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recent highlights

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ARTFORUM

500 WORDS

Penelope Umbrico

07.20.11

Cover of **Penelope Umbrico**'s *(photographs)* (2011).

Penelope Umbrico is a New York–based artist and recipient of a 2011 Guggenheim Fellowship in the category of photography. Her first monograph, (photographs)*, was recently published by Aperture. Umbrico's work will be shown on two occasions in the Rencontres d'Arles Photography Festival in Arles, France: as part of "From Here On" curated by Clément Chéroux, Joan Fontcuberta, Erik Kessels, Martin Parr, and Joachim Schmid, and in the Discovery Award exhibition. The festival ends on September 18.*

IT WAS INTERESTING FOR ME TO THINK ABOUT MY WORK IN A BOOK FORM because my work is most always installation-based. I didn't want the book to be a document of my installations, so it made sense to me to think about the book as architecture and to "install" the work onto its pages as I would in an exhibition space. The cover is a good example: I wanted it to have the tactility that the *Suns (From Sunsets) from Flickr* installations have—it shows the dimensionality of the material prints, bits of tape adhering the prints to the wall, some reflections of studio light, et cetera. And I've taken this image and inverted its hues on the reverse side of the dust jacket (black suns on blue-green hues), making a formal and conceptual narrative segue between the suns and the black television screens with camera flash on the hard cover. This echoes the narrative that moves through the entire book from beginning to end.

The book is in two parts. The first part contains the work along with scans of texts I felt created an interesting dialogue with the work. And there's a poem by Rob Fitterman at the beginning, which is actually the only piece written for the work in this first section. The second part of the book acts as an appendix: It has my descriptions of the work, my answers to questions about the work in the form of an interview by multiple people, and examples of source materials and installations. The distinction of voice between the two sections is important to me: While the "work" section takes the third person (I use other people's images, and published texts), the second section is written in the first person—it's *about* my work, the questions are asked to me, and I answer with "I." It is an attempt to address a relationship between collective experience and subjectivity.

For the exhibition "From Here On" I will show a large-scale installation of my project *Mirrors (From Home Décor Sites)*. If these mirrors are seductive, it's because they are derived from consumer media where they were originally designed to seduce. But while a mirror allows you to see yourself and the space you are inhabiting, these mirrors tell you what would be behind you if you were actually inhabiting spaces of a catalogue or website, and they replace your image with the seductive objects you are supposed to want there. It's a common theme in my work—the idea of subjectlessness or erasure—an idea for which the terms have shifted exponentially in our current "postindustrial" culture.

Aperture's director Chris Boot nominated me for the Discovery Award at Arles, for which I made a new body of work titled "Signal to Ink." The process of working on my book actually inspired me to think about my work within a narrative structure, to tell a story through a sequence of separate but related projects. For "Signal to Ink" I address media, materiality and immateriality, and the idea of a screen as a surface on which something is projected and seen, as well as the medium through which things are sifted (let through or kept out): As a substrate on which one sees an image, the screen both sifts and registers the result of the sift. The exhibition begins with images I've found on Craigslist of TVs for sale pictured sideways—in profile they reveal how awkwardly monstrous they are (no wonder people are trying to get rid of them)—and then navigates through various conditions of the screen's physicality, from the electronic signal behind the screen (without image), through reflections of people in various states of undress on the screen (with no signal), to the disrupted signal of broken screens. The project's trajectory culminates in an offset-printed newsprint book of the TV screens, printed at 125 percent density so the ink rubs off on your hands as you handle it—and your handling registers on the book's images.

— As told to Irina Rozovsky

SHARE PERMALINK TALKBACK (0 COMMENTS)

NEW YORK
OCTOBER 24, 2011

TALKING ABOUT
CAIN
vs.
OBAMA
IN RED-EYE

Clockwise from top left: Aaron Siskind's Pleasures and Terroes of Levitation No. 60 *(1956); Carrie Levy's* Untitled, *from "Domestic Stages," (2004); and Edward Weston's* Neil on Couch *(1925).*

DON'T LOOK AWAY A PHOTOGRAPHIC COLLECTION OF AVERTED EYES.

