls or painted backdrops, frequently re-using identical elements (for instance, a clouded sky or a view of Prague's Charles Bridge). In this they echo the studio and tableaux works of mid nineteenth century erotic photographers, as well as the works of the painter Balthus, and of Bernard Faucon. His early art photography is noted [by whom?] for its evocation of childhood. His later works often portrayed the evolution from child to adult (re-photographing the same composition/pose, and with the same subjects, over many years). Religious motifs or the ambiguity between man and woman have also been some of Jan Saudek's recurring themes. His work was the subject of attempts at censorship in the West during the 1990s.

Some of Saudek's work has been used as covers for the albums of Anorexia Nervosa (New Obscurantis Order), Soul Asylum (Grave Dancers Union), Daniel Lanois (For the Beauty of Wynona), and Beautiful South (Welcome to the Beautiful South).

Saudek's imagery has had a mixed international reception. Quite early, he had shows in the United States and in Australia, where in 1970 his work was shown at the Australian Centre for Photography and was welcomed by curator Jennie Boddington at the National Gallery of Victoria. In the same country, by contrast, *Black Sheep & White Crow*, which features a semi-naked prepubescent girl, was removed from the Ballarat

International Foto Biennale on the eve of its opening on August 21, 2011 following child prostitution claims.

(Source: https://en.wikipedia.org/wiki/Jan_Saudek)

Sehy, Jacques

Jacques Sehy (1945 in Stockhausen / Wetzlar) ist ein deutscher Fotograf. Seit 1975 lebt und arbeitet Jacques H. Sehy in Hamburg.(Source: <http://www.jacques-sehy.de/vita.htm>)

Sieff, Jeanloup

Jeanloup Sieff (November 30, 1933 - September 20, 2000) was a French photographer. He was born in Paris to Polish parents. He was a photography student of Gertrude Fehr. He is famous for his portraits of politicians, famous artists, landscapes, as well as for his nudes and use of wide-angle lens and visible dodging marks. He worked mainly in black and white and for the fashion.

He died in Paris.

(Source: https://en.wikipedia.org/wiki/Jeanloup_Sieff)

Steichen, Eduard

Edward Jean Steichen (eigentlich Édouard Jean Steichen; 27. März 1879 in Bivange, Großherzogtum Luxemburg - 25. März 1973 in West Redding, Connecticut) war ein US-amerikanischer Fotograf luxemburgischer Herkunft, der als Patriarch der Fotografie bezeichnet wird.

Die Familie wanderte 1881 nach Amerika aus, wo Steichens Vater in einer Kupfermine Arbeit fand.

1895 machte Edward Steichen seine ersten Fotoaufnahmen. Der berühmte Fotograf Alfred Stieglitz ermutigte das junge Talent, indem er ihm drei Aufnahmen abkaufte und seine Werke häufig in seiner Zeitschrift Camera Work abdruckte. Steichen wurde Mitglied der Photo-Secession und einer der bedeutendsten Vertreter des Pictorialismus. Mit Stieglitz eröffnete er 1905 in New York eine eigene Kunstgalerie Little Galleries of the Photo-Secession oder auch »291« (nach ihrer Adresse: 291 Fifth Avenue). Im Ersten Weltkrieg wandte er sich vom Stil des Pictorialismus ab und widmete sich der Kriegsfotografie. Später arbeitete er für die Modezeitschriften Vanity Fair und Vogue, fotografierte Prominente, war im Zweiten Weltkrieg Leiter der Fotografieabteilung der US-Marine und war in den Jahren 1947 bis 1962 Direktor der Fotoabteilung des New Yorker Museum of Modern Art (MoMA).

Edward Steichens magnum opus ist die Fotoausstellung The Family of Man, die er für das MoMA anfangs der 1950er-Jahre zusammenstellte. Nach den Erfahrung des Krieges sollte sie helfen, eine bessere Welt zu schaffen. Die Kraft der Liebe und Mitmenschlichkeit sollte Hass, Gewalt und Zerstörung überwinden. Die Ausstellung wurde zu einem phänomenalen Publikumserfolg. Mancher Kritiker (u. a. Roland Barthes) rügte Steichens Bemühung allerdings als naiv und verlogen. Seit 1994 ist The Family of Man als Dauerausstellung im Schloss von Clervaux (Luxemburg) zu sehen.

