

PRESS RELEASE

ARNOLD NEWMAN

Portraits and Abstractions

How do you recognize a portrait by the photographer, Arnold Newman? Check out the portrait's setting. You'll usually find Newman's subject with a characteristic object, an iconic accessory or a familiar piece of furniture. You could call this Newman's trademark, his signature that has influenced generations of photographers.

Newman himself disliked being labeled an "environmental" photographer. "Forget about labelling me as one thing or another...I see myself simply as a photographer who works in portraits, abstractions, still lifes or whatever ». Newman candidly admitted.

In the late thirties he showed an interest in abstract compositions and later was to become famous for his portraits. He died on June 6th, 2006 at the age of 88.

Les Douches la Galerie is proud to exhibit both aspects of his work – the abstractions and the portraits – as a new complete way to read and appreciate Newman's photography.

The exhibition is done through the cooperation with the Archive Arnold Newman, Howard Greenberg Gallery, New York, the Foundation for the Exhibition of Photography and the Valery Bach Gallery, Brussels.

Opening

Tuesday March 1st, 2011 at 6pm

Exhibition 2 March - 22 April 2011

1:pm -7:pm Wednesday-Friday

2:pm - 6:pm on Saturday

And by appointment

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A pioneer of the environmental portrait

Arnold Newman's photography is easy to recognize because Newman characteristically places the subject of his portrait into his/her personal setting. That is Newman's trademark which defines, too, his way of portraying his subject.

Many artists from Stravinsky to Picasso and Dan Flavin, have cooperated with Newman in his kind of environmental perspective. His style of portraiture influenced générations of photographers, but he never liked to be called an environmental photographer.

Newman bluntly told an interviewer one day « Forget about labelling me as one thing or another...I'm interested in what motivates individuals, what they do with their lifes, their personalities, and how I perceive and interpret them. But of equal or even greater importance is that, even if the person is not known (or already forgotten), the photograph itself should still excite the viewer. That is what my life and work is all about... As Alfred Stieglitz told him "the only thing that really matters is the finished picture. If it's honest, it will look honest. If it's dishonest, you and everybody else can tell. »

In describing his early photographs, Newman said, « I had worked very deliberately on my paintings and the direction in my photography followed the same concept. I was building a photograph. I wasn't taking one ». The precept is made manifest in all the Newman's photographs but particularly so in the work he produced in Florida in the late 1930's.

With the money he made in the studio he was able to purchase a Speed Graphic camera with a high-quality lens and with his new equipment began « to build » photographs of a highly experimental nature. Incorporating many of the aesthetic principles of Cubism, Newman produced straight images that border on abstraction. By isolating shapes and objects, emphasizing linearity and maximizing the visual effects of light and shadow, he created images of remarkable beauty and compositional rigor. He also experimented with cut-outs and collages in his quest to explore unconventional photographic techniques. These works, avant-garde at the time have unquestionably stood the test of time and exist today as enduring examples not only of Newman's innate artistic ability but also his willingness to take artistic risks.

Arnold Newman

Born 1918, New York

Died in 2006, Manhattan

Fascinated by drawing and painting, he studied at the University of Miami in Coral Gables. Because of his father's financial difficulties during the Depression, he was forced to give up his vocation to become a painter. He left for Philadelphia to work in a photographic studio. After a meeting in New York with Alfred Stieglitz and Dr Leslie who offered him a show in his gallery, he began in 1941 a personal work, in photographing artists.

