

At what point is an art collector an art collector? This question is about as difficult to answer as when an artist actually becomes an artist. There is no consensus nor generally recognised requirements that a person has to fulfil. It is not about the moment of the first acquisition or what kind of art it is. It's about the attitude, passion and maybe even a vision someone has about collecting art.

If someone asks Nicola Erni this question, she cannot answer it without mentioning the numerous photographs from the 1960s and 1970s she has amassed. They depict a wide variety of celebrities, personalities and beauties who shaped that time. Nicola began to take a personal interest in this photographic niche in the late 1990s, and collected these portraits and paparazzi snapshots over the following years. Although she had a strong interest in and was already collecting contemporary art during this time, these photographs seemed to be an affair of the heart. Along with an appreciation of great art, there is also a love of finding the undiscovered and making it visible. Since then, various exhibitions have been organized with these period documents loaned from the Nicola Erni Collection: *Zeitgeist & Glamour* at the NRW-Forum Düsseldorf (2011) and *Shoot! Shoot! Shoot!* at the Munich Stadtmuseum (2016–17) and the Ludwigsgalerie Schloss Oberhausen (2018).

For this year's in-house exhibition, we have conceived a variation of the presentation. Following on from the earlier *Shoot! Shoot! Shoot!*, the selection was revised and the interpretation redefined. The exhibition title *Dirty Martini: Photographs of the 1960s and 1970s* finds common ground for the approximately two hundred (mainly) photographs and their motifs.

The Dirty Martini is a well-known cocktail classic undoubtedly consumed on numerous occasions by those depicted in the exhibition's works. A Dirty Martini is a drink that amuses, has a strong but delicious taste, and it just might leave the consumer feeling dazed.

The exhibited works of the swinging sixties and the glamorous seventies have in common not only the time of their creation but also a critical visual aesthetic: black and white. And the majority are gelatin silver prints, the most common process for producing black-and-white prints throughout the twentieth century. Leaning on a consistent visual appearance, the prolific creative scenes in art, music, film and fashion that swelled in different urban centres coalesce into a panorama of the fast-moving and forever-mingling jet set. From the 1930s to the 1950s, the major manufacturers of cameras and photographic equipment introduced significant technical developments that proved fundamental to the photographers represented in this exhibition. One such development is reflected in the renowned German company Leica selling one million cameras worldwide in 1961.¹ Finally established as a mobile and easily accessible medium, photography was perfect for sneaking into the intimate space of private parties and acting as the official "eye" at public events. Thus while the featured black-and-white photographs share many common aspects in form and content, the exhibition vibrates from the diverse genres – from formal portraits to paparazzi snapshots – and photography's unique capacity to grasp the full-picture atmosphere both behind and in front of the camera.

No historical art genre has been as completely subsumed by photography as portraiture. The word "portrait" has today come to signify "photographic portrait".² On the exhibition walls there are many pictures that one would classify as belonging to the portraiture genre. Everyone is very familiar with this type of image. Nevertheless, one might ask what constitutes a portrait.

A portrait depicts a person at a specific moment. Ideally these depictions should last for a long time, even forever, truly reflecting the subject, revealing their appearance and character traits, and above all their particular charm. But portraits can also focus on someone's experiences. In Richard Avedon's photograph of Andy Warhol's torso, the subject's face does not even feature; with his sweater pushed up, the distinctive scars resulting from the armed attack by Valerie Solanas are revealed. The position of Warhol's hands accentuate the act of displaying himself (p. 105).

In portraits in the classical sense, the face is visible and the eyes are directed towards the viewer. Looking into the camera can be an indication that the person is aware of the picture being taken, but it need not be. A person whose gaze wanders can of course still be aware of the photographic act. This awareness plays a big role because people react in different ways. Posture and facial expression strongly influence how one appears.³ Photographers may also influence the sitter with advice and direction (the most common one would be "say cheese!"). These forms of manipulation are an important part of the making of a classic portrait. In some cases, the manipulation of the portrayed is less obvious: for his photograph of Marilyn Monroe, Avedon had her posing in front of the camera in her usual manner for some time – radiant and utterly charming (p. 104). The photographer, however, decided to drag out the shoot until this picture was taken. In spite of Monroe's seemingly unseeing eyes, this moment is surprisingly valuable. She seems lost in thought and has dropped her mask, revealing a lesser-known side of herself.⁴ Avedon once said: "I prefer working in the studio.

It isolates people from their environment. They become in a sense symbols of their own selves. I often have the feeling that people come to me to be photographed much as they would go to the doctor or to a fortune-teller – to find out something about the way they feel ... There is a moment of great intimacy between us.⁷⁵ On the other hand, there are situations in which the calm surroundings of a studio and a mutual arrangement is not reached: paparazzi photographs might not be portraits in the classical sense, but they may exhibit formal aspects of portraiture – as in *Windblown Jackie* by Ron Galella (p. 108).

While for a portrait the camera acts as a mediator between the photographer and the protagonist, the term “to shoot an image” can be taken literally for the genre of paparazzi snapshots. They are hunting in the public sphere with their long lenses for the best images of recognised celebrities either acting particularly scandalous or appearing particularly sensational. It is the act of pointing the camera at the stars without their consent. When Nicola started to collect photography by various paparazzi in 2000, there was no other publicly known collection that explored the genre. This Wild West situation together with the polarising practices of the paparazzi, along with the easy accessibility and vast amount of images produced, enticed her to curate a growing collection of black-and-white prints.

The phenomenon of producing a spontaneous product of a very human curiosity is as old as humanity itself.⁶ But it was the renewed hedonistic spirit of the 1960s and 1970s that one particular paparazzo sought to capture for posterity. The American photographer Ron Galella was not only the master of being present at the right moment, he also had the skill to aesthetically compose the scenes that were to disappear in mere seconds. Taken at the opening of a new disco in New York in 1967, Nico from the band Velvet Underground is lying on a trampoline together with another blonde girl (p. 87). Photographed from slightly above, Galella’s final image captured the entire group of people on the appartatus, giving the shot great depth and horizontality with Nico’s prone body draped along the entire length of the lower margin. Being at the most exclusive parties at the hottest clubs, such as Studio 54, Galella was not just the undesirable man obsessed with Jacqueline Kennedy Onassis or Marlon Brando, but also very much a well-received guest capable of sensing the atmosphere and recording the fun and crazy events. Galella’s memorable images can today be found in the collections of renowned institutions worldwide. Nicola Erni met Galella for the first time in New York in 2007, and she is grateful to have been able to express her admiration for his many years of work and to have shared their mutual fascination for paparazzi photography once more during a video call in the spring of 2022. She likes to say that “he showed others how to age well because he stayed very active, had a good spirit and was a very fun person to talk to until the end.”⁷

From the perspective of the celebrities, the paparazzi are seen as parasites, and they have undoubtedly played a role in tragic incidents in the past. But they should also be acknowledged for recording the zeitgeist that remains mostly hidden behind doors, for documenting the legendary stars and their auras. One particular photograph in the exhibition distinctively depicts both of these positive and negative aspects of paparazzi images: in 1973, Galella followed Marlon Brando to a restaurant when the actor snapped, knocking out five of Galella’s teeth. A year later, when Galella wanted to photograph Brando again, he provocatively wore a football helmet emblazoned with “Ron” on it (p. 52). In a single picture the most prominent paparazzo stands just next to the one and only Marlon Brando, armed with his camera and well protected to create new top images.

While Galella at times remained hidden from celebrities, armed with a telephoto lens to get his desired image, the Pop art master Andy Warhol (1928–1987) was always very much present and visible for the people in front of his camera. In the introduction to the first book about his photographs, titled *Andy Warhol’s Exposures*, released in 1979, Warhol wrote: “My idea of a good picture is one that’s in focus and of a famous person doing something unfamous. It’s being in the right place at the wrong time. That’s why my favorite photographer is Ron Galella.”⁸ By the early 1960s Warhol was a sought-after artist primarily dedicated to creating his favoured silkscreen works. During the 1970s, he began taking a great number of pictures with various cameras on almost any occasion. “I have Social Disease. I have to go out every night”,⁹ Warhol admitted. Through his fast-growing oeuvre and diverse engagements with the visual arts and its community, the Pop art icon became an integral part of the celebrity world and thus was able to catch moments when other photographers were not present. And as birds of a feather flock together, Warhol wrote: “Bianca Jagger is one of the most Socially Diseased people I know. She’s almost as bad as me – and I’m terminal.”¹⁰ His photograph of Jagger casually shaving her armpit (while on the phone?) during a party at Halston’s house visualises Warhol’s closeness to and friendship with his subjects (p. 84). Being a journalist,

a photographer and a star himself, his snapshots were seen as positive aesthetic records of his contemporaries free of all bad intentions.

At the same time, the socialite Andy Warhol and his Factory were very much the protagonists of images captured by such photographers as Richard Avedon, Christopher Makos and Stephen Shore. And, coming full circle, it comes as no surprise that Ron Galella kept an eye on Warhol. At an exhibition opening featuring Warhol’s works at the Marlborough Gallery in New York, Galella photographed Warhol in front of Richard Avedon’s large-format work *Andy Warhol and Members of The Factory* from 1969, in which the artist is captured with his frequent collaborators. Galella waited until Warhol stood directly below the section of the photo where he appears and captured a snapshot as if it had been staged (p. 100): a portrait within a portrait. And, coming full circle once again, a version of Avedon’s *Andy Warhol and Members of The Factory* is one of the key works within the portrait section of the exhibition *Dirty Martini* (pp. 106–107).

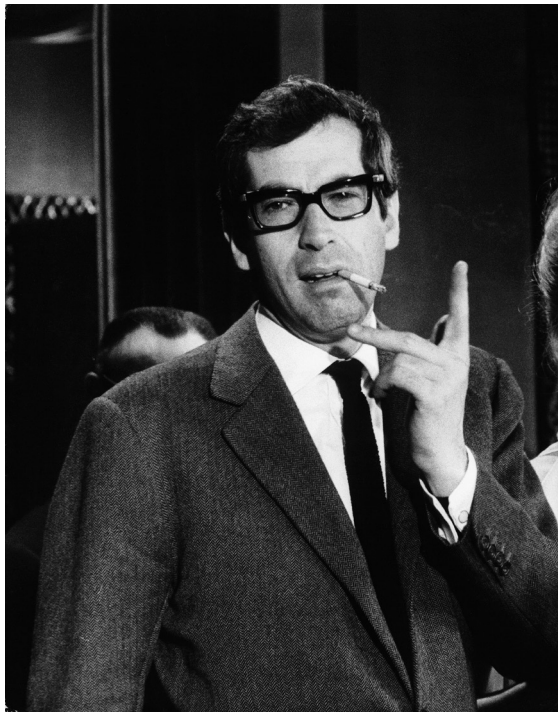
James Bond’s evergreen “shaken, not stirred” has been applied for our *Dirty Martini*. The close relations within different creative circles are put on full display, leaving the impression that anyone could be present at any time and at any location. The past and the present have indeed been shaken up!

Valentina Frutig & Fabiola Son

1 Nathalie Herschdorfer, ed., *The Thames & Hudson Dictionary of Photography*, London 2015, p. 247.
2 Peter Weiermair, *Portraits: The Portrait in Contemporary Photography*, Zurich 1989, p. 9.
3 Phillip Prodger, *Face Time: A History of the Photographic Portrait*, London 2021, p. 80.
4 Ibid., p. 168.
5 Weiermair, *Portraits*, p. 9.
6 Clément Chéroux, “Thirteen and a Half Theories on the Concept of Paparazzi Photography”, in *Paparazzi! Photographers, Stars, Artists* (exhib. cat., Centre Pompidou-Metz), Paris 2014, p. 13.

7 A documentary on Ron Galella’s work was released in 2010 for which Nicola made a small contribution. Its title, *Smash His Camera*, is borrowed from a quote by Jacqueline Kennedy Onassis who gave this instruction to a policeman on the street.
8 Andy Warhol, *Andy Warhol’s Exposures*, London 1979, p. 19.
9 Ibid.
10 Ibid., p. 20.