(Source: https://de.wikipedia.org/wiki/Edward_Steichen)

Stern, Phil

Philip "Snapdragon" Stern (September 3, 1919 - December 13, 2014) was an American photographer noted for his iconic portraits of Hollywood stars, as well as his war photography while serving as a U.S. Army Ranger in the "Darby's Rangers" unit in the North African and Italian campaigns during World War II. Settling in Los Angeles after the war, Stern was staff photographer for LOOK magazine. He was present on numerous film productions as still photographer, and in that capacity took photographs of a huge cross-section of the film community. Stern's images of Marilyn Monroe and James Dean have become widely recognized icons. Stern, a lifelong smoker died at the age of 95 in Los Angeles from COPD and congestive heart failure which he had been battling for over three and a half decades.

(Source: https://en.wikipedia.org/wiki/Phil_Stern)

Stieglitz, Alfred

Alfred Stieglitz (1. Januar 1864 in Hoboken, New Jersey - 13. Juli 1946 in New York) war ein US-amerikanischer Fotograf, Galerist und Mäzen. Er war eine der wichtigsten Personen, die der amerikanischen Öffentlichkeit Einflüsse der europäischen Avantgarde auf die amerikanische Kunst präsentierten. Dazu nutzte er seine Tätigkeit als Herausgeber der Zeitschrift Camera Work, mit der er die Fotografie fördern und sie als Kunstform legitimieren wollte. Darüber hinaus war er Direktor der berühmten »Galerie 291« sowie danach der »Intimate Gallery« und »An American Place«. Sowohl in der Zeitschrift als auch den Galerien präsentierte er viele der herausragendsten Fotografien seiner Zeit.

(Source: https://de.wikipedia.org/wiki/Alfred_Stieglitz)

Swannell, John

John Swannell, born 27 December 1946, is a British photographer.

Career

Swannell was born in London in 1946. After leaving school at the age of 16, Swannell worked first as an assistant at Vogue Studios and then assisted David Bailey for four years before setting up his own studio.

He spent the next ten years travelling and working for magazines such as Vogue, Harpers & Queen, The Sunday Times and Tatler. During this time he developed his very distinctive, individual style in both fashion and beauty photography.

Swannell provided the photograph for the cover of the 1973 album *The Man in the Bowler Hat* and the 1976 *Mr. Mick* album by British rock group Stackridge, and has many other record cover photograph credits to his name.

He is known for his royal portrait photographs. Other portrait commissions have included the 2004 Christmas card for Tony and Cherie Blair; Richard Attenborough, Michael Caine, Bryan Ferry, Norman Foster, Bob Hoskins, Glenda Jackson, Tom Jones, Ken Livingstone, Joanna Lumley.

Royal photographer

During his career Swannell has photographed all the leading members of the British Royal Family, apart from Princess Margaret.

In November 1994 Diana, Princess of Wales personally commissioned Swannell to photograph her together with her sons.

In February 2012 Swannell was commissioned to take the official photographs of Queen Elizabeth II and the Duke of Edinburgh to mark the Diamond Jubilee of her accession to the throne.

Awards

In 1993 Swannell was awarded a Fellowship of the Royal Photographic Society; he was one of the youngest members to have achieved this status at the time.

(Source: [https://en.wikipedia.org/wiki/John_Swannell_\(photographer\)](https://en.wikipedia.org/wiki/John_Swannell_(photographer)))

Szekessy, Karin

Karin Székessy (17. April 1938 in Essen) ist eine deutsche Fotografin.