ART GALLERIST W. M. HUNT'S photography collection—which, falling an invitation to his home, you can visit in his new book, *The Unseen Eye*—is built around a central theme: Virtually every subject's eyes are obscured, covered, or absent. Over his years of collecting (during which he co-founded the gallery now known as Hasted Kraeutler), Hunt says, he did not exactly make a conscious choice to search out the faceless face. "You must be magnetized for the pictures to find you," he explains, describing "that strange, alien, intense feeling, the voodoo and juju of collecting. You meet people, you run into these crazy pictures—that's all unexpected, and seems to be informed by some force that I can't account for." Supernally elegant Irving Penn prints harmonize with flea-market snapshots; a dreamy Sarah Bernhardt sits a few pages away from a roomful of Klansmen; in the companion exhibit, an Edward Weston shares gallery space with a police mug shot. "And let me tell you," Hunt adds, "finding a mug shot where you can't see the guy's eyes takes awhile." CHRISTOPHER BONANOS

THE UNSEEN EYE: PHOTOGRAPHS FROM THE UNCONSCIOUS
BY W. M. HUNT. APERTURE, $75. COMPANION EXHIBIT AT THE GEORGE EASTMAN HOUSE, ROCHESTER, THROUGH FEBRUARY 19.

Profile Tuesday, October 4, 2011 | By Kira Pollack | Add a Comment

Inside the Mind of a Master Photo Editor

1 of 14

Courtesy of Aperture Books

A spread showing original layouts as published in the forthcoming book *The New York Times Magazine Photographs*, a retrospective of the last three decades, edited by Kathy Ryan and published by Aperture.

Assigning a shoot is in many ways, the most important aspect of what photo editors do. Pairing the right photographer with the story is what yields the surprise and delight when the pictures come in.

Kathy Ryan, the Director of Photography at *The New York Times Magazine*, is famous for cross-assigning—hiring a war photographer to shoot celebrities, or commissioning a large-format landscape photographer to capture news close up. In 2008, Ryan asked photojournalist Paolo Pellegrin to create the *Times Magazine*'s annual Great Performances portfolio, which offered an intimate look at celebrities who are often highly controlled by publicists. When the U.S. invaded Iraq in 2003, Kathy's news instincts led her to look into a larger, more global view of refugee camps. She sent Simon Norfolk, a large format, landscape photographer, to record displaced people in three different countries with his 8×10 camera. Any number of photojournalists could have executed that assignment, but Simon's unique eye found incredible detail in each of those scenes, and distinguished the work from other news pictures.

There's always a risk in cross-assigning that way, and Kathy's success in getting provocative but thoughtful pictures is a testament to her remarkable vision. But she's still a journalist at heart, and aims to portray the world in a surprising way for the viewer. Which is why her more straight-forward, documentary-style commissions are equally as remarkable. Lynsey Addario's timeless picture of soldiers carrying out their dead comrade after an ambush in Afghanistan in 2008, James Nachtwey's image of a screaming Romanian child in

a dilapidated crib from 1990, Sebastian Salgado's photograph of Kuwaiti workers installing a new wellhead in 1991—these all stand as some of the greatest photojournalistic work in magazine history.

Kira Pollack

Kathy Ryan with the photographer Nadav Kander on the set of *Obama's People*.

Kathy's editing style is impeccable. Her nuanced eye leads her to always find the heartbeat in each frame, pulling out incredible compositions and revealing dramatic tension in the image. One of her great strengths—and what I learned most from her during my 11 years at *The Magazine*—is how thoroughly she edits. I recall her once going through 50-some odd rolls of photojournalist Gilles Peress' contact sheets. There are 36 frames per roll, which would mean 1,800 frames. I've always been impressed by her ability to handle that kind of volume and cut right to the chase by editing to the 10 or 15 best frames, which would eventually get boiled down into an even tighter edit for the magazine.