Hollywood Moments



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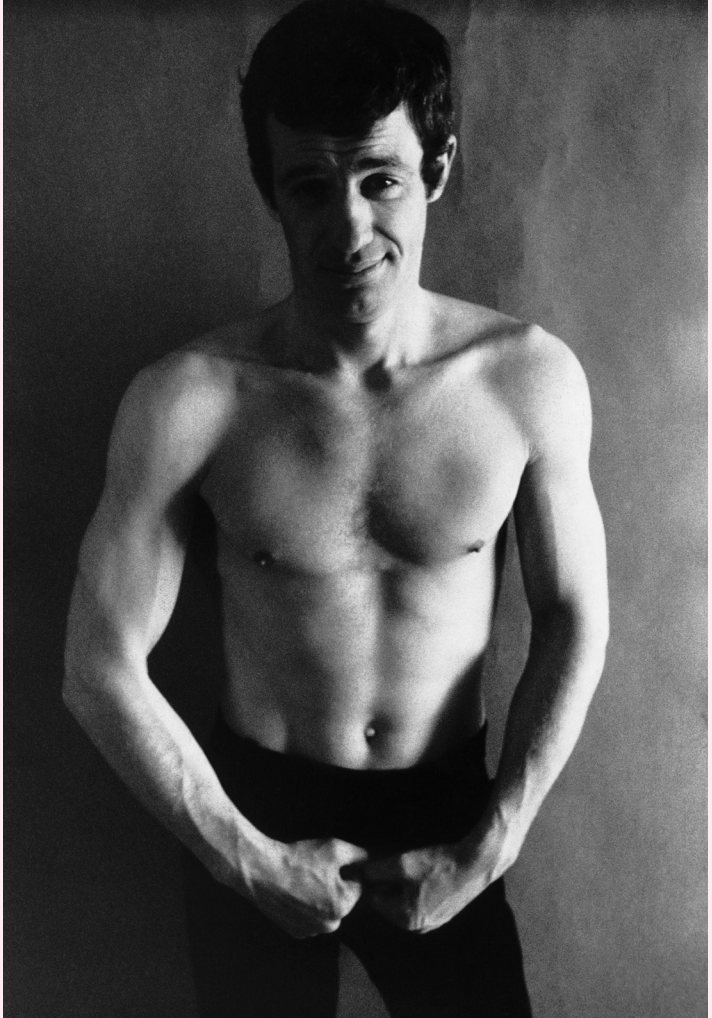
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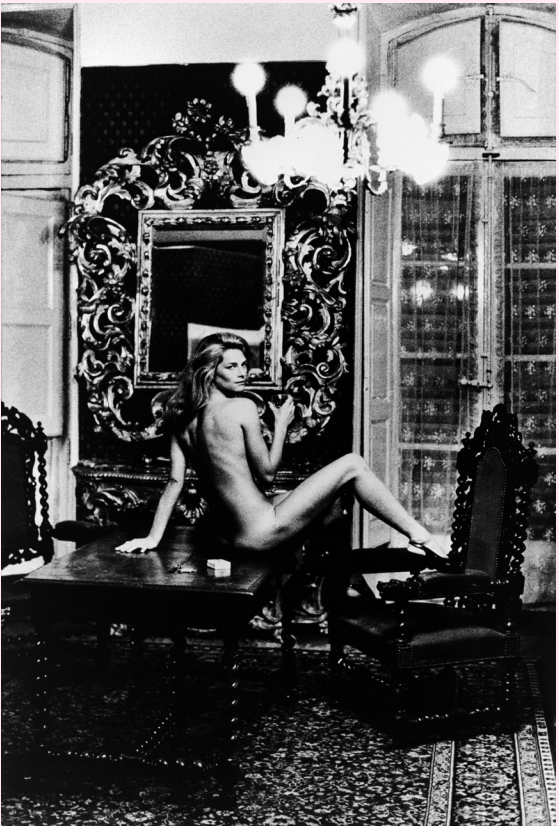
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1 Léon Herschtritt
Vadim directs his wife,
1966
Gelatin silver print
26 x 20.5 cm

2 Christian Skrein
Sean Connery,
Vienna, 1963
Gelatin silver print
50.5 x 40.5 cm

3 Paul Schmulbach
Guarding The Godfather,
New York, 1974
Gelatin silver print
20.5 x 25 cm

4 Edward Quinn
*Jane Fonda and Alain
Delon, Côte d'Azur, 1964*
Gelatin silver print
26.5 x 37 cm

1 Claude Azoulay
*Federico Fellini et Marcello
Mastroianni, 1962*
Gelatin silver print
40.5 x 27.5 cm

2 Willy Rizzo
Jean-Paul Belmondo,
Paris, 1965
Gelatin silver print
40 x 27.5 cm

3 Helmut Newton
*Charlotte Rampling at the Hôtel Nord
Pinus, Arles, France, 1973*
Gelatin silver print
160 x 120 cm



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1 Jerry Schatzberg
Faye Dunaway (Legs),
1967
Gelatin silver print
39 x 39 cm

2 Jeanloup Sieff
Jean-Luc Godard, Paris,
1965
Gelatin silver print
30 x 20 cm

3 Bob Willoughby
Peter O'Toole, 1962
Gelatin silver print
35 x 23 cm

4 Jeanloup Sieff
Ursula Andress, 1967
Gelatin silver print
30 x 29.5 cm

1 Lord Snowdon
Franco Zeffirelli, London,
1965
Gelatin silver print
35 x 51 cm

2 Eve Arnold
*Michelangelo Antonioni
directs "Blow Up"*, 1966
Gelatin silver print
48.5 x 32 cm

3 Elliott Landy
Lauren Bacall, New York,
1968
Gelatin silver print
32 x 21.5 cm

4 Diane Arbus
Mia Villiers-Farrow on bed,
New York, 1964
Gelatin silver print
36 x 36.5 cm



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1 David Montgomery
*Terrence Stamp and
Monica Vitti, 1966*
Pigment print
40.5 x 40.5 cm

2 Luc Fournol
Juliette Gréco, 1960s
Gelatin silver print
40 x 30 cm

3 Luc Fournol
*Simone Signoret, Paris,
1960s*
Gelatin silver print
40 x 30 cm

4 David Bailey
Michael Caine, 1965
Platinum print
50 x 50 cm

5 David Bailey
*Anjelica Huston, Anamorphic
Portrait, 1973*
Gelatin silver print
40.5 x 27.5 cm

1 Giancarlo Botti
*Brigitte Bardot and
Jeanne Moreau, 1965*
Chromogenic print
100 x 80 cm

2 Terry O'Neill
Brigitte Bardot, 1971
Platinum print
50 x 40.5 cm

3 Michael Cooper
Talitha Getty, Ireland, 1967
Gelatin silver print
29.5 x 44 cm



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1 Will McBride
From the series *Romy in Paris*, 1964
Gelatin silver print
44.5 × 30 cm

2–5 Will McBride
From the series *Romy in Paris*, 1964
Gelatin silver print
30 × 44.5 cm



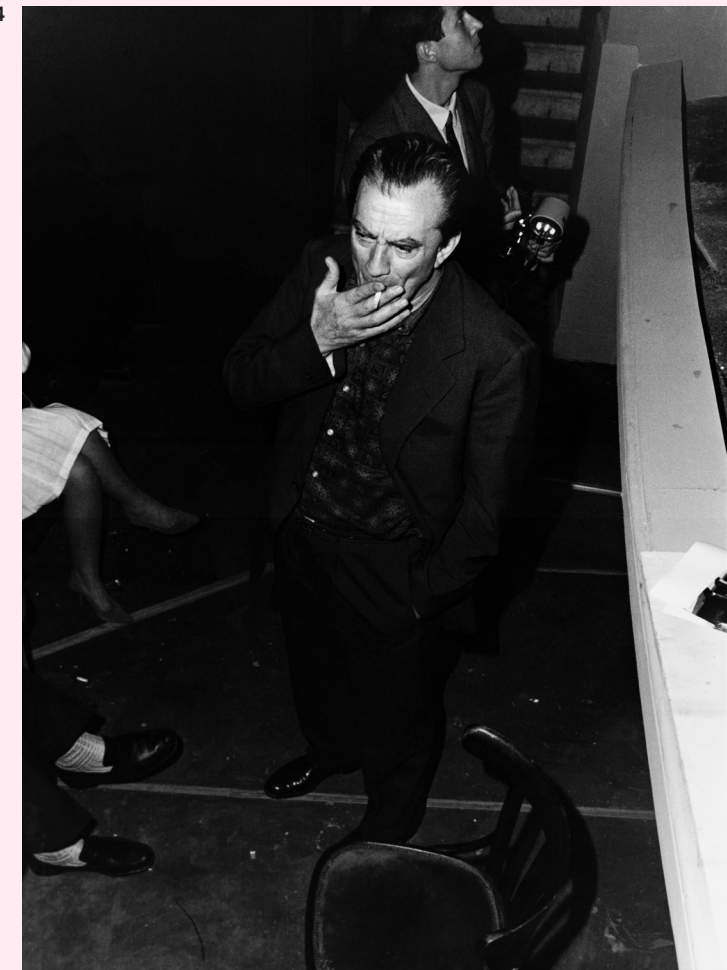
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1 Pascal Rostain
Sophia Loren and her friend, Rome, 1960
Gelatin silver print
81 × 108 cm

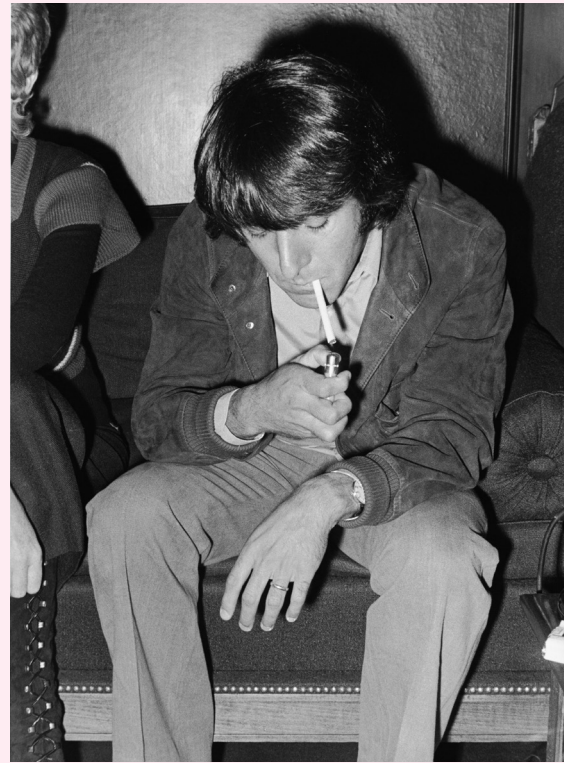
2 Sid Avery
Cast of "Ocean's Eleven", Las Vegas, 1960
Chromogenic print
117.5 × 162.5 cm

3 Lino Nanni
Marlon Brando returns to the Grand Hotel, Rome, 1973
Gelatin silver print
27 × 37 cm

4 Lino Nanni
Luchino Visconti, Rome, 1965
Gelatin silver print
37 × 27 cm



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1 Lino Nanni
Clint Eastwood and Gill Chadwick in Via Veneto, Rome, 1964
Gelatin silver print
37 x 27 cm

2 Ron Galella
Actress Gina Lollobrigida, New York, 1970
Gelatin silver print
20.5 x 25.5 cm

3 Lino Nanni
Dustin Hoffman, Rome, 1971
Gelatin silver print
37 x 27 cm

4 Ron Galella
Margaux Hemingway at the Straw Hat Awards, New York, 1975
Gelatin silver print
35.5 x 28 cm

1 Ron Galella
Farrah Fawcett at the 34th Annual Golden Globes Awards, Beverly Hills, California, 1977
Gelatin silver print
25.5 x 20.5 cm

