

Ivorypress Art + Books presents

VANITYFAIR 100 years
MASTERS OF PHOTOGRAPHY



Actress Anna May Wong photographed by Edward Steichen. Published in Vanity Fair in January 1931.

A look at one hundred years of masters of photography

Throughout its hundred-year history, Vanity Fair has gathered in its pages the most important politicians, athletes, celebrities, artists, actors and actresses of their time, portrayed by masters of contemporary photography. The exhibition **Vanity Fair 100 Years: Masters of Photography** brings together over one hundred originals and covers, representative of the publication's two eras: from 1913 to 1936 in its first stage and since its relaunch in 1983 to the present day. This exhibition can be seen at IvorypressArt + Books Space I from 16 November to 8 December 2011. It includes some of the most important images published by Vanity Fair, including the portraits of Edward Steichen, shots of the actresses Gloria Swanson, Greta Garbo and Marlene Dietrich, and Annie Leibovitz behind the camera capturing Tony Curtis and Jack Lemmon 36 years after *Some Like It Hot*.

The Vanity Fair and Ivorypress team, and their directors in Spain, Lourdes Garzón and Antonio Sanz, respectively, have been working together on this exhibition for over a year. The exhibition emanates with the publication's photography collection, through a selection made by Debra Smith the new projects director at Condé Nast -publisher of Vanity Fair- and exhibition curator.

Some of the originals included in the exhibition were shown at London's National Portrait Gallery in 2008, whereas others –such as the photograph taken by Helmut Newton of the actress Sigourney Weaver in 1995 and the portrait of the actor James Cagney taken by Imogen Cunningham in 1932– will be exhibited for the first time to a European audience at Ivorypress Art + Books. 'It is a unique opportunity to admire certain key works by masters of photography from the 20th and 21st centuries for the first time in our country', said Elena Ochoa, founder and CEO of Ivorypress.

'Photography's present status as an art form is a phenomenon that has been around for no more than forty years', explains Elena Ochoa. 'The photographs of the artists shown at the exhibition –seen today as masterpieces and highly valued in the art market– were not made to be exhibited in museums or art galleries, but rather were commissioned by Vanity Fair to accompany ephemera articles on a particular personality or experience'.

Visual and performing arts through the camera

The two eras of Vanity Fair bear many similarities and parallel characteristics. 'The publication took off in the 1920s –and became a cultural reference of the Jazz Age– and later it reappeared in the early 80s, as an exponent of modernity and trend', says Debra Smith. Thus, the exhibition includes a significant number of photos belonging to the world of dance and musicals, especially during the first period, including one of Maurice Chevalier taken by Steichen in 1929 and another of Jean Barry, taken in 1931 by Hoyningen-Huene.

In the contemporary period, the masters of photography who have worked for Vanity Fair have also closely followed the world of the visual and performing arts, as well as political issues and current affairs. Proof of this is provided in photographs captured, for example, by Irving Penn of the painter Willem de Kooning, or the portrait of Balthus and his wife by Bruce Weber, also part of the Ivorypress Art + Books exhibition.

Following along these same lines, the Spanish edition of Vanity Fair, since it was launched almost three years ago, has also published the artwork of prominent contemporary photographers. This is the case of Annie Leibovitz, who in 2007 captured Penelope Cruz and Pedro Almodóvar in the privacy of the dressing room, or the portrait of Scarlett Johansson and Javier Bardem taken in 2008 by Norman Jean Roy, which casts the actors in an updated version of Alfred Hitchcock's Rear Window.

'Vanity Fair has created an unmistakable style, which many other publications try to emulate', states Elena Ochoa, 'offering a new vision of the photographic medium, for both the *literati* and enthusiasts'.

For further information, images and interviews:

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