This book is a window into all aspects of Kathy's vision. Almost every photograph has a backstory from the photographer, and often from other editors and Kathy herself, where she so thoughtfully articulates the story behind each picture. At the end of the book are all the tearsheets, so you can see the original context in which the pictures ran.

A lot of editors on Kathy's level have a vision that evolves to a certain point and then stays there. Kathy continues to evolve. She's gone through different phases of what inspires her, and she constantly grows as an editor. On September 26, *The New York Times Magazine* was awarded a News and Documentary Emmy for her incredible production with Solve Sundsbo, **"Fourteen Actors Acting"**— a first for the *Magazine* and a fitting tribute to her ever expanding repertoire.

The New York Times Magazine Photographs, edited by Kathy Ryan is published by **Aperture**. *It features more than four hundred images, organized into five sections: Portraits, Documentary, Photo-Illustration, Style and Projects published in* The Magazine *over the last three decades.*

Related Topics: celebrity pictures, Emmy, Gilles Peress, James Nachtwey, Kathy Ryan, Lynsey Addario, Paolo Pellegrin, photo editor, photography, Photojournalism, Sebastian Salgado, Simon Norfolk, The New York Times Magazine

CNN World

[CNN PHOTOS]

Revisiting ‘Cancer Alley’

For decades, communities along the industrial corridor between Baton Rouge and New Orleans have worried that toxic emissions from nearby oil refineries and chemical plants were harming their health. It’s a fear that has earned the region the nickname “Cancer Alley.”

Photographer Richard Misrach first came across this stretch of the Mississippi River in 1998. He was commissioned by the **High Museum of Art** in Atlanta as part of its ongoing “Picturing the South” series.

“Throughout Cancer Alley, homes, schools, and playgrounds are situated yards from behemoth industrial complexes,” Misrach says. “Residents within a one-mile radius of factories are subjected to significant air and water pollution as well as noxious odors and industrial noise.”

Years later, the High pushed Misrach to take another look at the work. A natural curiosity led him to revisit the area in 2010 to see if anything had changed. What he found was much the same, only now the river parishes were also dealing with the aftermath of the Deepwater Horizon oil spill.

The renewed interest sparked a collaboration with landscape architect Kate Orff. A series of her speculative drawings will be presented alongside Misrach’s photographs in “**Petrochemical America**,” a book being released by Aperture this fall.

Misrach is known for projects that draw attention to the environmental cost of human activity. San Francisco gallery owner **Jeffrey Fraenkel** has represented his work since the mid-1980s. As a Louisiana native, he understands what’s at stake.
“I grew up in close proximity to the places where Misrach made these photographs,” Fraenkel says. “Despite the wealth and jobs produced by the oil industry, toxic residue remains that most people simply don't want to think about.”

Thousands of pounds of carcinogens such as benzene and vinyl chloride are released from facilities in Louisiana each year, according to the **EPA's Toxics Release Inventory**.

While experts and state officials debate the role of industrial pollution in declining human health, Misrach’s work hints at the ecological degradation resulting from a dependence on petrochemical products.

“The power of Richard's Cancer Alley photographs should make this a bit more difficult to ignore,” Fraenkel says. “And hopefully it will help prevent such plights in the future.”

- *Brett Roegiers, CNN*

Captions:

1. Night fishing near Bonnet Carre Spillway in Norco, Louisiana. (1998)
2. Dow Chemical Corporation hazardous waste containment site in Plaquemine, Louisiana. (1998)
3. Helicopter in Venice, Louisiana, returning from the Deepwater Horizon spill. (2010)
4. African-American tour guide at the Nottoway Plantation in White Castle, Louisiana. (1998)
5. Batture north of Port Allen, Louisiana. (1998)
6. New housing development in Sorrento, Louisiana. (2010)
7. Playground and Shell refinery in Norco. (1998)
8. Abandoned trailer home near a Dow chemical plant in Plaquemine. (1998)
9. Remains of the Morrisonville settlement, depopulated by the Dow Chemical Corporation. (1998)
10. A home in Destrehan, Louisiana. (1998)
11. Restored slave cabins on the Evergreen Plantation in Edgard, Louisiana. (1998)
12. View of the Exxon refinery in Baton Rouge, Louisiana. (1998)

http://cnnphotos.blogs.cnn.com/2012/05/30/revisiting-cancer-alley/

THE BOOK BENCH

Loose leafs from the New Yorker Books Department.