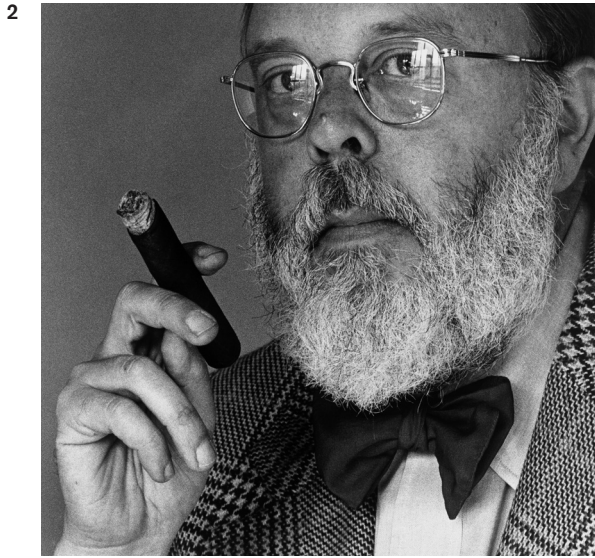
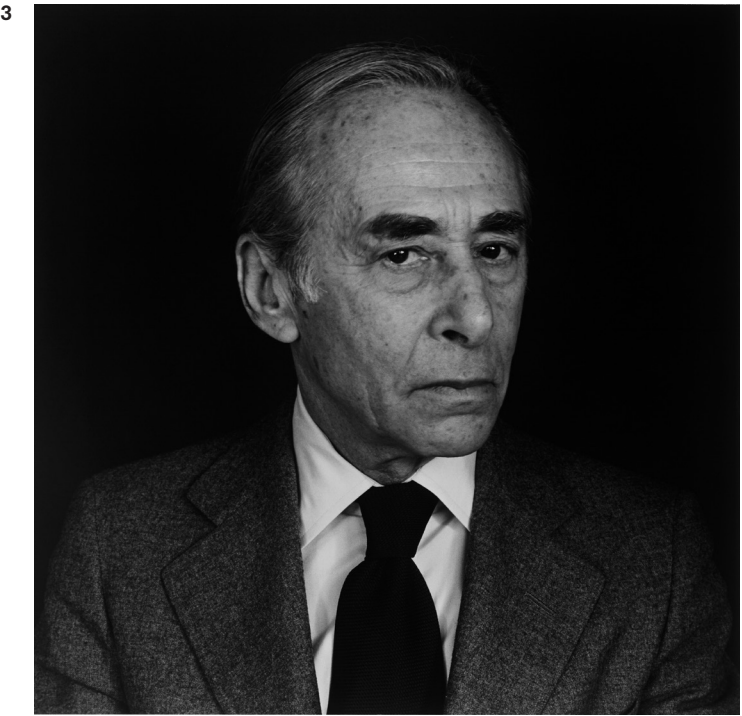
2 Ron Galella
Gloria Swanson at the Night Club Copacabana, New York, 1977
Gelatin silver print
25.5 x 20.5 cm

3 Ron Galella
Catherine Deneuve at the 18th Annual New York Film Festival closing night, New York, 1980
Gelatin silver print
35.5 x 28 cm

4 Ron Galella
Alfred Hitchcock at a Tribute to Alfred Hitchcock, 1974
Gelatin silver print
28 x 35.5 cm

5 Eric Swayne
Jacqueline Bisset, 1963
Gelatin silver print
56 x 38 cm

Art All Around

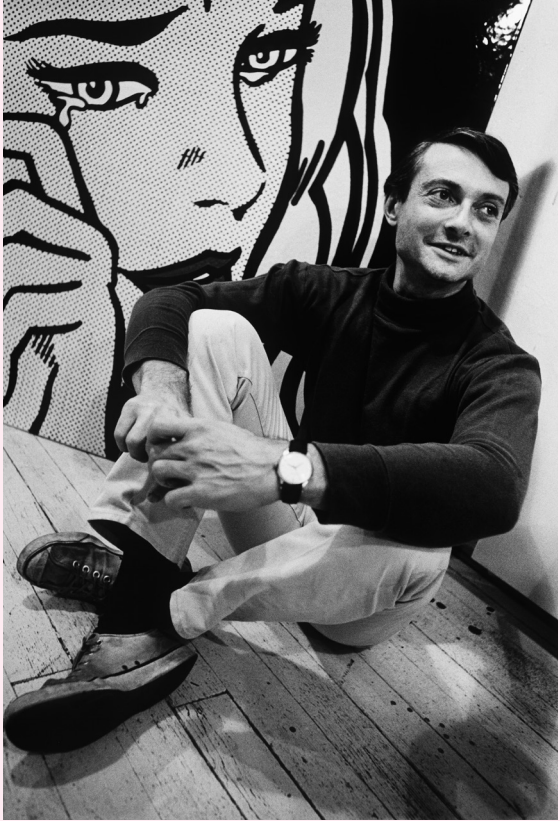


1 Robert Mapplethorpe
Holly Solomon, 1976
Gelatin silver print
35.5 x 35.5 cm

2 Robert Mapplethorpe
Henry Geldzahler, 1979
Gelatin silver print
35 x 35 cm

3 Robert Mapplethorpe
Leo Castelli, 1978
Gelatin silver print
35.5 x 35.5 cm

4 Willy Rizzo
François-Xavier and Claude Lalanne, the sheep, Paris, 1966
Gelatin silver print
27.5 x 38 cm

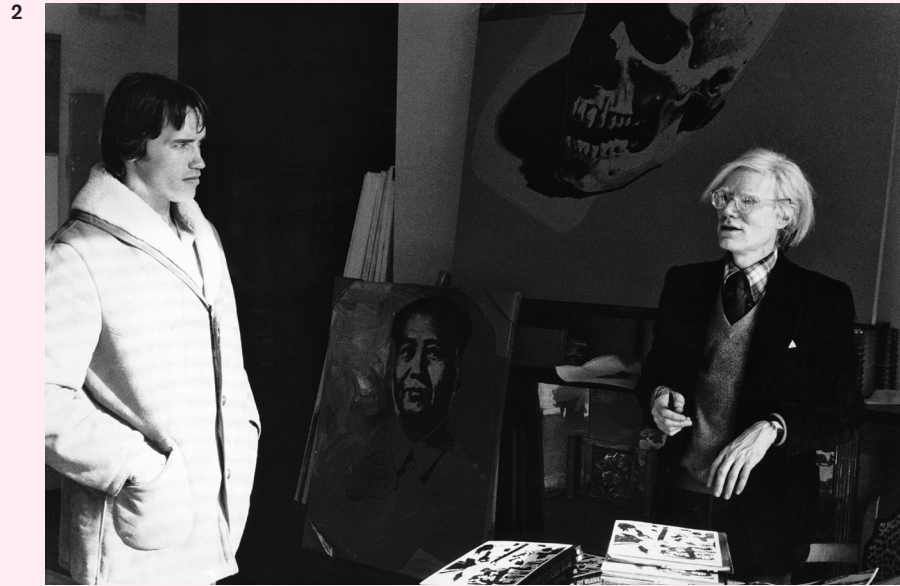
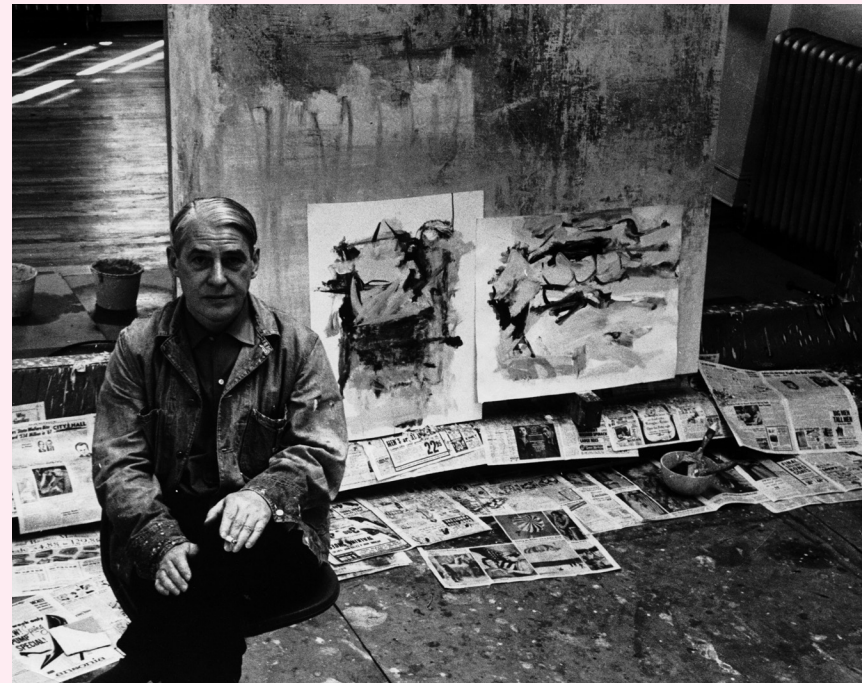
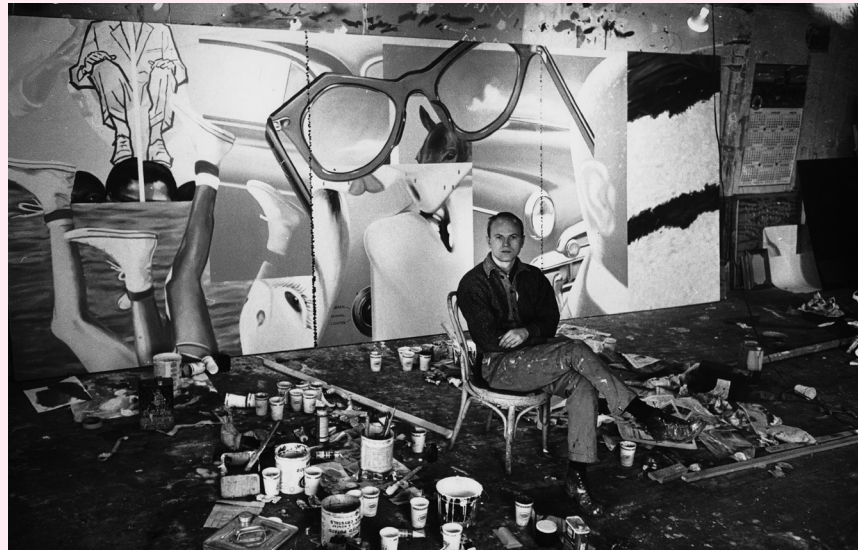
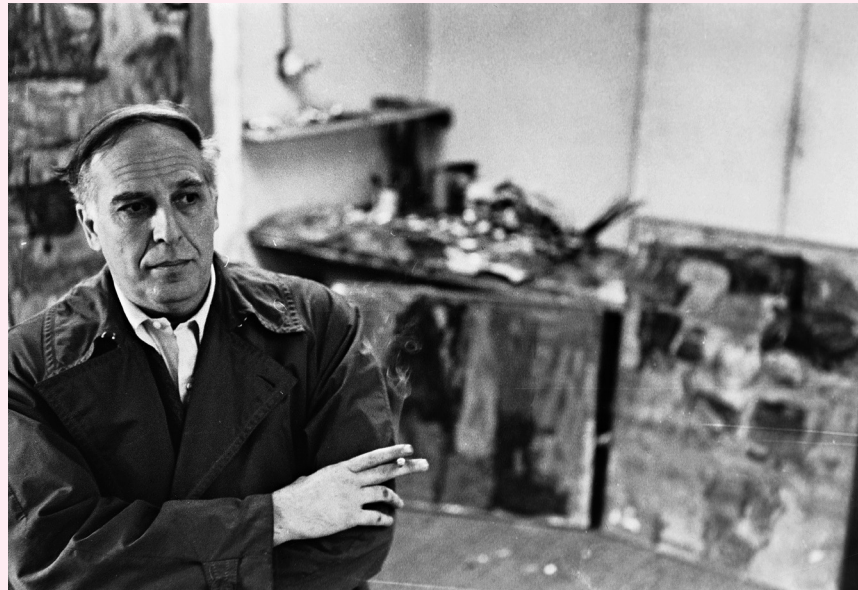