Leben

Zwischen 1957 und 1959 studierte sie Fotografie in München. Seit 1959 erstellt sie Puppenfotos, zu denen ab 1963 Aktfotografien, und eine Werkkorrespondenz mit Paul Wunderlich hinzukam. In der Zeit von 1960 bis 1966 arbeitete Székessy als Reportagefotografin bei der Zeitschrift Kristall und war zwischen 1962 und 1967 Mitglied der Werkgruppe Zeitgenossen. Von 1967 bis 1969 hatte sie eine Lehrtätigkeit an der Werkkunstschule Hamburg, auf dem Fachgebiet Modefotografie. Karin Székessy war seit 1971 mit Paul Wunderlich bis zu dessen Tod im Jahr 2010 verheiratet. Zwischen 1984 und 1987 erstellte sie ca. 300 Coverfotos für Ullstein-Krimis. Székessy lebt und arbeitet in Hamburg und Südfrankreich; ihr Vater war der Wirtschaftsjurist Wolfgang Pohle.

(Source: https://de.wikipedia.org/wiki/Karin_Székessy)

TNT

TNT. Sorry. No information.

Unbekannt

Unbekannt. Sorry. No information.

Veron, Jean-Philippe

Jean-Philippe Veron (?) ist ein französischer Fotograf.

Vogel-Sandau, Atelier

Vogel-Sandau, Atelier. No information.

Ward, Toni

Ward, Tony. Sorry. No information.

Weston, Kim

Kim Weston (born 1953) is an American photographer known for his fine art nude studies.

Kim Weston is the grandson of photographer Edward Weston, son of photographer Cole Weston and nephew of photographer Brett Weston. He worked for a number of years helping his father make new prints of Edward Weston's negatives and as an assistant to his uncle Brett. Weston does much of his own photography in the Wild Cat Canyon house that once belonged to his grandfather in Carmel, California. Weston is also a prolific teacher at photography workshops.

(Source: [https://en.wikipedia.org/wiki/Kim_Weston_\(photographer\)](https://en.wikipedia.org/wiki/Kim_Weston_(photographer)))

Wilhelmi, Ruth

Ruth Wilhelmi-König (1904 in Berlin - 1977 ebenda) war eine deutsche Theaterfotografin.

Leben und Wirken

Wilhelmi wurde als Tochter eines Journalisten geboren. Nach einer Lehre bei einer Berliner Fotografin gründete Ruth Wilhelmi 1926 ein eigenes Atelier, zuerst mit dem Schwerpunkt Porträt- und Modeaufnahmen, dann seit Anfang der 1930er Jahre auch mit Theaterfotografie. Sie wirkte vor allem in Berlin, wo sie mehrere Bert-Brecht-Inszenierungen dokumentierte. Zu ihren Schülerinnen gehörte Margrit Schmidt. 1937 legte sie die Meisterprüfung ab und wurde danach Hausfotografin der Staatlichen Bühnen. 1943 wurde ihr Atelier bei einem Luftangriff zerstört. Nach 1945 arbeitete sie bis 1972 wieder als Theaterfotografin.

Nach ihrem Tod erwarb das Deutsche Theatermuseum in München 1981 ihr Archiv. Teile ihres Werkes befinden sich auch im Archiv der Akademie der Künste in Berlin.

Verheiratet war sie mit dem Berliner Wirtschaftssenator Karl König.

(Source: https://de.wikipedia.org/wiki/Ruth_Wilhelmi)

Willinger, Laszlo

László Josef Willinger (April 16, 1909 - August 8, 1989) was a Jewish-German photographer, most noted for his portrait photography of movie stars and celebrities starting in 1937.

Biography

He was born on April 16, 1909 in Berlin, Germany or Budapest, Hungary to Margaret Willinger, also a photographer. Willinger established photographic studios in Paris and Berlin in 1929 and 1931 respectively, and at the same time submitted his photographs to various newspapers as a freelance contributor. He left Berlin in 1933 when Adolf Hitler became chancellor, settling and working in Vienna, where he began to photograph such celebrities as Marlene Dietrich, Hedy Lamarr, Pietro Mascagni, Sigmund Freud, Carl Jung, and Max Reinhardt.

By the mid-1930s he was travelling through Africa and Asia before being invited by studio photographer Eugene Robert Richee to move to the United States.

He crossed into the United States at Mexicali, Mexico on December 20, 1937 and resided in Los Angeles, California.