SEPTEMBER 28, 2011

ARBUS SPEAKS

Posted by Hilton Als

Diane Arbus and Marvin Israel.

When I first heard Diane Arbus's voice , I felt as if I'd known it all along. It's a voice that's as singular as her pictures, girlish and definite in tone, a voice that conveys in its lovely trills and reasonableness the artist's infinite ability to be continually thrilled, and to revel in the various mysteries her chosen medium had to offer. It's a taped voice, obviously. The event: a lecture at the International Center of Photography, when that venerable institution was downtown. The year: 1970. Arbus is talking to the assembled about her work, and pictures ripped from newspapers and magazines that inspire her. ("I like to put things around my bed all the time," she says. "Pictures of mine I like and other things, and I change it every month or so. There's some funny subliminal thing that happens. It isn't just looking at it. It's looking at it when you're not looking at it. It really begins to act on you in a funny way.") A Japanese photographer is taping the talk so he can play it back to himself later on; he doesn't want to miss a word of what she has to say, and his English is less than perfect.

The resulting tape—and the images she exhibited during the slide show—are all we have of Diane Arbus moving through time, as it were, and it's that precious, forty-minute document that's being screened at the School of Visual Arts theatre on October 6th. The slide show will be shown alongside the British-born photographer Neil Selkirk's moving 2005 documentary, "Who Is Marvin Israel?," an investigation of the life and work of one of Arbus's close friends and intellectual companions, a pioneering art director and painter.

Arbus's voice. Somehow one had always been prepared for the playfulness and charm and ready laugh, because it's there in certain aspects of her work, and in the transcripts, interviews, and so on, that made up the introduction to "Diane Arbus." In that extraordinary work, published a year or so after the photographer's suicide, on July 26, 1971, we hear her voice on the printed page, framed by witticisms that always belied, at least for me, her reputation as the "dark lady of photography."

In "Diane Arbus," which remains Aperture's best-selling photography book to date (and which is being reissued this year to commemorate the fortieth anniversary of its publication; the exceptional 1995 volume, "Diane Arbus: Untitled" is being republished as well), Arbus says, apropos of her experience of photographing a dog on Martha's Vineyard, "I don't particularly like dogs. Well, I love stray dogs, dogs who don't like people. And that's the kind of dog picture I would take if I ever took a dog picture. One thing I would never photograph is dogs lying in the mud." In this and other similarly beautiful, goofy, and profound sentences, Arbus embraces—and imparts—the surreality of the photographic experience to her interlocutor, whether she's behind the camera or not. What comprises a dog picture? A dog? The dirt the dog stands on? Or the photographer imagining how she'd photograph a dog if she took a picture of one?

