



CAMERA DOPPIA

Lisette Model. *Street Life*

Horst P. Horst. *Style and Glamour*

Turin, CAMERA – Centro Italiano per la Fotografia

28 April – 4 July 2021

Lisette Model. Street Life curated by Monica Poggi

Horst P. Horst. Style and Glamour curated by Giangavino Pazzola

CAMERA – Centro Italiano per la Fotografia inaugurates its 2021 exhibition season with a **double solo show** dedicated to two major photographers, namely **Lisette Model and Horst P. Horst**, resuming the **exhibition cycle dedicated to the great names from the history of 20th-century photography**. A cycle – which began with the exhibition on Carlo Mollino (2018) and continued with that on the work of Man Ray (2019) – providing an opportunity not only to investigate the genius of the great masters, but also to appreciate the different artistic interpretations of the language of photography: from architecture to portraiture and from street to fashion photography.

Through the CAMERA DOPPIA format, from 28 April to 4 July, the exhibition centre in Via delle Rosine 18 in Turin presents the public with the personal exhibitions ***Street Life*** dedicated to Lisette Model and ***Style and Glamour*** dedicated to Horst P. Horst: while she was an ironic and irreverent street photographer, he was a genius of fashion photography, both were reference points in the development of their specific photographic genre and inspirers of entire generations. Despite the fact that they both started out in the world of photography in Paris in the 1930s, their attitudes towards the subjects they portrayed were completely different: while for the German photographer his models represented timeless elegance, with classical references and statuesque beauty, the subjects portrayed by the Austrian became caricatures of themselves, emblems of a gawky and decadent society. This is one of the reasons why the exhibitions are presented together as a double opportunity to discover **two great protagonists of the history of photographic language**, capable of displaying all the cultural richness of the decades examined. The exhibitions are accompanied by two catalogues, both published by Silvana Editoriale.



LISETTE MODEL

The exhibition dedicated to Lisette Model, curated by Monica Poggi, is the first anthological exhibition to be held in Italy. With a selection of more than 130 photographs, the exhibition traces the artist's career, underlining her importance in the development of photography in the 1950s and 1960s. Her name is often associated with her teaching period, during which she had several students who would go on to become some of the most famous photographers of the 20th century, such as Diane Arbus and Larry Fink. Her influence, however, was much more widely felt also thanks to her marked ability to capture the most grotesque aspects of post-war American society with tongue-in-cheek irony. In the period of greatest growth for the United States, where everything seemed to promise the very rosier of futures, she 'dared to see' reality in all its forms, even the less pleasant sides. Her close-up shots, the recurrent use of flash and exasperated contrasts are all expedients aimed at accentuating the imperfections of bodies, flashy clothes and impudent gestures. There is no interaction between Model and her subjects, who tend to be captured unawares, while they are eating, singing or gesturing awkwardly, transformed by her shots into characters to observe and investigate. The street, the nooks and crannies of the Lower East Side and bars are for her the perfect stages on which unsuspecting actors perform in an irreverent human comedy. This personal reinterpretation of her documentary approach made her the forerunner of a way of using photography that would later be fully developed by the artists featured in the epoch-making *New Documents* exhibition at MoMA in 1967.

The exhibition itinerary starts in France, where Model began photographing in the 1930s thanks to the lessons of her sister Olga. It was during this period that she produced *Promenade des Anglais*, one of her best-known series, dedicated to the lazy and decadent bourgeoisie spending their summers in Nice, and depicting the lives of Parisians spending their days on the city's streets. After moving to the United States, she systematically began to photograph the inhabitants of New York with a contemptuous and ironic gaze, producing some of her most iconic images. However, the exhibition will also feature lesser-known projects, such as the reportage dedicated to the Lighthouse in San Francisco, an organisation providing work and assistance to blind people, or the one taken during the horseraces in Belmont Park. The city is also present in the first series made immediately after her arrival: *Reflections and Running Legs*, where she portrays it through the reflections created by shop windows and the legs of frenetic passers-by. Goods and buildings merge and mingle with the people walking by, in an ensemble that is both surreal and documentary. Of course, there is also no shortage of evocative shots taken inside jazz music venues, which she herself defines as places to seek out the true essence of the United States. Among the characters she portrayed in this context are some of the greats



of this genre, such as Bunk Johnson, Count Basie, Dizzy Gillespie, Bud Powell, Percy Heath, Chico Hamilton, Ella Fitzgerald and Louis Armstrong.

The exhibition is staged in collaboration with the mc2gallery in Milan, the Galerie Baudoin Lebon in Paris and the Keitelman Gallery in Brussels.