1 Stefan Moses
Peggy Guggenheim with Chasas, Venice, 1969
Gelatin silver print
27 x 38 cm

2 Dennis Hopper
Roy Lichtenstein and Members of The Factory, New York, 1963
Gelatin silver print
40.5 x 60.5 cm

3 Dennis Hopper
Jasper Johns, Los Angeles, 1964
Gelatin silver print
60.5 x 41 cm

4 Dennis Hopper
Jasper Johns, Los Angeles, 1964
Gelatin silver print
61 x 41 cm



1 Fred W. McDarrah
*Philip Guston at his 34th
Street loft*, New York, 1961
Gelatin silver print
13.5 × 19.5 cm

2 Fred W. McDarrah
*James Rosenquist in
his Coenties Slip loft*,
New York, 1963
Gelatin silver print
12 × 18.5 cm

3 Fred W. McDarrah
*Susan Sontag at
symposium on sex*,
New York, 1962
Gelatin silver print
25 × 19.5 cm

4 Fred W. McDarrah
*Willem de Kooning in
his studio*, New York, 1962
Gelatin silver print
34.5 × 40 cm

1 Fred W. McDarrah
*Kenneth Noland in
his studio*, New York, 1963
Gelatin silver print
16 × 24 cm

2 Fred W. McDarrah
*Arnold Schwarzenegger
and Andy Warhol in
the Factory*, New York, 1977
Gelatin silver print
16.5 × 24 cm

3 Fred W. McDarrah
*Carolee Schneemann
performing*,
New York, 1975
Gelatin silver print
28 × 19 cm



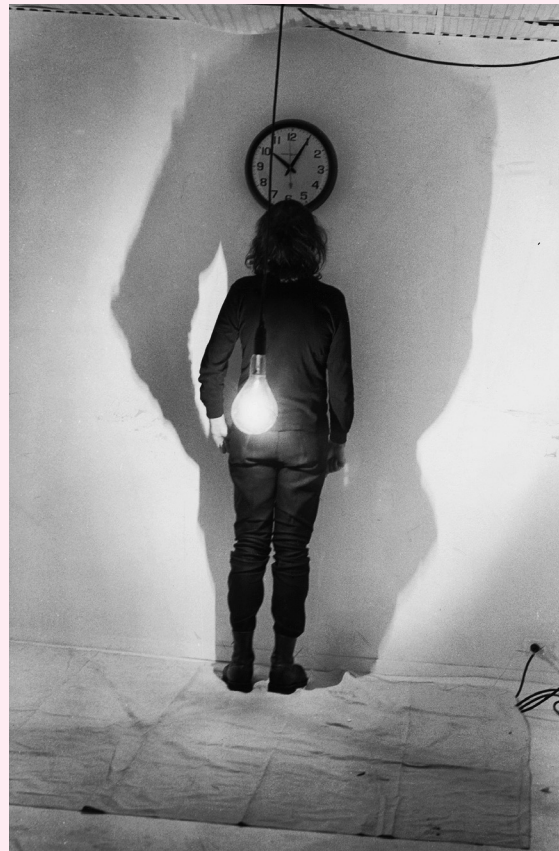
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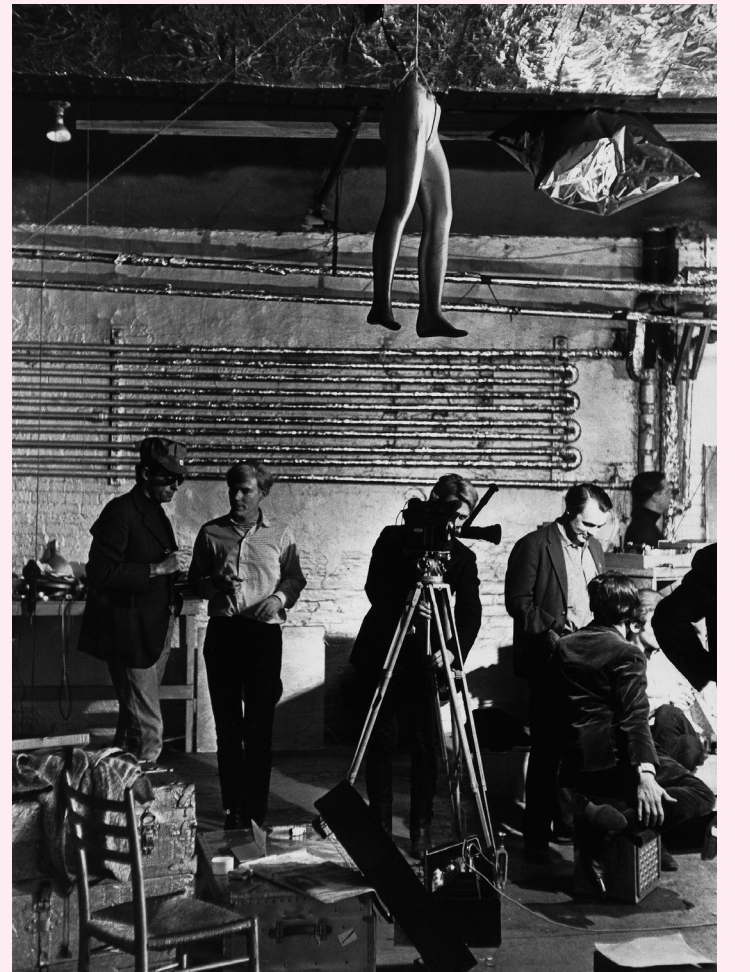
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1 Fred W. McDarrah
Sol LeWitt at the Jewish Museum, 1966
Gelatin silver print
24.5 x 16.5 cm

2 Fred W. McDarrah
Dennis Oppenheim performing at Reese Paley Gallery, New York, 1971
Gelatin silver print
18 x 12 cm

3 Fred W. McDarrah
Charlotte Moorman plays on cello accompanied by composer Nam June Paik, New York, 1967
Gelatin silver print
15.5 x 23 cm

4 Fred W. McDarrah
George Segal at the Janis Gallery, New York, 1964
Gelatin silver print
18 x 12 cm

1 Fred W. McDarrah
Andy Warhol in his studio, Leo Castelli Gallery, New York, 1966
Gelatin silver print
19.5 x 12 cm

2 Fred W. McDarrah
Five Pop artists at a party to celebrate opening for Warhol, New York, 1964
Gelatin silver print
24 x 17.5 cm

3 Fred W. McDarrah
Five Pop artists at a party to celebrate opening for Warhol, New York, 1964
Gelatin silver print
11.5 x 19.5 cm



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1 Fred W. McDarrah
Yayoi Kusama in her studio, New York, 1967
Gelatin silver print
20 x 12 cm

2 Fred W. McDarrah
Yoko Ono tracing body of John Lennon, New York, 1971
Gelatin silver print
23.5 x 15.5 cm

3 Fred W. McDarrah
Marisol Escobar in her studio, New York, 1966
Gelatin silver print
16.5 x 24.5 cm

4 Fred W. McDarrah
Jim Dine performing, New York, 1960
Gelatin silver print
15.5 x 23.5 cm

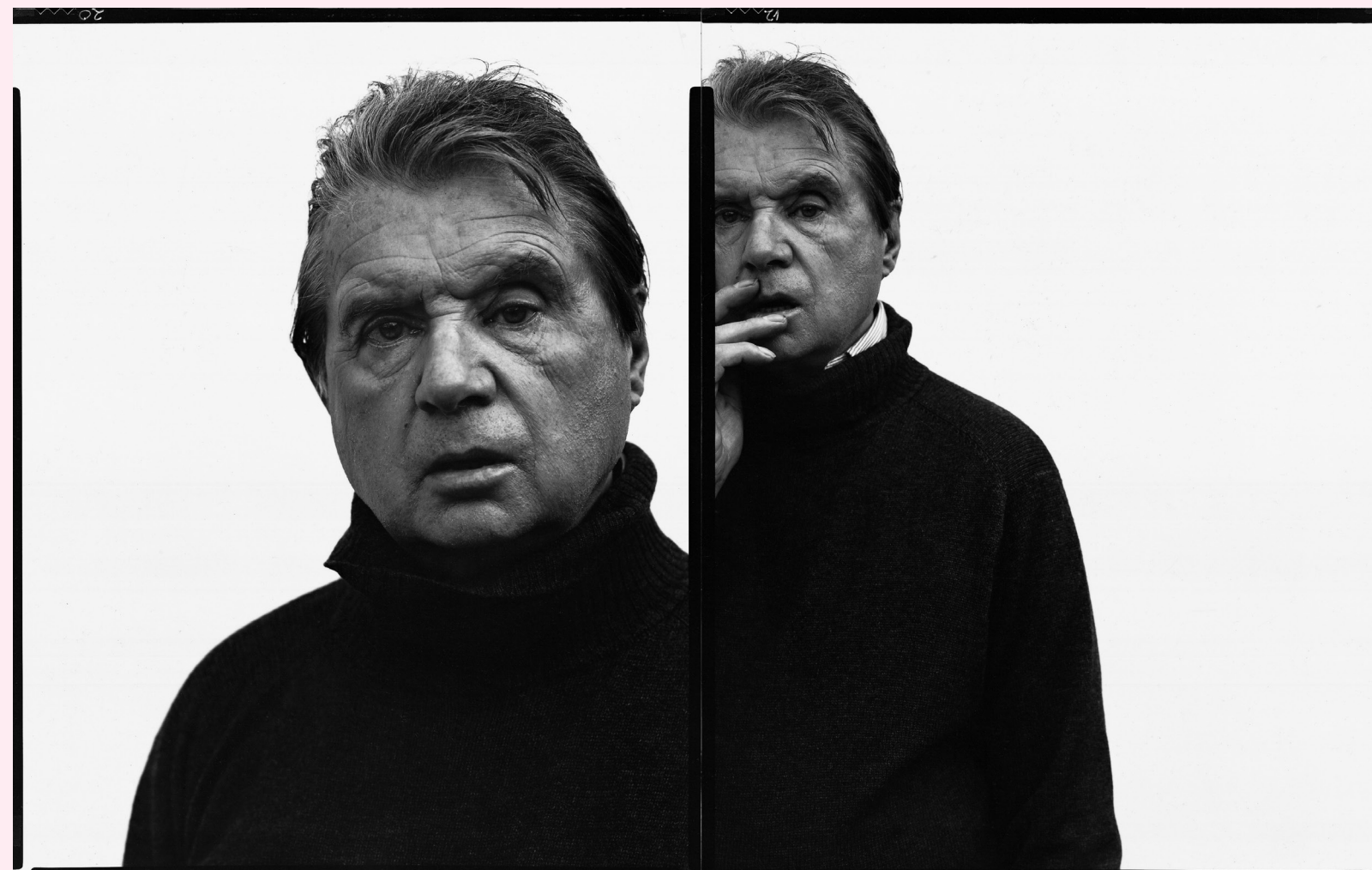
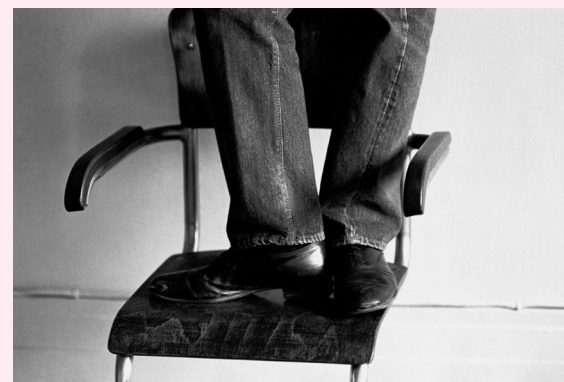
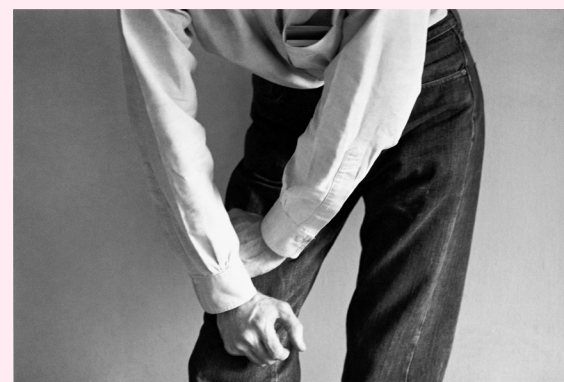
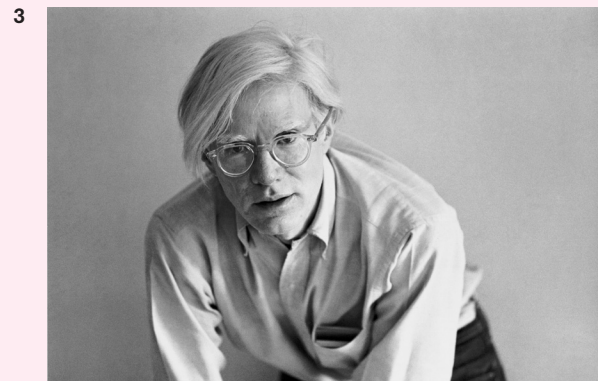
5 Fred W. McDarrah
Marcel Duchamp with John Cage and Merce Cunningham, 1965
Gelatin silver print
20 x 24.5 cm