Solo exhibitions (selection)

- 2012 Museum of Photography the Hague, Den Haag Pays-Bas
- 2012 The Cultural Forum for Photography, Berlin Allemagne
- 2011 *Portraits et Abstractions*, Les Douches la Galerie, Paris France
- 2010 *Portraits et Abstractions*, Galerie Valérie Bach, Bruxelles Belgique
- 2007 *Arnold Newman : The Early Work*, Howard Greenberg Gallery, NY
- 2006 *Beverly Hills 1962 - Marilyn Monroe by Arnold Newman*, Hartmann Gallery, Barcelona, Spain
- 2003 *Sessions*, Howard Greenberg Gallery, New York
- 2002 *Un maitre du portrait*, Patrimoine photographique, Hotel de Sully, Paris
- 2000 *Arnold Newman*, Corcoran Gallery of Art, Washington D.C.
- 1999 Howard Greenberg Gallery, New York
Arnold Newman Gift: 60 Years of Photography, International Center of Photography, New York
- 1993 Provincetown, Massachusetts
- 1992 Howard Greenberg Gallery, New York
Arnold Newman's Americans, National Portrait Gallery
- 1991 *Artist's Choice-Chuck Close Head- On*, Museum of Modern Art
Art of the Forties, Museum of Modern Art
- 1990 Howard Greenberg Gallery New York City
- 1989 *Camera Portraits*, National Portraits Gallery
- 1988 *Master Photography in the Fine Arts 1959 - 1967*, International Center of Photography

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The Instant Likeness: Polaroid Portraits, National Portrait Gallery

5 X 5, El Museo de Arte Contemporaneo de Caracas Venezuela

Picturing Greatness, Museum of Modern Art

Collages and Recent Photographs, Sidney Janis Gallery New York City

1987 *Arnold Newman in Florida*, Norton Gallery of Art West Palm Beach

1986 *Arnold Newman: Five Decades*, Museum of Photographic Arts San Diego, California

Arnold Newman: Five Decades, Pori Art Museum Finland

1985 *American Images - Photography, 1945 - 1980*, Barbican Art Gallery London

1984 *Arnold Newman: Other Photographs*, Daniel Wolf Gallery New York

Galerie Octant Paris

1980 Lowe Art Museum University of Florida

1978 *Arnold Newman- Recent Photographs*, LIGHT Gallery New York City

1949 *In and Out of Focus*, Museum of Modern Art

1941 AD Gallery 2001

Prizes (selection)

2006 Gold Medal for Photography, The National Arts Club

2004 Lucie Award for Outstanding Achievement in Portrait Photography, International Photography Awards program, Los Angeles

2002 Commandeur de l'Ordre des Arts et des Lettres, Paris

1999 Infinity Award for Master of Photography, International Center of Photography, Manhattan

1996 "Honor Award", ASMP, Orlando, Florida

1989 Honorary Doctorate, Bradford University, New York

1980 1st Honorary Doctorate from the University of Miami, Florida

1951 Photokina award (Cologne, Germany)

Public Collections (selection)

The Metropolitan Museum of Art, New York

The Museum of Modern Art, New York

The Chicago Art Institute

The Los Angeles Museum of Art

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The Philadelphia Museum
National Gallery of Canada, Ottawa
Victoria and Albert Museum, London
The Moderna Museet, Stockholm
Nihon University Collection of Art, Tokyo
Stedelijk Museum, Amsterdam

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Igor Stravinsky, New York, NY. 1946
Gelatin silver print
Printed Later, 20 x 24" - 51 x 61 cm, c. 1980
Signed, titled and dated in pencil
On print recto ; copyright stamp on print verso

Royalty free photography for press

Pablo Picasso, Vallauris, France. 1954
Gelatin silver print, printed,
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1970
Mounted, signed, titled and dated in pencil on mount recto
Photographer's copyright stamp on mount verso

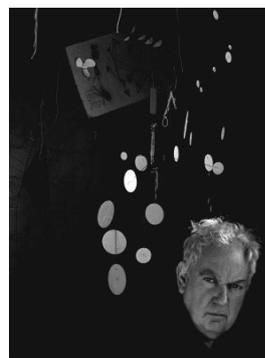
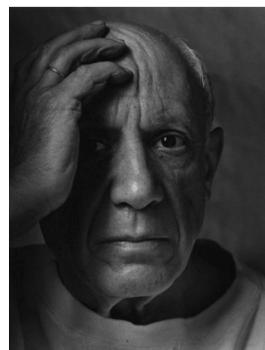
Royalty free photography for press