After establishing a studio in Hollywood, California, Willinger became a frequent contributor to magazines and periodicals, providing magazine cover portraits of some of the most popular stars. Willinger was one of the first Hollywood photographers to experiment in the use of color.

In later years, shortly before his death, Willinger was accused of stalking some celebrities of the time, including Charlie Chaplin. An investigation into the matter led to the uncovering of thousands of personal pictures of the male comedy star.

Willinger died of heart failure on August 8, 1989 at Cedars-Sinai Medical Center in Los Angeles, California.

(Source: https://en.wikipedia.org/wiki/László_Josef_Willinger)

Wilp, Charles

Charles Paul Wilp (15 September 1932 in Witten - 2 January 2005 in Düsseldorf) was a German advertising-designer, artist, photographer and short-movie-editor.

Study and career

After school at the humanistic Ruhr-high school and after studying at the Jesuit-father François Xavier in Vannes, Wilp went to the Académie de la Grande Chaumière in Paris. He completed his wide-ranging education at the TH Aachen in synaesthesia, journalism, art and psychology. He was also student of Man Ray in New York.

Wilp developed a few of the most important advertisement campaigns of the 1960s and '70s: Puschkin ("Wodka für harte Männer", 1963), Pirelli and Volkswagen (VW-Käfer-Slogan: "Und läuft ... und läuft ... und läuft"). He was also an image consultant for major politicians, like Willy Brandt.

Aerospace and art

In 1960 Yves Klein declared Wilp as Prince of Space. Wilp's interest in aerospace influenced also his most famous campaign in 1968 for the soft drink Afri-Cola, Slogan: "Super-sexy-mini-flower-pop-op-cola - alles ist in Afri-Cola"

Famous models of 1960s like Marianne Faithfull, Amanda Lear, Donna Summer, Marsha Hunt were photographed behind windows with ice-crystals.

Artist's friends

The art-book "Dazzeldorf" (which presents in its subtitle the town of Düsseldorf as suburb of the world) with samples also of a few of his artists-friends like Ewald Mataré, Yves Klein, Andy Warhol, Mel Ramos, Otto Piene, Heinz Mack, Günther Uecker, Joseph Beuys gives a good impression

of the art and style of this artist. Wilp also had contact with the artists Michael (Mike) Jansen, Helmut Tollmann and Joe Brockerhoff.

(Source: https://en.wikipedia.org/wiki/Charles_Paul_Wilp)

Wolf, Piotr

Wolf, Piotr. No information.

Yva, (Else Ernestine Neuländer-Simon)

Yva (1900-1942/44) was the professional pseudonym of Else Ernestine Neuländer-Simon who was a German Jewish photographer renowned for her dreamlike, multiple exposed images. As one of the first photographers who recognized the commercial potential of photography, she became a leading photographer in Berlin during the Weimar Republic. When the Nazi Party came to power, she was forced into working as a radiographer. She was deported by the Gestapo in 1942 and murdered, probably in the Majdanek concentration camp during World War II.

Early life

Else Ernestine Neuländer was born on 26 January 1900 in Berlin as the youngest child of a Jewish merchant and a milliner. Her father died when she was twelve and her mother supported the nine siblings with her hatmaking. Neuländer probably was a student at the Lettehaus (de) of Berlin, and completed her schooling and a six-month internship to learn her craft.

Career

In 1925, Neuländer established her own photographic studio using the professional pseudonym Yva in a favorable location, near the avenue of Kurfürstendamm. In 1926, she had a brief collaboration with the painter and photographer Heinz Hajek-Halke, but due to a copyright dispute, they severed their partnership. Her brother, Ernst Neuländer, was a co-owner of the modeling salon Kuhnen and he hired her to shoot his models. She was able to publish ten photographs in *Die Dame* in 1927, which served as a breakthrough to the top fashion magazines of the day. She embraced the modernist approach using technical composition and avant-garde imagery, both capturing the sexual revolution of the period and emphasizing the female form in ungendered ways, which allowed her flexibility as an artist. Her decision to enter the field was itself a challenge

to the accepted norm of the day, which saw men as artists and women as their passive models.