1 Fred W. McDarrah
Robert Indiana, New York, 1963
Gelatin silver print
24 x 18 cm

2 Fred W. McDarrah
Roy Lichtenstein, 1964
Gelatin silver print
19.5 x 25 cm

3 Fred W. McDarrah
Jeanne-Claude and Christo in their Crosby Street loft, New York, 1976
Gelatin silver print
16.5 x 24 cm

4 Fred W. McDarrah
Eva Hesse in her Bowery studio, New York, 1968
Gelatin silver print
23.5 x 34.5 cm



1 Nat Finkelstein
Andy's dance,
New York, 1965
Gelatin silver print
39 × 57 cm

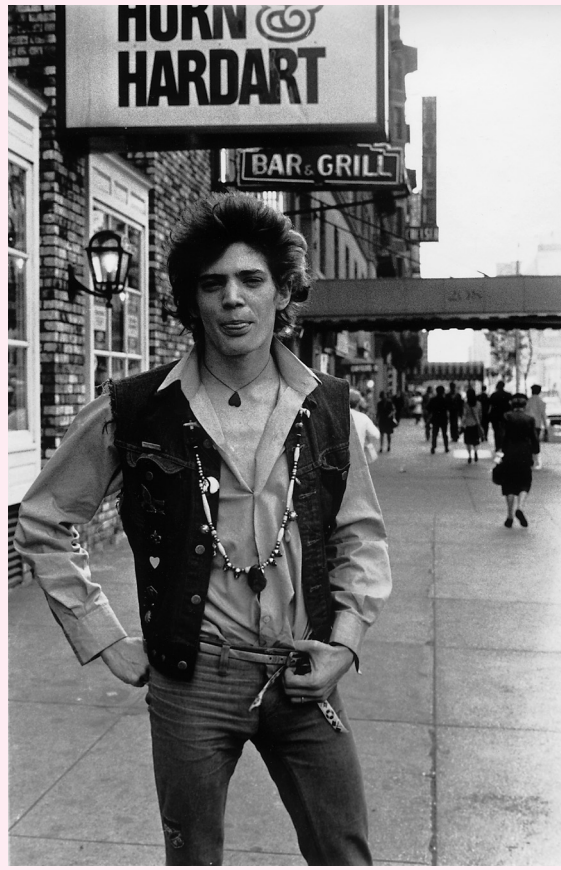
2 Nat Finkelstein
Andy with "Cow Wallpaper",
New York, 1964–67
Gelatin silver print
39 × 57.5 cm

3 Christopher Makos
Andy Warhol Stand-up Portrait,
New York, 1976
Gelatin silver print, 3 parts
40 × 59 cm (each)

1 Nat Finkelstein
Andy, "Double Elvis" silkscreen,
Bob Dylan, New York, 1966
Gelatin silver print
33 × 49 cm

2 Steve Schapiro
Andy Warhol, Edie Sedgwick,
New York, 1965
Gelatin silver print
66 × 110 cm

3 Richard Avedon
Francis Bacon, 1979
Gelatin silver print
25.5 × 40.5 cm



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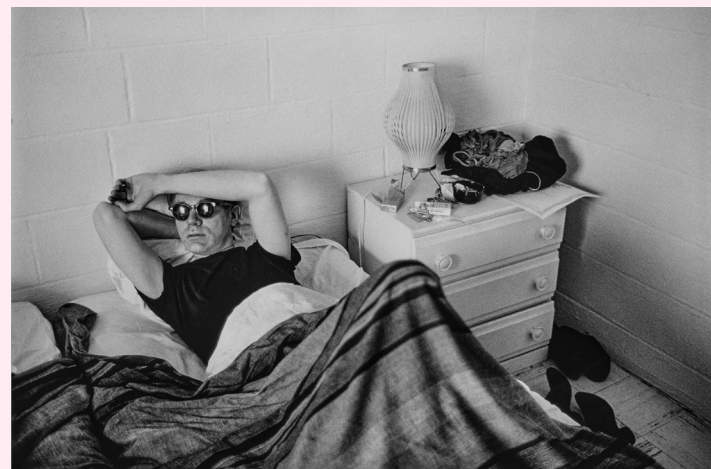
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1 Anton Perich
Robert Mapplethorpe
on 23rd Street,
New York, 1970
Gelatin silver print
24 x 15.5 cm

2 Stephen Shore
Paul Jasmine and Gino
Pischerio, 1965-67
Gelatin silver print
32.5 x 48.5 cm

3 Stephen Shore
1:35 a.m. in Chinatown
Restaurant, 1965-67
Gelatin silver print
32.5 x 48.5 cm

4 Andy Warhol
Nico, New York, 1976-79
Gelatin silver print
20.5 x 25.5 cm

5 Stephen Shore
Andy Warhol with
Kip Stagg, 1965-67
Gelatin silver print
32.5 x 48.5 cm

1 Stephen Shore
Paul Morrissey and Edie
Sedgwick, 1965-67
Gelatin silver print
32.5 x 48.5 cm

2 Stephen Shore
Benedetta Barzini, Julie
Garfield, Warhol, Reed,
Morrison, 1965-67
Gelatin silver print
32.5 x 48.5 cm

3 Stephen Shore
Warhol in hotel room
during filming of "My
Hustler", 1965-67
Gelatin silver print
32.5 x 48.5 cm

4 Stephen Shore
Edie Sedgwick, 1965-67
Gelatin silver print
32.5 x 48.5 cm

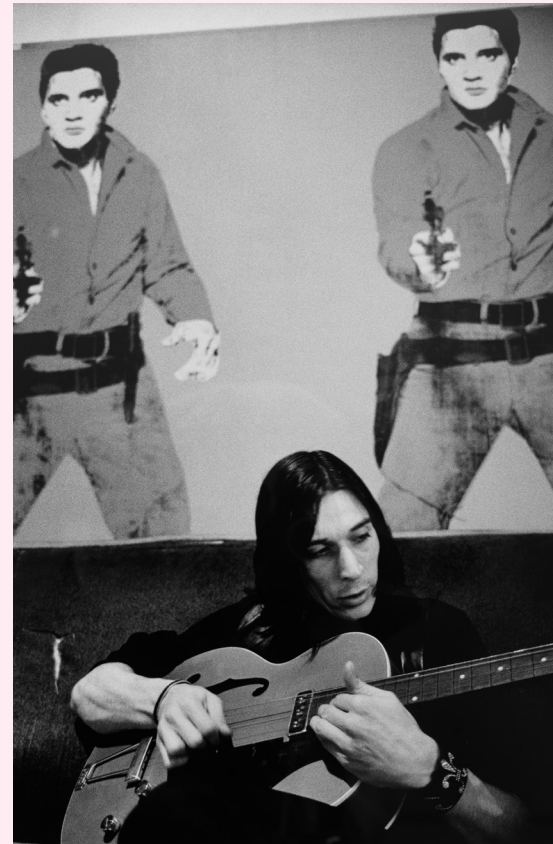
5 Stephen Shore
Andy Warhol, 1965-67
Gelatin silver print
32.5 x 48.5 cm



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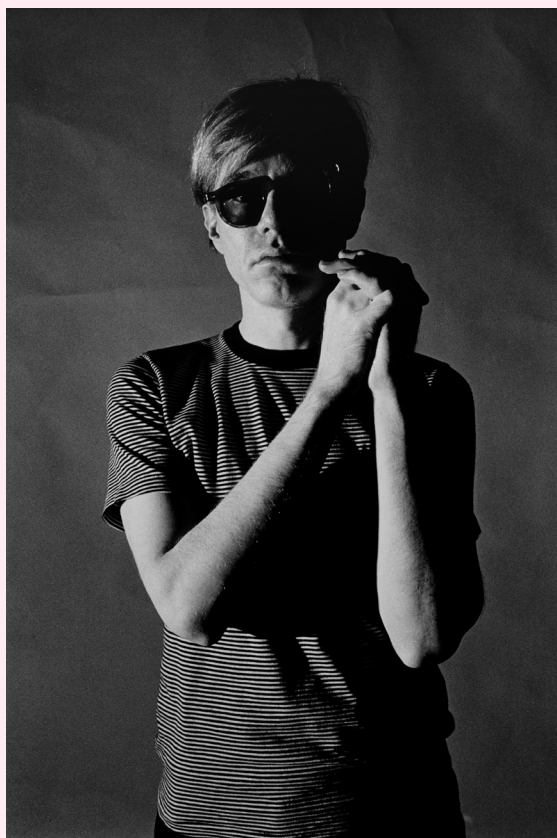
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4

1 Stephen Shore
Edie Sedgwick and Ingrid Superstar, 1965–67
Gelatin silver print
32.5 × 48.5 cm

2 Stephen Shore
Nico, 1965–67
Gelatin silver print
48.5 × 32.5 cm

3 Stephen Shore
Andy Warhol and Lou Reed, 1965–67
Gelatin silver print
32.5 × 48.5 cm

4 Stephen Shore
Andy Warhol, 1965–67
Gelatin silver print
32.5 × 48.5 cm

1 Stephen Shore
John Cale, 1965–67
Gelatin silver print
48.5 × 32.5 cm

2 Stephen Shore
Edie Sedgwick, Andy Warhol, 1965–67
Gelatin silver print
32.5 × 48.5 cm

3 Stephen Shore
Warhol with "Silver Clouds" in Factory, 1965–67
Gelatin silver print
48.5 × 32.5 cm

4 Stephen Shore
Lou Reed and Andy Warhol, 1965–67
Gelatin silver print
48.5 × 32.5 cm

In Fashion



1

1 William Klein
Models Backstage,
Film "Qui êtes-vous,
Polly Maggoo?", 1966
 Gelatin silver print
 101.5 x 152.5 cm



2

2 Saul Leiter
Harper's Bazaar, Fashion:
David Crystal, 1964
 Chromogenic print
 33 x 22 cm



3

3 Richard Avedon
Jean Shrimpton, Evening
dress by Cardin, 1970
 Gelatin silver print
 59.5 x 49.5 cm



1

1 Bruce Laurance
Bettina Hagan and Pamela Gonaitis,
for Harper's Bazaar, 1970
 Gelatin silver print
 34 x 23 cm



2

2 Bruce Laurance
Pamela Gonaitis, for
Harper's Bazaar, 1971
 Gelatin silver print
 31.5 x 21.5 cm



3

3 Melvin Sokolsky
Twiggy, New York, 1967
 Pigment print
 48 x 35.5 cm



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3

1 Christian Skrein
Chy von Chy, Milan, 1969
Gelatin silver print
59 × 49.5 cm

2 Franco Rubartelli
The Necklace, 1968
Digital print
50 × 37.5 cm

3 Helmut Newton
*Fashion study for
Courrèges*, 1965–66
Gelatin silver print
38 × 25.5 cm



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2

1 Irving Penn
Transparent Dress,
New York, 1966–68
Gelatin silver print
25.5 × 23 cm

2 Frank Horvat
Tara Shannon, for
L'Officiel, Paris, 1989
Archival digital print
180 × 120 cm



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1 William Silano
Cynthia Korman in green reptile diving suit, for Harper's Bazaar, 1966–69
Dye transfer print
57 × 37.5 cm