Lisette Model

(Vienna, 1901 – New York, 1983)

Growing up in an upper middle-class Viennese family, Lisette Model studied music with Arnold Schoenberg. After the death of her father, she moved to Paris, where she became interested in photography through her friendship with Rogi André, the wife of André Kertész. In Nice she took a series of unflattering photographs of the decadent and lazy bourgeoisie on holiday, published in 1935 by the left-wing newspaper *Regards*. In 1937 she married the painter Ersa Model and moved with him to New York, where she met the likes of Alexey Brodovitch and Beaumont Newhall. Her photographs began to appear systematically in magazines such as *Cue*, *PM Magazine*, *Look*, *Vogue* and *The Saturday Evening Post*. In 1940, she was among the artists selected for *Sixty Photographs: A Survey of Camera Aesthetics*, the inaugural exhibition of the Newhall-led photography department at the Museum of Modern Art, New York, and the following year she held her first solo show at the Photo League. In 1951 she began teaching at the New School for Social Research: her courses were followed by numerous protagonists of American photography in the 1960s and 1970s, including Diane Arbus. The most recent exhibitions of her work include those at the Aperture Gallery in New York in 2007 and at the Jeu de Paume in Paris in 2010.

HORST P. HORST

The itinerary of the exhibition, curated by Giangavino Pazzola, is chronological. With a selection of over 150 works in various formats, it takes into account Horst's main creative periods, retracing his career through the fundamental junctures of his evolution, from his beginnings to his most recent works.

The different sections are organised in such a way as to emphasise certain salient points of Horst's artistic production: the link with classical art which, however, does not exclude the influence of the vanguards; the visual investigation of the harmony and elegance of the human figure enhanced by his perfect mastery of set lighting; the profitable and lasting collaboration with *Vogue*, a magazine for which the photographer put his name to dozens of front covers; the portraits of personalities from the world of fashion and art, often set in their own homes, images through which the author once again reveals his indisputable compositional skills.

The first section serves as an introduction to the artist and his research interests: the relationship between nature and culture, the set portrait and the great attention to detail, elements that can be seen both in the photographs in which he captures the intellectual milieu of Paris in the 1930s, in his self-portraits and still lifes. In the second section, space is given over to works produced during his Parisian and New York phases: very prolific



periods influenced by Romanticism and Surrealism, during which he produced iconic images such as *Mainbocher Corset, Paris, 1939*, and *Hand, Hands, New York, 1941*. The use of colour in fashion photography is the subject that opens the section featuring his most famous covers of *Vogue*. The section also includes the striking interior images taken from the 1940s onwards, which soon became one of the photographer's main occupations, partly thanks to the interest of Diana Vreeland (editor of *Vogue* from 1962), who commissioned Horst to produce a series of reports on the homes and gardens of artists and celebrities. Among the many he produced, there is a focus on Italy, with the Roman flat of the artist Cy Twombly, adorned with his own works and classical sculptures, and the timeless charm of the Villar Perosa estate, where a very elegant Marella Agnelli poses. Completing the exhibition – which couples the artist's best-known oeuvre with a series of surprising previously unpublished works – are images from the renowned series *Round the Clock, New York, 1987*: featuring the ultimate synthesis of the radicalism, talent and vision of one of the leading figures in 20th-century photography. The exhibition is held thanks to the collaboration of the Horst P. Horst Estate and the Paci contemporary gallery in Brescia.

Horst P. Horst

(Weißenfels, 1906 – Palm Beach, 1999)

Horst Paul Albert Bohrmann was born in 1906 in Weißenfels. He grew up in contact with the Bauhaus artists and, after studying design in Hamburg, left Germany and moved to Paris. In the French capital, he briefly became Le Corbusier's assistant, and frequented the lively Parisian artistic environment. He also met George Hoyningen-Huene, one of the most important fashion photographers at the time. As a good mentor, he first introduced him to the secrets of photography and, in 1931, also introduced him to Cecil Beaton, then art director of *Vogue*, who in turn hired him as photographer for the French edition. In 1937 he moved to New York to work on the American edition of the magazine but, after a disagreement with the publisher Condé Nast, Horst returned to Paris well before his contract expired. Back in Europe, he again worked for the French edition of the magazine, continuing to publish there until the outbreak of WWII. During these years, he became acquainted with intellectuals and artists such as Cocteau, Bérard and Dalí, with whom he collaborated to create some of his most famous shots, with a strong surrealist influence. In 1939, he took his most famous photograph: *Mainbocher Corset*. Immediately afterwards, he fled Europe and returned to the United States, where he settled permanently. In 1943 he obtained American citizenship, abandoning his German name for good and adopting the more international Horst P. Horst. In the same year he was drafted into the army, but managed to avoid the battlefield by working as a photographer. At the end of the war, he moved away from fashion and devoted himself more to advertising, returning to work for *Vogue* in the 1960s and *House & Garden* in the following decade, where he photographed the homes of international high society and celebrities. His work soon began to be shown in exhibitions all over the world, and his name became one of the great masters of 20th-century photography. Horst P. Horst died in 1999 at his home in Palm Beach.