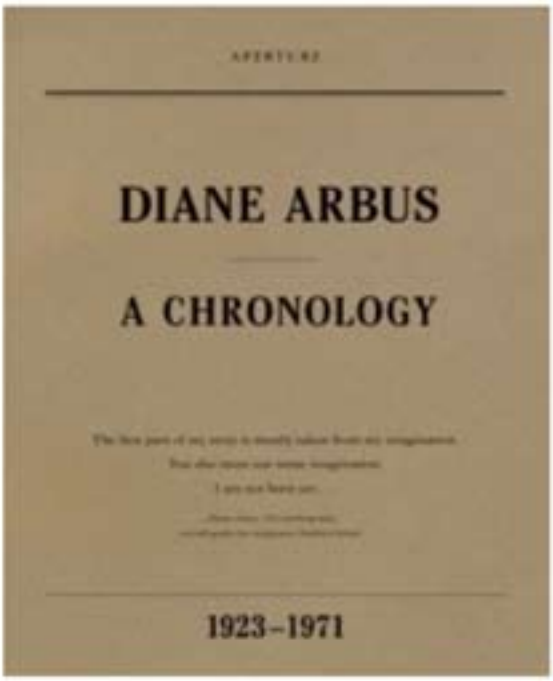
Above all, Arbus knew what this exchange meant—that is, the dialogue between the portraitist and her subjects, their reality and her imagination. "I work from awkwardness," she said. "By that I mean I don't like to arrange things. If I stand in front of something, instead of arranging it, I arrange myself." That arrangement is about humility: you don't change the subject, the subject changes you. Arbus's pictures are characterized by a certain reverential silence; she listens as her subjects explain something of themselves. Listening and watching the slide show, one arranges one's body not so much to fit the sound of Arbus's language as to open oneself up to her enthusiasm for this or that image, and for the beautiful inscrutableness that comes with making anything at all. Indeed, one reason for Arbus's continued controversy as an artist may have something to do with what she demands of the viewer: that they change their shape—their socially acceptable self—in order to meet her totemic drag kings and queens, nudists, soothsayers, and so on. Very few people are willing to give up all that they recognize, and construct, which is to say the comfort of the status quo, which Arbus indirectly criticized in her choice of subject matter, again and again. (Arbus was notoriously uncomfortable with her own privileged upbringing and considered it somewhat crippling.)

I first heard Arbus in Neil Selkirk's kitchen. Selkirk knew Arbus, and is the only person besides Arbus herself who has ever printed her work. He is responsible for the delicate, resonant prints we see in "Diane Arbus"; "Magazine Work," from 1984; "Diane Arbus: Untitled"; and "Revelations," from 2003. (The prints in the recently reissued books are image separations by Robert J. Hennessey based on Selkirk's prints.) We sat in a darkened area; the images flashed on a small screen. Arbus begins not with her work but with the clippings that inspired her. One slide: a newspaper image of a tornado. By way of description, she tells the folk at the I.C.P., "That's a picture of a tornado," and pauses. I laughed, because what more could she say? What more could be said? For pure photography to exist, it must live outside or beyond language, which means reducing it to its literalness. This is a picture of a tornado. Here's a rock. Here's a picture of me looking at a rock and imagining what kind of photograph I could make out of it.

Arbus is similarly amusing when she talks about one of her iconic images, "Child with a toy hand grenade in Central Park, N.Y.C. 1962." "That's just a kid with a hand grenade," she says on the tape, and her audience cracks up. My guess is that it's the qualifying "just" that got Arbus's audience; it got me. She didn't "just" take pictures of kids with hand grenades, or girls in striped bikinis, or gay people in Washington Square Park, or a lady with a toy poodle: she inhabited what they shared with her. Working one summer in Washington Square Park, and fascinated by the social strata she found there, Arbus found herself stumped—at first. "I could become a nudist, I could become a million things," she says not at all boastfully during this invaluable presentation. "But I could never become that, whatever all

those people were." She tried and tried. But sometimes trying doesn't work, "and you just go to the movies." Again the audience at the I.C.P. laughs, because art-making can, and quite often does, make you want to give up, and go to the movies.

Still, Arbus was primarily attracted to worlds she didn't understand. She returned to Washington Square Park. The mystery of it appealed to her tenacity. "There were days I just couldn't work there," she says "and then there were days I could. And then, having done it a little, I could do it more." That's the lesson artists should run with: do it a little, do it more. Fail better and better. "I take rotten pictures," Arbus announces in the slideshow at one point. "I think that's another important secret. I used to think that you could just take the good ones. You could just be terribly efficient, and you just wouldn't play unless you took the good ones. But it doesn't really work that way. It's just the thing of doing it so goddamn much." Throughout her career, Arbus protected her right to retain the enthusiasm of an amateur with none of an amateur's limitations. To fail better and more knowingly with each click of the shutter.