2 Guy Bourdin
Mirror, for French Vogue, 1976
Pigment print
61 × 90.5 cm

3 William Silano
Hands and colored nails, for Harper's Bazaar, 1966
Dye transfer print
57 × 37.5 cm

1 Jim Lee
Umbrella/Goodbye, 1974
Gelatin silver print
151.5 × 102 cm

2 Ormond Gigli
Girl in Light, New York, 1967
Chromogenic print
128 × 124.5 cm



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2

1 William Klein
Yellow Coat + Bus + Crane,
 New York, 1958
 Dye transfer print
 49.5 x 52 cm

2 William Klein
Dolores + Pink Coat + The New York Times,
 New York, 1958
 Dye transfer print
 49.5 x 52 cm

1 William Klein
Antonia + Simone + Barber Shop,
 for *Vogue*, New York, 1962
 Dye transfer print
 49.5 x 52 cm

2 William Klein
Bab Doukkala + Sky Blue Suit,
 Marrakech, 1958
 Dye transfer print
 49.5 x 52 cm

In High Spirits



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3

1 Andy Warhol
Bianca Jagger at
Halston's House,
New York, 1975-80
Gelatin silver print
50.5 x 40.5 cm

2 Andy Warhol
Diana Vreeland, "Empress
of Fashion", New York,
1975-80
Gelatin silver print
50.5 x 40.5 cm

3 Andy Warhol
Salvador Dalí and Ultra
Violet, New York, 1975-80
Gelatin silver print
40.5 x 50.5 cm

4 Andy Warhol
Halston at Home,
New York, 1975-80
Gelatin silver print
50.5 x 40.5 cm

1 Andy Warhol
Peter Malatesta and
Steve Rubell and Liza
Minnelli, New York, 1977
Gelatin silver print
40.5 x 50.5 cm

2 Andy Warhol
Truman Capote, Black
and White Ball,
New York, 1966
Gelatin silver print
30.5 x 45 cm

3 Elliott Erwitt
Liza Minnelli and Jacqueline
Onassis in Liza's Dressing Room,
New York, 1978
Gelatin silver print
50.5 x 40.5 cm

4 Andy Warhol
Bianca Jagger, Liza Minnelli and Jacqueline
Onassis in Liza's Dressing Room,
New York, 1978
Gelatin silver print
50.5 x 40.5 cm

5 Andy Warhol
Jerry Hall, New York, 1978
Gelatin silver print
20.5 x 25.4 cm



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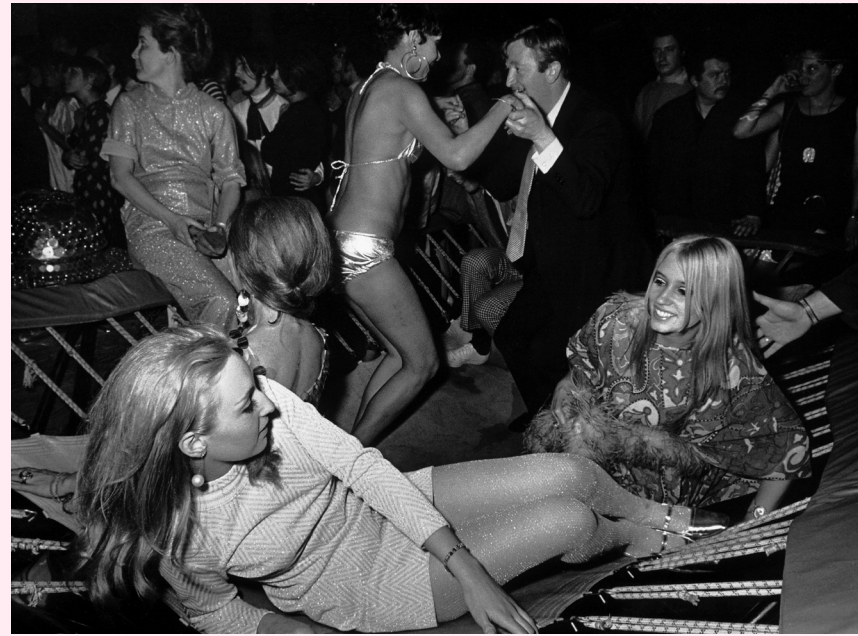
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1 David Bailey Marianne Faithfull, London, 1964 Platinum print 37 x 37 cm

2 Allan Tannenbaum Bee Gees at Gracey's Mansion, New York, c.1975 Gelatin silver print 16 x 24 cm

3 Harry Benson Jacqueline de Ribes at Truman Capote's Black and White Ball, New York, 1966 Gelatin silver print 32.5 x 47.5 cm

4 David Bailey Mick Jagger (Fur Hood), 1964 Platinum print 49 x 49 cm

5 Harry Benson Mia Farrow and Frank Sinatra at the Black and White Ball, New York, 1966 Gelatin silver print 33 x 47.5 cm

6 Jeanloup Sieff Serge Gainsbourg and Jane Birkin, Paris, 1970 Gelatin silver print 30 x 20 cm

1 Ron Galella Nico from the Velvet Underground, New York, 1967 Gelatin silver print 18.5 x 25 cm

2 Ron Galella Rudolf Nureyev, Monique van Vooren and Julie Belafonte, New York, 1970 Gelatin silver print 20 x 25 cm

3 Ron Galella Diana Ross, New York, 1978 Gelatin silver print 25.5 x 19 cm

4 Ron Galella Bianca Jagger dances wildly with Sterling St. Jacques, New York, 1978 Gelatin silver print 25 x 20.5 cm

5 Ron Galella Ron Perelman lighting up Cher, New York, 1974 Gelatin silver print 18 x 25 cm

6 Ron Galella Fred Hughes and Diana Vreeland, New York, 1977 Gelatin silver print 19.5 x 25.5 cm



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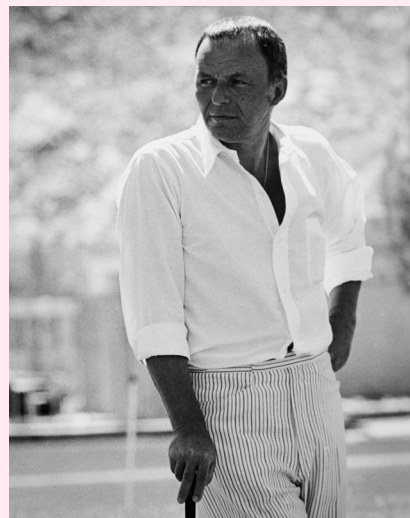
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1 Ron Galella
John Lennon and Mick Jagger, 1974
Gelatin silver print
18 x 24 cm

2 Ron Galella
Barbra Streisand, New York, 1970
Gelatin silver print
41 x 51 cm

3 Ron Galella
Yoko Ono and John Lennon at the Grammy Awards, New York, 1975
Gelatin silver print
25.5 x 20.5 cm

4 Ron Galella
Elton John and Divine at Studio 54, New York, 1978
Gelatin silver print
50.5 x 40.5 cm

5 Ron Galella
Frank Sinatra at the Canyon Golf Club, Palm Springs, California, 1969
Gelatin silver print
51 x 40.5 cm

1 Ron Galella
Grace Jones and male performers at New Year's Eve Party, New York, 1977
Gelatin silver print
25.5 x 20.5 cm

2 Ron Galella
Mick Jagger leaving the Beverly Wilshire Hotel, Beverly Hills, California, 1974
Gelatin silver print
35.5 x 28 cm

3 Ron Galella
Grace Jones in Keith Haring dress, New York, 1987
Gelatin silver print
25.5 x 20.5 cm

4 Ron Galella
Grace Jones, celebrating her birthday with friends, New York, 1978
Gelatin silver print
25.5 x 19.5 cm

5 Ron Galella
Tina Turner and Elton John at Essex House, New York, 1975
Gelatin silver print
20.5 x 25.3 cm

6 Ron Galella
Elton John and Rod Stewart, West Hollywood, California, 1980
Gelatin silver print
20.5 x 25.5 cm

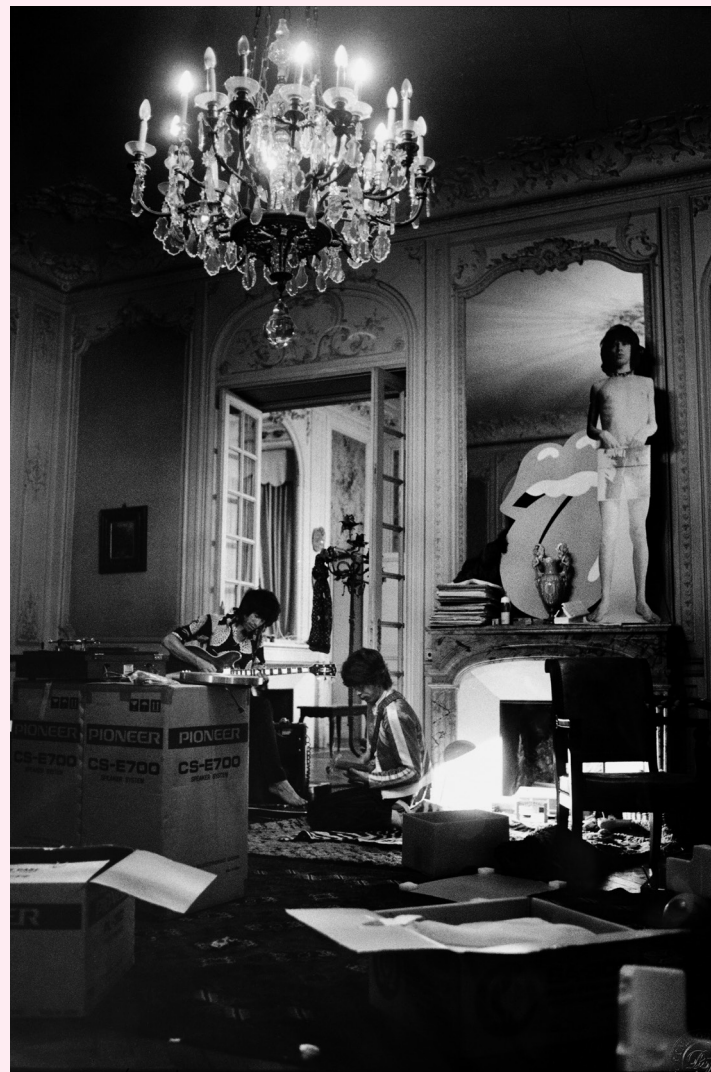


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1 Dominique Tarlé
Anita Pallenberg, Keith Richards,
Gram Parsons, Villefranche-sur-Mer,
France, 1971
Gelatin silver print
33.5 × 50 cm

2 Dominique Tarlé
Keith Richards and Gram
Parsons, Villefranche-sur-
Mer, France, 1971
Gelatin silver print
33.5 × 49.5 cm

3 Dominique Tarlé
Keith Richards and Mick
Jagger, Villefranche-sur-
Mer, France, 1971
Gelatin silver print
50 × 33.5 cm



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1 Dominique Tarlé
Keith Richards,
Villefranche-sur-Mer,
France, 1971
Gelatin silver print
49.5 × 33.5 cm

2 Michael Cooper
Mick Jagger and the
Rolling Stones,
London, 1969
Gelatin silver print
44 × 29.5 cm

3 Eric Swayne
Jane Birkin Close-up,
London, 1965
Gelatin silver print
50.5 × 40.5 cm



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2

1 Garry Winogrand
*Betty Friedan, Opening
at Whitney Museum,
New York, 1969*
Gelatin silver print
31 × 46.5 cm

2 Terry O'Neill
*Tom Jones back at home
in Pontypridd, Wales, 1974*
Gelatin silver print
27 × 40.5 cm

3 Anton Perich
*Andy Warhol, Lorna Luft, Jerry Hall
and Truman Capote at the Studio 54,
New York, 1979*
Gelatin silver print
28 × 41 cm