>>Safety measures and opening times

At CAMERA, **safety is now more of a priority than ever**. Exhibitions can be enjoyed with **clearly signposted one-way entry/exit routes**. In the exhibition space, information panels give indications on how to maintain safe distances and the necessary precautions. The use of masks is compulsory inside the exhibition venue.

Disposable gloves are available at the bookshop for browsing through the books on display, and disinfectant gel is available at various points in the exhibition space. Cleaning procedures are repeated throughout the day and periodic sanitisation is guaranteed.

Opening hours:

Monday, Wednesday, Friday, Saturday, Sunday > 11am-7pm

Thursday > 11am-9pm

Tuesday > closing

It's compulsory to reserve your visit in week end (optionally from Monday to Friday).

To reserve, click "Booking" on our website www.camera.to.

>>The new forms of online booking

In compliance with the regulations in force, since last May CAMERA has adopted visiting procedures that make it possible to **avoid gatherings** of people and to maintain a safe distance.

A **new booking system** has now been added to the CAMERA website which allows you to choose the day and time of your visit by accessing the relevant section, according to availability, thus avoiding queues at the entrance. Telephone and email bookings will not be accepted.

>>Audio tours

In order to continue to accompany visitors even in these times of social distancing, CAMERA has created a system of **audio tours** to provide a new version of the classic guided tour: thanks to a simple **QRcode**, everyone may choose to listen to the introduction by the director and the exhibition curators, along with specific contents for each room, thus offering a personalised and modular fruition of the exhibition. Simply frame the QRcode with your mobile phone camera to listen to the audio files.

There are two exhibition itineraries with QRcodes: one for adult visitors and one for younger visitors. The service, offered in collaboration with ARTECO, is free of charge.



CAMERA's activities are made possible thanks to the support of numerous major organisations.

Institutional Partners: Intesa Sanpaolo, Eni, Lavazza, Magnum Photos; Technical Partners: Reale Mutua, Mit, Cws; Patrons: Mpartners, Synergie Italia; Patrons and School Education Partner: Tosetti Value; Technical Sponsors: Protiviti, Carioca, Dynamix Italia, Reala Mutua Agenzia Torino Castello, Csia, Istituto Vittoria Torino and Le Officine Poligrafiche MCL di Torino.

The exhibition and cultural programme is supported by the Fondazione Compagnia di San Paolo, as well as receiving patronage and support for specific initiatives from the Piedmont Region and the Municipality of Turin.

An important role is also played by the community of the 'Amici di CAMERA': private citizens who, year after year, support the activities of the organisation as benefactors.

Official Radio, Radio Monte Carlo.

INFO

CAMERA – Centro Italiano per la Fotografia

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Facebook/ @CameraTorino

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Opening hours (Last entrance 30 minutes prior to closing)

Monday 11 am – 7 pm

Tuesday Closed

Wednesday 11 am – 7 pm

Thursday 11 am – 9 pm

Friday 11 am – 7 pm

Saturday 11 am – 7 pm

Sunday 11 am – 7 pm

**It's compulsory to reserve your visit in week end (optionally from Monday to Friday)*

**Opening hours may vary according to current regulations in force. Updated opening times will be made available on the website www.camera.to*

Admission

Adults: €10

Concessions: €6 (under 26 and over 70)

Members of Touring Club Italiano, Amici della Fondazione per l'Architettura, members of the Ordine degli Architetti, AIACE, Enjoy, Slow Food, Centro Congressi Unione Industriale of Turin, and holders of the MenoUnoPiuSei card.

Entrance ticket holders for: Gallerie d'Italia (Milan, Naples, Vicenza), Museo Nazionale del Cinema, MAO, Palazzo Madama, Borgo Medievale, GAM – Galleria Civica d'Arte Moderna, Forte di Bard, MEF – Museo Ettore Fico and FIAF.



Free Admission

Children under 12.

Holders of an Abbonamento Musei Torino Piemonte, holders of a Torino+Piemonte Card, holders of a valid ICOM card, handicapped citizens and an accompanier. Authorised tour guides.

Ticketing and presales by Vivaticket.

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