Watching the slideshow, and listening to that voice, I couldn't escape something she'd said once, and may very well want us to remember as we look at her images in the dark, or read the informative "Diane Arbus: A Chronology, 1923—1971," a beautiful new, pictureless book of material culled from Arbus's letters, diaries, and so on, which first appeared in "Diane Arbus: Revelations" (both book and catalogue will also be available at Arbus's first retrospective in Paris, at the Jeu de Paume, which runs from October 8th until February 5, 2012; the show subsequently travels to Switzerland, Berlin, and Amsterdam): "I tend to think of the act of photographing, generally speaking, as an adventure. My favorite thing is to go where I've never been."

(Photograph: Cosmos Sarchiapone, courtesy of Aperture.)

Keywords

- Diane Arbus;
- International Center for Photography;
- School of Visual Arts

"All the News That's Fit to Print"

The New York Times

Late Edition

Today, clouds and sun, breezy, a bit cooler, high 56. Tonight, mostly clear, colder, low 38. Tomorrow, chilly despite abundant sunshine, high 51. Weather map, Page A18.

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FINE ARTS LEISURE Weekend ARTS N C23 FRIDAY, NOVEMBER 4, 2011

The New York Times

THE NEW YORK TIMES, FRIDAY, NOVEMBER 4, 2011

Paper Gallery

Exploring Artworks While Recumbent

C36

APERTURE AND MAGNUM PHOTOS 2011

An untitled scene in Bruce Davidson's book "Subway," a compilation of photographs of New York's underworld in the 1980s.

By DANA JENNINGS

THE publication of "Panorama," a book tied to a retrospective of the German artist Gerhard Richter at the Tate Modern in London, is a perfect occasion for starting this column. After London, the exhibition will travel to Berlin and later to Paris. Most of us, I suspect, won't be able to catch up with Mr. Richter overseas. But the book based on the show — a paper gallery, if you will — can be gazed at and grazed on from the plush comfort of couch or recliner.

Not every book here is linked to an exhibition, but each reflects the consistent focus and visual serendipity of any good museum or gallery show, without the viewer's fretting over getting a parking space or having to box out to grab a spot before her favorite de Kooning.

As for the books themselves, each one here blossoms from crucial cultural moments of the 20th century. "Guts and Glory" revives the decades in which pro football became the country's most riveting spectator sport. "Drawing Power" is an early chapter in the history of American mass media. "Subway" seizes on those dark years when New York was a city of fear. "Groundwaters" revels in the revelation that essential art wasn't restricted to museum, gallery and academy. And "Panorama" subtly wrestles with what it meant to be a significant artist in postwar Europe.

Cultural baggage aside, art — drawn, painted, photographed — succeeds or fails based on its ability to seduce the viewer. Feel free to be seduced.

Bruce Davidson

Subway

Third edition. 135 pages. Aperture. $65.

SUBHUMAN The critic Geoff Dyer once wrote: "The best photographers are to be listened to as well as looked at." And "Subway" shimmies and shimmers in urban cacophony: The screeeeech of train brakes, the fluorescent 3-in-the-morning hum on an empty platform, the spray-can hiss of graffiti artists. Mr. Davidson entered this underworld in 1980 — "Subway" first came out in 1986 — and his graffiti-bleeding visions by way of Bosch have only gained in power.

NEW YORK POST
Last Updated:Fri., Apr. 6, 2012, 02:39pm

Photos VIEW ALL PHOTOS

Hot picks
Post insiders tell you where to go!

2 of 5

SEE THIS!: PHOTO FINISH
In March 2011, the world mourned with images of earthquake- and tsunami-ravaged northeastern Japan. A year later, photos from that region are bringing people together in Chelsea for the Aperture Foundation exhibit "Lost & Found: 3.11 Photographs From Tohoku." The collection, on display now through April 27, started when emergency and recovery workers in the Miyagi Prefecture town of Yamamoto found nearly 750,000 photos, which Memory Salvage Project volunteers cleaned up, digitally enhanced and began returning to their rightful owners. About 30,000 photos were too badly damaged to identify — 1,300 of those are on display in New York.
"In the beginning, these were to be thrown away," Lost & Found founder Munemasa Takahashi says through a translator. "But as a photographer, I question what photographs can do, and these, too, can tell a message."
Admission is free, but donations are appreciated at Aperture Gallery, 547 W. 27th St.; 212-505-5555, aperture.org. Through April 27.
— Brian Niemietz