1 Christopher Makos
*Andy Warhol and Liza Minnelli kissing,
New York, 1978*
Gelatin silver print
18.5 × 28 cm

2 Garry Winogrand
*Hugh Hefner and Jesse
Jackson, Chicago, 1972,*
Gelatin silver print
31.5 × 47 cm



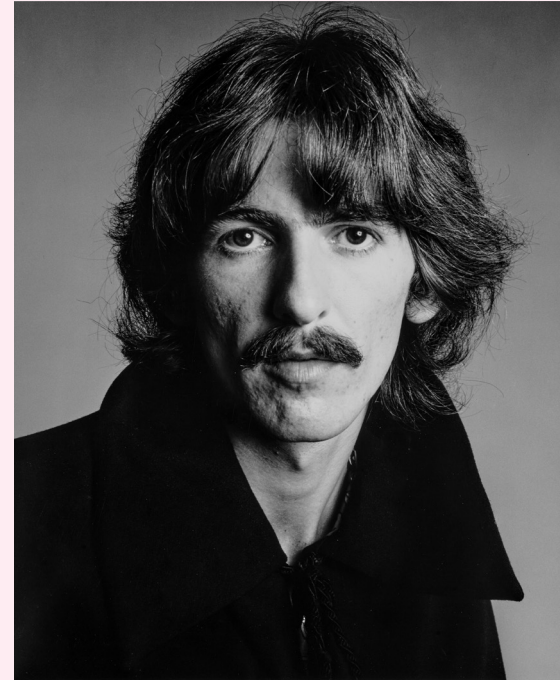
Harry Benson
Beatles Pillow Fight, Paris, 1964
 Gelatin silver print (contact sheet)
 119.5 x 119.5 cm



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4

1 Richard Avedon
John Lennon, 1967
 Gelatin silver print
 59 x 49 cm

2 Richard Avedon
Paul McCartney, 1967
 Gelatin silver print
 59 x 49 cm

3 Richard Avedon
George Harrison, 1967
 Gelatin silver print
 59 x 49 cm

4 Richard Avedon
Ringo Starr, 1967
 Gelatin silver print
 59 x 49 cm

Framing Charisma



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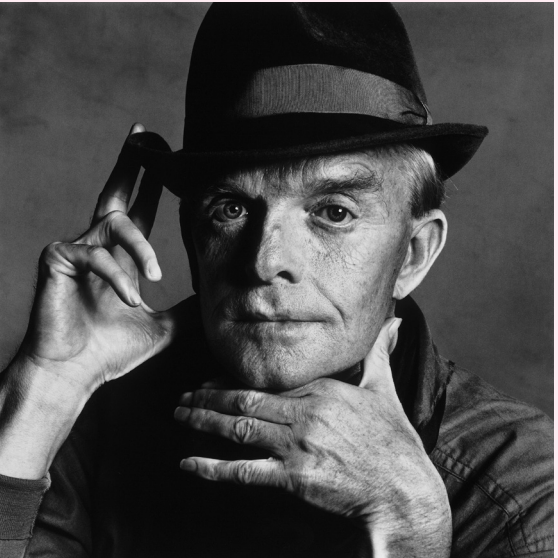
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6

1 Andy Warhol
Diane von Fürstenberg,
1974–84
Polaroid
9.5 × 7.5 cm

2 Irving Penn
Ira von Fürstenberg,
for *Vogue*, 1965
Gelatin silver print
41.5 × 34.5 cm

3 Andy Warhol
Grace Jones, 1974–84
Polaroid
9.5 × 7.5 cm

4 Irving Penn
*Federico Fellini and
Giulietta Masina*,
New York, 1965
Gelatin silver print
40 × 39.5 cm

5 Andy Warhol
Bianca Jagger, 1979
Polaroid
9.5 × 7 cm

6 Irving Penn
Truman Capote,
New York, 1979
Gelatin silver print
26.5 × 26 cm

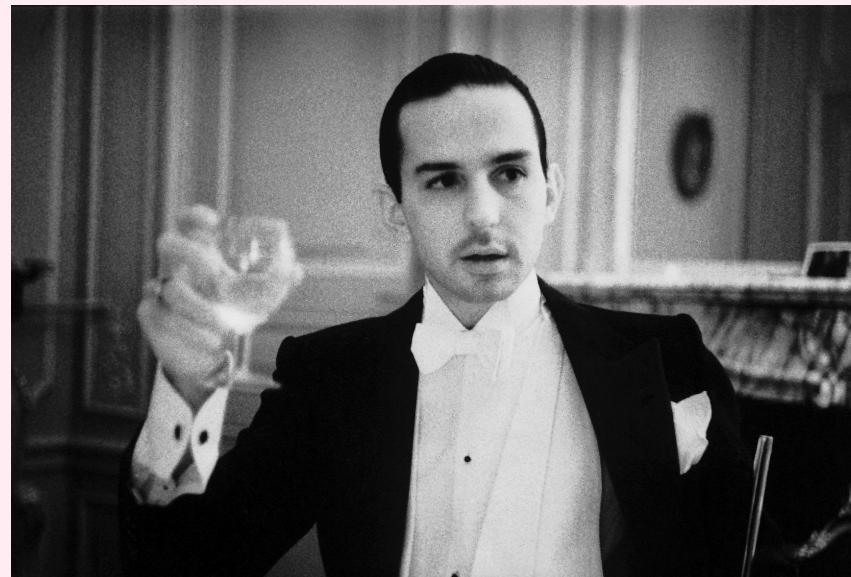
Andy Warhol
Jackie, c.1968
Silkscreen ink on acetate
on paper collage
54.5 × 53.5 cm



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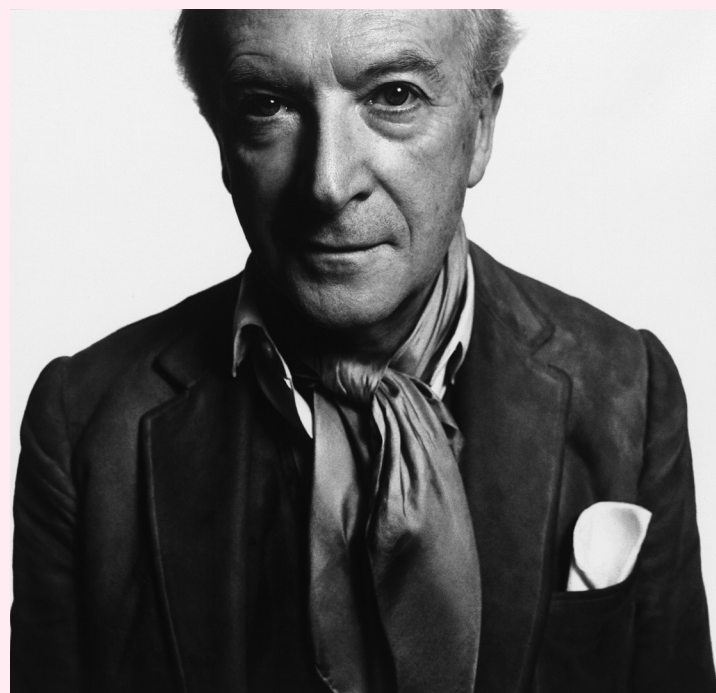
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4

1 David Bailey
Jean Shrimpton, YSL,
1971
Platinum print
48 x 39 cm

2 David Bailey
Mary Quant,
London, 1965
Gelatin silver print
43 x 43 cm

3 David Bailey
Chrissie Shrimpton and Ossie Clarke,
London, 1965
Gelatin silver print
22.5 x 22 cm

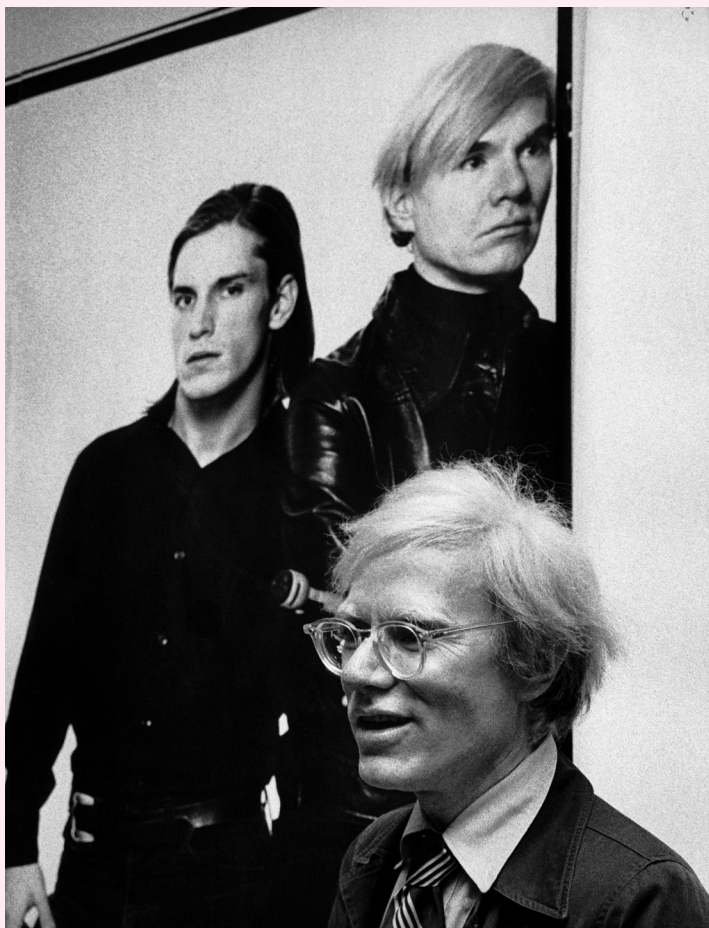
4 David Bailey
Cecil Beaton,
London, 1965
Platinum print
47 x 48 cm

1 David Bailey
Fred Hughes toasting,
Paris, 1972
Gelatin silver print
10.3 x 15.5 cm

2 David Bailey
Catherine Deneuve, 1966
Gelatin silver print
50.5 x 40.5 cm

3 David Bailey
Jean Shrimpton, 1965
Pigment print
(contact sheet)
73 x 58.5 cm

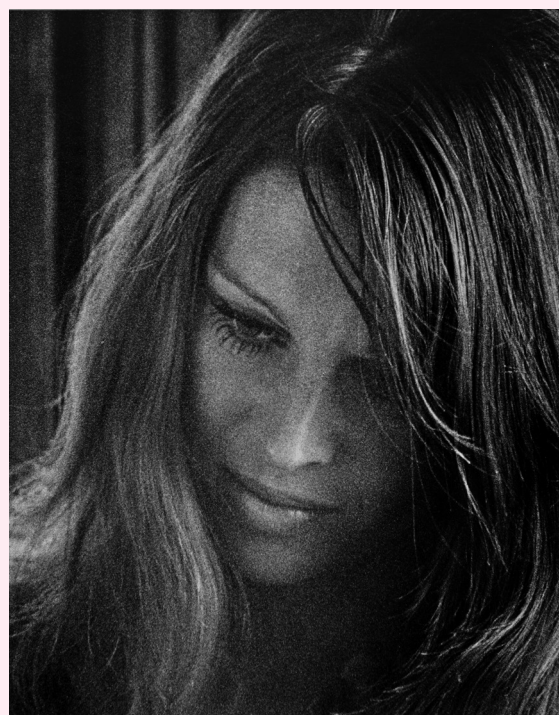
4 David Bailey
David Hockney, 1969
Pigment print
(contact sheet)
73 x 58.5 cm



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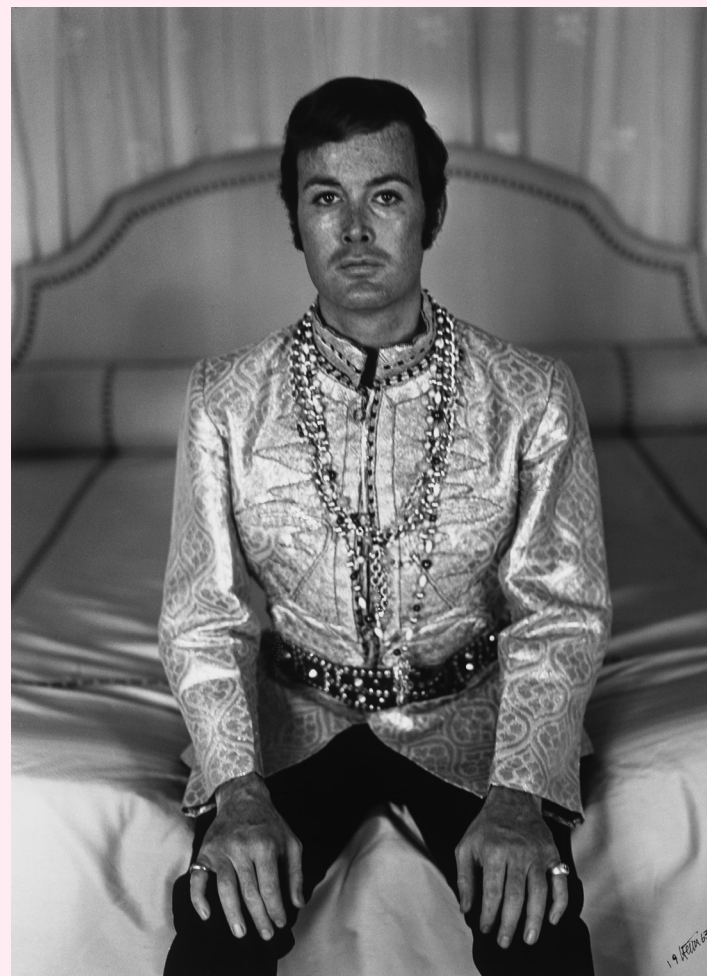