Alexander Calder, Woodbury, CT., 1957
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Stamp on print verso

Piet Mondrian, New York, NY. 1942
Gelatin silver print,
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Photographer's stamp on print verso, signed

Royalty free photography for press

Jean Arp, New York, NY. 1949
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Photographer's stamp on print verso, signed



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Pierre Soulages, Paris, France. 1955
Gelatin silver print
Vintage, Early print, 8 x 10" - 20,3 x 25,4 cm



Marcel Duchamp, New York, NY. 1966
Tirage argentique, signé
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Photographer's stamp on print verso, signed



I.M Pei, New York, NY. 1967
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Photographer's stamp on print verso, signed



Dan Flavin, New York, NY. 1967
Chromogenic Print
Vintage, Early print, 16 x 20" - 40 x 50,8 cm



Royalty free photography for press

Barnett Newman, New York, NY. 1970
Gelatin silver print
Printed Later, 11 x 14" - 27,9 cm x 35,6 cm, c 1980
Photographer's stamp on print verso, signed



Salvador Dali, New York, NY. 1951
Gelatin silver print
Printed Later, 8 x 10" - 20,3 x 25,4 cm, c 1980
Photographer's stamp on print verso, signed



Royalty free photography for press

Jean Dubuffet, Vence, France, 1956
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Photographer's stamp on print verso, signed



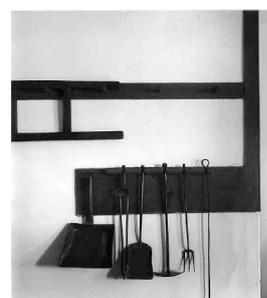
Hancock Shaker Village, Hancock, MA. 1983
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1990
Photographer's stamp on print verso, signed



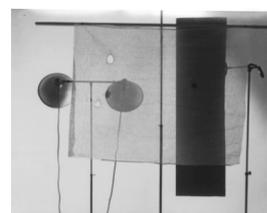
Hancock Shaker Village, Hancock, MA. 1983
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1990
Photographer's stamp on print verso, signed



Hancock Shaker Village, Hancock, MA. 1983
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1990
Photographer's stamp on print verso, signed



Abstract Studio Lights, Florida, 1944
Gelatin silver print
Printed Later, 8 x 10" - 20,3 x 25,4 cm, c 1980
Photographer's stamp on print verso, signed



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Steinway Piano, New York, NY. 1947
Gelatin silver print
Vintage, Early print, 11 x 14" - 27,9 x 35,6 cm



West Palm Beach, FL. 1941
Gelatin silver print
Printed Later, 11 x 14 in - 27,9 x 35,6 cm
Photographer's stamp on print verso, signed



Royalty free photography

One Way, West Palm Beach, FL. 1941
Gelatin silver print, printed c.1980
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Date and notations in pencil on print verso



Royalty free photography for press

Brass Bed and Circle Abstract, 1941
Tirage argentique, non signé
Gelatin silver print
Vintage, Early print, 8 x 10" - 20,3 x 25,4 cm



Arrangements and Set-Up in Workroom, West Palm Beach, FL. 1941

Tirage argentique, non signé
Gelatin silver print, printed
Vintage, Early print, 8 x 10" - 20,3 x 25,4 cm
Notations" pencil on print verso



Royalty free photography for press

Henry Moore, Much Hadham England, 1977
Tirage argentique, signé
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Photographer's stamp on print verso, signed



LES DOUCHES LA GALERIE

Roy Lichtenstein, South Hampton, NY., 1976
Tirage argentique, signé
Gelatin silver print
Printed Later, 11 x 14" - 27,9 x 35,6 cm, c 1980
Photographer's stamp on print verso, signed