By 1927, Yva had become known for specializing in fashion, nudes, and portraiture, but increasingly she recognized the commercial aspects for photography and was one of the first professionals who worked in advertising. One such ad was a campaign done for "Amor Skin" which utilized multiple exposures of the film, to create dreamlike, surrealist images. Within a short time, she had establish a reputation for her innovative imagery and became a contributor to magazines, photographic journals and periodicals including *Berliner Illustrierte Zeitung*, *Die Dame*, the fashion magazine *Elegant Welt*, and *Gebrauchsgraphik* (de). She also participated in international exhibitions, including the 1929 "Film und Foto" exhibit in Stuttgart, the 1930 *Das Lichtbild* exhibit held in Munich, the 1932 First International Biennial of Photographic Art (Italian: *Biennale Internazionale d'Arte Fotografica*) held in Rome and then in 1933, she participated in both the annual international Parisian salon of nude photography *La Beauté de la femme* and the London Royal Photographic Society's "The Modern Spirit in Photography" exhibition.

From 1929 Yva's photographic "stories" appeared in the Ullstein Verlag's *Uhu Magazine* (de). She had been contracted to produce 27 montages, but only 20 appeared before the magazine was forced to close. The photo strips told in action sequence the story of young women arriving from the provinces to the Berlin metropolis to seek their fortunes and represent a technical step between static pictures and motion picture films. In 1933, even though the Nazi Party began shutting down Jewish owned businesses and published her name on a list of undesirables, Yva decided to expand her business. In part, the ambiguity of the Nazi policies, her assimilation into the non-Jewish community, and her employment of ten assistants who were not Jewish, led Yva to a false sense of safety. She did not experience anti-Semitism from her advertising and fashion clients, and first moved to a larger studio on *Bleibtreustraße* before relocating again

the following year to Schlüterstraße, shortly after her marriage. In 1934, she married Alfred Simon, who gave up his own career to manage the business aspects of Yva's firm.

Yva hired a young assistant, Helmut Neustädter in 1936, who would later become the well-known fashion photographer Helmut Newton. That same year, she Aryanized her firm and transferred ownership to her friend, the art historian Charlotte Weidler, to enable the business to continue operations. Yva made plans to emigrate, after receiving an offer of employment from Life to work in New York City. Her husband convinced her to abandon the plan and remain in Germany, hoping that things would improve, because he could not envision starting over in a new place in which he didn't even speak the language. Simon had guessed wrong, as in 1938 Yva was banned from practicing photography by a new series of regulations and forced to close her studio. She worked as an assistant in the radiography department of the Jewish Hospital of Berlin until 1942. Some efforts were made in 1942 for the couple to leave Germany, as after their arrest 34 crates of their belongings, most full of her photographic furnishings, were identified at the Hamburg port. Twenty-one of the crates were destroyed in a bombing and the other 13 were auctioned to offset the costs of their storage.

Else and Alfred Simon were arrested by the Gestapo on 1 June 1942 and on 13 June were sent via "15 Osttransport" to the extermination camps. Their transport was supposed to go to the Sobibór extermination camp, but on the way the train was moved to a side track at Lublin, Poland and 1030 prisoners were selected to go on to Sobibór. The remaining prisoners, how many remains unclear, were sent to the Majdanek concentration camp. No transport lists for this deportation have clarified the whereabouts of the couple, though the Jewish Registry at Yad Vashem shows Alfred Simon was murdered at Majdanek. No record of Yva's death has surfaced. It is probable that both of them were killed upon arrival at a camp, probably in 1942. They were officially declared dead on 31

December, 1944 and stone paving blocks were placed outside their last home at Schlüterstraße #45 on 29 November 2005.

(Source: <https://en.wikipedia.org/wiki/Yva>)

Zille, Heinrich

Heinrich Rudolf Zille (10. Januar 1858 in Radeburg bei Dresden- 9. August 1929 in Berlin) war ein deutscher Grafiker, Maler und Fotograf. In seiner Kunst bevorzugte der Pinselheinrich genannte Zille Themen aus dem Berliner Volksleben, das er ebenso lokalpatriotisch wie sozialkritisch darstellte.

(Source: https://de.wikipedia.org/wiki/Heinrich_Zille)