GRANDS reportages

«Au moment où un photographe artistique se risque à un sujet d'actualité, où un photographe documentaire s'embarque dans une prise de vue mode, des étincelles jaillissent de la page.» Dixit Kathy Ryan, directrice de la photographie au ***New York Times Magazine,*** publication qui, depuis plus de trente ans, fait la place privilégiée aux plus grands objectifs, n'hésitant jamais, effectivement, à bouleverser leurs habitudes et spécialités. Il en ressort des images d'anthologie souvent, portraits de stars ou reportages de guerre, témoignages d'actualités en tout genre dont une large sélection est désormais regroupée dans un même ouvrage aux éditions Schirmer Mosel. Où l'on retrouve **Gregory Crewdson**, Ryan McGinley, Sebastiao Salgado, Nan Goldin, Damon Winter, Rodney Smith entre nombreux autres…

THE NEW YORK TIMES MAGAZINE, PHOTOGRAPHS 1978-2011, ÉD. SCHIRMER MOSEL. *[SR]*

Gregory Crewdson/Aperture Editorial, Sony Music/DR, Vladem, Carole Bellaiche/Sygma/Corbis

NEW YORK'S HOMETOWN CONNECTION WWW.NYDAILYNEWS.COM
DAILY NEWS

TRAVEL

Shanghai jeep girl, April 2005

CARS WITH GREAT BODYWORK

The New York International Auto Show rolls into town on Friday, and just as sure as there will be cars, there will be girls.

In the limited-edition **"Car Girls"** (Aperture, $85), Dutch photographer Jacqueline Hassink turns her lens on the diverse array of female models hired to enhance new offerings from the world's largest automakers at car shows around the globe.

Her stream of lush color candids, spanning five years and three continents, highlights each manufacturer's continued bid to personify its brand by focusing on women.

Asia's "fashion car girls" primp and pose in eye-catching designer gowns or titillating hot pants and high boots, presenting a very different appeal than America's clipboard-toting, trouser-suit-wearing "corporate car girls."

Here, Hassink's distinctive images suggest, women are recognized as all-powerful customers, not merely visual extensions of the product.

Eloise Parker

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Los Angeles Times | OPINION

May 25, 2012

Photographer Richard Misrach's Golden Gate Bridge

In the late 1990s, photographer Richard Misrach began making images of the Golden Gate Bridge, again and again over three years from his East Bay front porch. In his photographs, the bridge is sometimes faint, sometimes dominant as it catches the sunlight, the fog, the wind and the weather -- a line of punctuation drawn by human effort across a sweeping horizon. Aperture will publish a book of Misrach's bridge photographs, "Golden Gate," including these images, in June.

12.15.99 5:14 PM

(Photographs © Richard Misrach / courtesy Fraenkel Gallery, San Francisco; Pace/MacGill, New York; Marc Selwyn Fine Art, Los Angeles / May 25, 2012)

WHEN | CULTURAL CALENDAR

10th

THE BIG PICTURE

AS A MAGAZINE AND BOOK PUBLISHER, CURATOR AND ADMAN, ROBERT DELPIRE, 86, PROMOTED THE CAREERS OF MANY OF THE PAST CENTURY'S MOST ICONIC PHOTOGRAPHERS—FROM CARTIER-BRESSON AND BRASSAI TO WILLIAM KLEIN AND ROBERT FRANK. (DELPIRE PUBLISHED THE FIRST EDITION OF FRANK'S GROUNDBREAKING *THE AMERICANS*.) FROM MAY 10 THROUGH JULY 19 IN NEW YORK, APERTURE GALLERY, THE HERMES FOUNDATION, AND THE CULTURAL SERVICES OF THE FRENCH EMBASSY, AMONG OTHERS, WILL SALUTE HIS FORMIDABLE EYE IN THE EXHIBITION "DELPIRE & CO."

Above: Robert Delpire. Below: Covers of books published by Delpire.