

PROVISIONAL COVER

An essential primer on the key figures and movements in fashion photography from the dawn of the genre to the present day.

# Fashion Photography

*The Story in 180 images*

Eugénie Shinkle

180 illustrations

29.0 x 24.5cm

256pp

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## Key Sales Points

- Featured photographers include Richard Avedon, Horst P. Horst, William Klein, Helmut Newton, Guy Bourdin, Steven Meisel, Corinne Day, Juergen Teller and more
- Eugénie Shinkle's introduction and commentary throughout the book bring intelligence and fascinating insight to this popular topic
- Offers exceptional opportunities for examining the complex ways in which the body and society are bound together in the perception of image

# A FLOWER

# TO BE

Joy rides, voyages of discovery, surveys, wanderings, migrations, polemics, travel diaries, and assessments of the nation. Is America imaginable without the road trip? Without everything the road trip implies: the cars, the buses, the motels, hotels, campsites, diners and gas stations? Is it imaginable without the camera that records, expresses, and promotes such journeys?

When the American photographer Stephen Shore wrote that, "Our country is made for long trips," was he being obvious, merely noting that in a place of such size, epic travel is inevitable, or was it something more profound? America's newcomers had made long trips to get here. They had the appetite and the experience of distance. More importantly, might we not say that as a nation formed at the onset of an industrial revolution, perhaps even the concept of modern America presumes the need for long trips? The means of travel may come and go, but the impulse is constant.

Whatever the truth of these questions, when photography arrived in the 1850s it was into a world of expansion and exploration, a world in which space was not just to be conquered and mastered but contemplated and incorporated as an imaginative resource. The long trip would always be as poetic as it was practical. The Open Road is a survey of photographers on the move across America and across the last century. Most of us think of the road trip as starting fully formed

THE STORY OF FASHION AND PHOTOGRAPHY  
BY EUGÉNIE SHINKLE

# LOOKED AT





Corinne Day was a pioneer of the "grunge" aesthetic that dominated fashion photography throughout the 1990s. After leaving school at 16, Day spent the next decade travelling and doing odd jobs, including modeling. It was during this period that she learned to use a camera, taking photographs of friends and acquaintances. On her return to London in 1989, Day showed some of her photographs to Phil Bicker at *The Face* and was offered work with the magazine. Day chose 15-year-old Kate Moss to model for an early assignment, and shortly afterwards, met stylist Melanie Ward, who shared her interest in second-hand clothing. The documentary style of Day's images, which often featured her friends and acquaintances posing makeup-free and wearing their own clothes, stood in stark contrast to the contrived glamour that had characterized fashion photography during the supermodel era. As Day remarked, "I never thought about the commercial aspect of fashion photography. I wasn't recording anything more than the way we were living." Day's gritty style was perfectly suited to independent magazines, but "Under Exposure," shot in 1993 for *British Vogue*, provoked a strong backlash from the more conservative fashion press. The images of a waif-like Kate Moss, posing in cheap lingerie in the flat that she shared with photographer Mario Sorrenti, were accused of glamorizing anorexia and drug abuse. Day never worked for *Vogue* again.

Cecil Beaton, *Night Mist*, 1925  
Following pages: Cecil Beaton, *Adrienne Fames*, 1925  
Cecil Beaton, *Nancy Beaton as a Shooting Star*, 1928

# CECIL BEATON



# RICHARD AVEDDON

Within a year of his discharge from the Merchant Marine in 1944, Richard Avedon had his first photographs published in Harper's Bazaar. Under the tutelage of Bazaar's art director Alexey Brodovitch, Avedon developed a fresh and spirited style that epitomized postwar optimism and changing ideals of femininity. While his predecessors at Harper's Bazaar had favored static poses and sharply focused images, Avedon experimented with variable focus, dynamic camera angles, and relaxed attitudes. And although the influence of photographers such as Martin Munkacsi and Jacques Henri Lartigue is clear, Avedon's talent lay in his ability to combine this spontaneity with the glamour and polished elegance of earlier work by photographers like Horst, Cecil Beaton, and George Hoyningen-Heune. Between 1947 through to the late 1950s, Avedon worked extensively in Paris, where the fashion industry was playing a key part in the postwar revival of the French economy. His first assignment there was shot in secrecy, to avoid ruffling the feathers of Harper's senior photographer Louise Dahl-Wolfe. The streets and cafés of Paris, where old-world sophistication rubbed shoulders with a vibrant street culture, provided the backdrop for some of his most memorable early work.



Richard Avedon, *Devina with the Elephants*, 1955

# DEMAR- CHELLIER

# PATRICK

According to fashion photographer Steven Klein, von Wangenheim's legacy was to bring an edge to fashion pictures, "creating a conduit for the violence and sexuality emerging within the context of their turbulent times." Born in Germany to aristocratic parents, Christoph von Wangenheim was drawn to fashion photography from an early age. In 1965, aged 25, he moved to New York City, and supported himself doing darkroom work and assisting, eventually landing a job with fashion photographer James Moore. In 1968, von Wangenheim shot his first story for Harper's Bazaar, but it was not until 1969, when he began working with Vogue Italia features editor Anna Piaggi, that he began experimenting with the disturbing imagery that would become his trademark. His mature work embodied the turmoil of New York City in the 1970s, where the violence and corruption of a crumbling metropolis sat alongside the hedonistic glamour of nightclubs such as the legendary Studio 54. The Dior campaign—for which von Wangenheim also conceived and wrote the copy—also owed a creative debt to Andy Warhol's silkscreen works of the early 1960s, which combined celebrity portraits with images of violent death.

Caption, Patrick Demarchelier, 19XX





After training as a painter, Klein turned to photography in the 1950s, and began working at Vogue in 1954, on the invitation of art director Alexander Liberman. Klein initially took on fashion work as a means of subsidizing his more serious artistic projects, and had, by his own admission, mixed feelings about it. Self-taught as a photographer, fashion work did not come naturally to him—"How not to make both of us look like fools?"—and it was by embracing and exaggerating the artificiality of the fashion image, and drawing on his artist's sense of experimentation, that he began to develop a personal style. Double and triple exposures, telephoto and wide-angle lenses, blurred, abstract, and grainy images with strong graphic lines—Klein consistently broke the rules of fashion photography, parodying its conventions and poking fun at the attitudes of the fashion world. While many of his more extreme images went unpublished, his work had a significant influence on his contemporaries, opening up the genre of fashion photography to a more inventive and experimental approach.

Guy Bourdin, *Vogue* Paris, May 1970

# GUY BOURDIN





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