2

1 Ron Galella
Andy Warhol, Marlborough Gallery,
New York, 1975
Gelatin silver print
25 x 19 cm

2 Ron Galella
*Julie Christie on the Set of "In Search
of Gregory", Geneva, 1968*
Gelatin silver print
25.5 x 20.5 cm

3 Ron Galella
Sophia Loren,
New York, 1970
Gelatin silver print
35.5 x 28 cm



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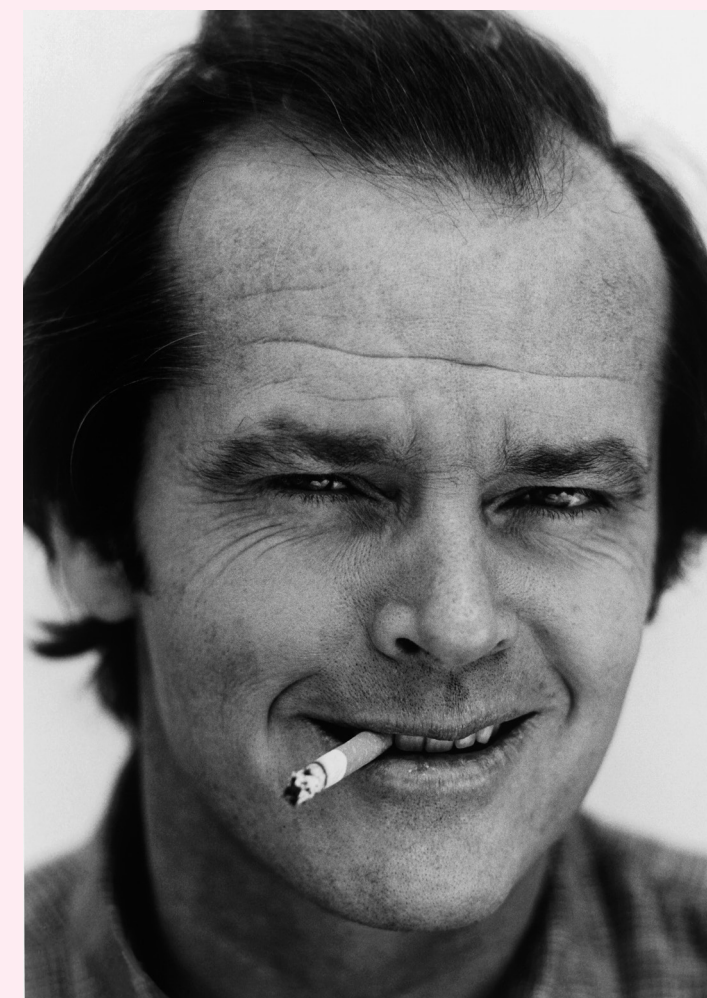
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1 Christian Skrein
*Arndt von Bohlen-Halbach in Schloss
Blühnbach, Salzburg, 1967*
Gelatin silver print
50.5 x 37 cm

2 Shahrokh Hatami
*Coco Chanel at the House
of Chanel, Paris, 1962-65*
Gelatin silver print
24.5 x 36.5 cm



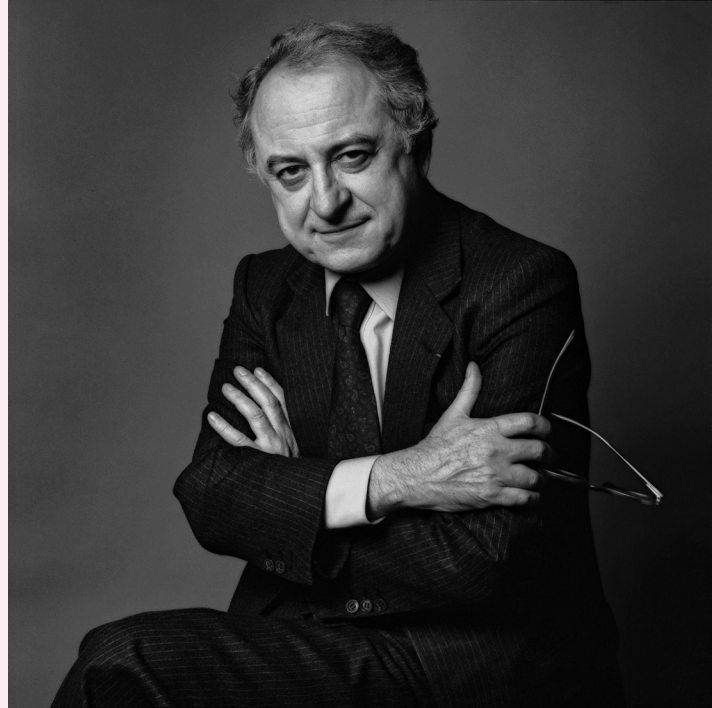
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4

3 Jerry Schatzberg
Edie Sedgwick,
New York, 1966
Chromogenic print
46 x 46 cm

4 Lord Snowdon
Jack Nicholson, 1978
Gelatin silver print
50.5 x 35.5 cm



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1 Jeanloup Sieff
Pierre Bergé, Paris, 1969
Gelatin silver print
30.5 x 30.5 cm

2 Elliott Erwitt
Diane von Furstenberg,
New York, 1976
Gelatin silver print
30 x 45 cm

3 Jeanloup Sieff
Kenzo, Paris, 1970s
Gelatin silver print
20 x 30 cm

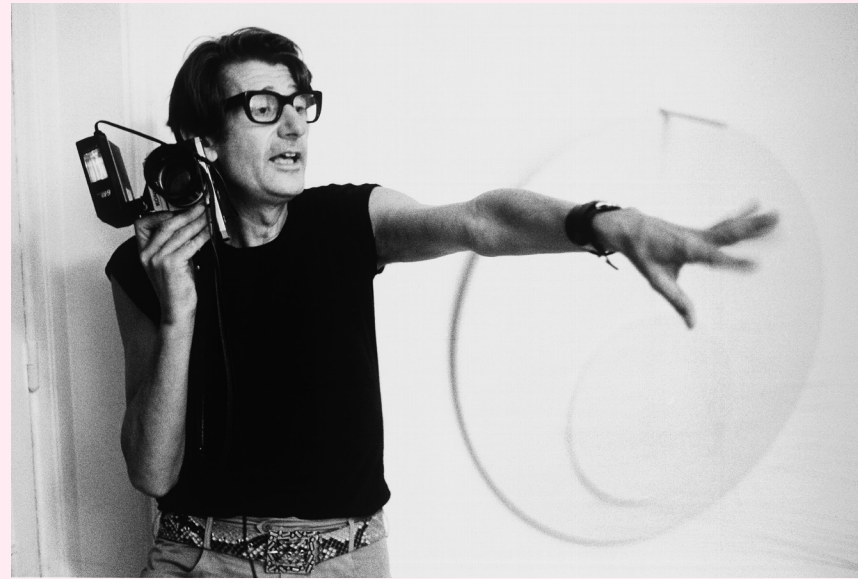


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4

4 Arnold Newman
Diana Vreeland,
New York, 1974
Gelatin silver print
31.5 x 25.5 cm



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2

1 David Hurn
*Helmut Newton during a Vogue
fashion shoot*, Paris, 1972
Gelatin silver print
32.5 x 48.5 cm

2 Harry Benson
Givenchy, 1976
Gelatin silver print
24 x 16.5 cm

3 Patrick Lichfield
Yves Saint Laurent,
Marrakesh, 1969
Chromogenic Print
45.5 x 46 cm



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1 Richard Avedon
*Tina Turner, dress by
Azzaro, New York, 1971*
Gelatin silver print
50.5 × 40.5 cm

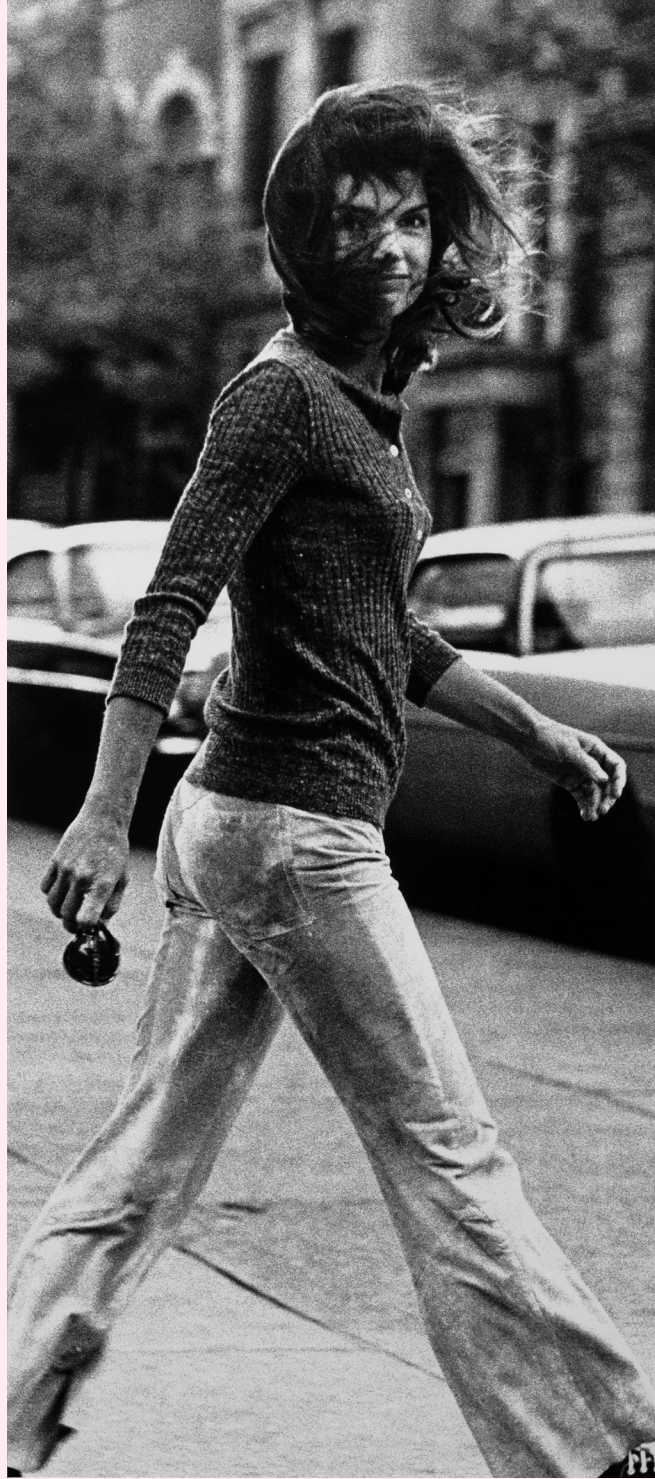
2 Richard Avedon
*Marilyn Monroe,
New York, 1957*
Gelatin silver print
57.5 × 51 cm

3 Richard Avedon
*Brigitte Bardot,
Paris, 1959*
Gelatin silver print
58.5 × 50.5 cm

Richard Avedon
*Andy Warhol,
New York, 1969*
Gelatin silver print
147.5 × 118 cm



Richard Avedon
Andy Warhol and Members of The Factory,
New York, 1969
Gelatin silver print, triptych
97 × 349.5 cm



1

1 Ron Galella
Windblown Jackie,
New York, 1971
Gelatin silver print
101.5 x 45 cm



2

2 Ron Galella
Jacqueline Kennedy,
Capri, Italy, 1970
Gelatin silver print
102 x 38 cm