



MAN RAY

AND FASHION

MUSÉE DU LUXEMBOURG

FROM 23 SEPTEMBER 2020 TO 17 JANUARY 2021

#ExpoManRay

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<https://tinyurl.com/MLappli>



FROM 23 SEPTEMBER 2020 TO 17 JANUARY 2021
AT THE MUSÉE DU LUXEMBOURG, 19 RUE DE VAUGIRARD 75006 PARIS

OPEN EVERY DAY FROM 10.30 AM TO 7 PM

OPEN LATE EVERY MONDAY UNTIL 10 PM

Open on all public holidays except 25 December

Open from 10.30 am to 6 pm on 24 and 31 December

Due to the current health situation, all tickets must be booked online.

The exhibition is supported by La Vallée Village.

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Open every day at the same times as the Museum.

Mademoiselle
ANGELINA

THE EXHIBITION

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Emmanuel Radnitzky was born in Philadelphia in 1890. Upon moving to Brooklyn in 1911, his father adopted the surname “Ray” and Emmanuel took on the nickname “Man”. After studying drawing, he met Marcel Duchamp in 1915, who brought him into the small circle of New York Dadaists. In 1920, frustrated at the failure of his third exhibition at the Daniel Gallery in New York, Man Ray settled in Paris and took part in the activities of the Dada group, “abandoning all hope of getting anywhere with painting”. The couturier Paul Poiret encouraged him to work as a fashion photographer, as magazines such as *Vogue*, *Femina* and *Vanity Fair* were dedicating an increasing amount of space to photography. Despite having no experience, with a little practice Man Ray quickly mastered the technique, lending an “artistic cachet” to his images that made them so original. Commissions soon flooded in, and in 1933 he became a permanent contributor to the American magazine *Harper’s Bazaar*. Offbeat or moving compositions, reframing, plays of shadow and light, solarisation and colourisation were just some of the innovations that revealed his now fully-fledged talent. The use of these techniques highlight the relationship between his work as a photographer and

the seismic shift in the image of fashion during the 1930s. The female silhouette changed and fashion became a mass phenomenon, a transformation that continued to prove a perfect fit for Man Ray's images.

1. Introduction

In 1922, Man Ray was introduced by his friend Gabrielle Buffet-Picabia to Paul Poiret. The meeting wasn't entirely successful: while the couturier was happy to lend his premises and pieces to the newly-arrived young American, he refused to pay him for his photographs. Looking for a way to put food on the table, the artist turned his attention to portraits. Lucrative commissions flooded in, but he did not give up on fashion photography, a field that was yet to be invented...

2. From 1920 portraits to fashion photography

Man Ray immersed himself in the active, open realm of post-war Paris society that so appealed to him. His first subjects were worldly women such as the Comtesse de Beaumont,



or wealthy foreigners like the American Peggy Guggenheim or the Egyptian Nimet Eloui Bey. To fuel his inspiration, he also made use of his companions, Kiki and then Lee Miller, making a subtle shift from portraits to fashion photography and abandoning the formality of his early work for a more spontaneous style that better expressed the sensuality of the female body. The cuts of clothes also changed. In the early 1920s, dresses were sparkling, short, straight and flowing, but by the end of the decade they were transformed, with a longer, close-fitting bias cut. Inspired by classical antiquity, these sleek and sober styles made women in the early 1930s into “living sculptures”.

Balls and society events

During the Roaring Twenties, Parisian high society truly flourished. It was upheld by a pleasure-conscious cosmopolitan class that included a significant American contingent, where artists, writers and couturiers intermingled. The traditions of great balls and patronage were revived. Artworks, shows and films were commissioned by figures such as Charles de Noailles, who in 1929 employed Man Ray to make a film, “Les Mystères du Château



de Dé”, in celebration of the villa he recently had built in Hyères by the modernist architect Robert Mallet-Stevens.

Dressed by Chanel

Between the wars, Gabrielle Chanel was the head of an empire that employed up to 4,000 people. She was a free and unconventional woman who befriended such diverse artists as Jean Cocteau, Pablo Picasso, Serge de Diaghilev, Serge Lifar, Igor Stravinsky and Pierre Reverdy. According to Maurice Sachs, Chanel was also the world’s first “recognised” female couturier. She imbued her image with a specific style that won over clients across the globe, a style photographed here by Man Ray.

Working with magazines

In the early 1920s, print media was the key conduit for the dissemination of fashion, but photography remained rare in magazines. Drawing reigned supreme, except in the society sections that were so popular with female readers, where photographs of elegant celebrities were used to launch the next big thing. It was these photographs, more even than the couturiers who designed the pieces, that made

fashion what it was. Through his society portraits, Man Ray immersed himself in the world of fashion. By working with Vogue between 1924 and 1928 on portraits and reportage, he instituted this new profession. Behind this high demand was a changing media that dedicated increasing space to photography, thereby broadening its readership.

Black and white

Kiki, his companion since 1922, poses with a Baoulé mask belonging to the sculptor and glassmaker Georges Sakier. This photograph was published in the May 1926 issue of *Vogue* with the title *Mother of pearl face and ebony mask*, and later in the 15 July 1928 issue of *Variétés*. Man Ray shot Kiki in several poses, but chose only one for publication. The simple lines of the mask echo Kiki's facial features: the closed eyes, the make-up that emphasises the lines of her eyes, the pencilled eyebrows and closed lips. The immediate analogy between the mask and the face brings these two "objects" together in a "strange poetry", as Pierre Migennes wrote in *Art et Décoration* in November 1928.

The Pavillon de l'Élégance

In 1925, the International Exhibition of Modern Decorative and Industrial Arts, featuring five groups (Architecture; Furniture; Decorative objects; Arts of the theatre, the street and the garden; Public instruction), gave pride of place to fashion, presided over by Jeanne Lanvin. She filled the Grand Palais with a display of over 300 pieces, as well as the pavilions of departments stores and the boutiques on Pont Alexandre III. The prestigious Pavillon de l'Élégance, commissioned by four major couture houses and a jewellery house (Callot, Jenny, Lanvin, Worth and Cartier) was designed by Robert Fournez and decorated by Albert Rateau. It was dedicated to luxury. The mannequins, created by André Vigneau for Siégel and made in different colours, had stylised faces but very realistic poses. It was these mannequins that Man Ray photographed, and his photo-reportage was published in several magazines.

Lee Miller

Lee Miller was born in the United States in 1907. Having started out as a model for Condé Nast, the publishing group that founded *Vogue*, she moved to Paris in 1929, where



she managed to convince Man Ray to take her on as his assistant. In 1932, she returned to New York, where she opened a commercial studio, before moving to London in 1939. As a war correspondent for Condé Nast, she covered the liberation of the deportation camps. Her photography, which was highly influenced by Surrealism, coexisted with the demanding and dedicated work of a press reporter.

3. The rise of fashion and advertising

With the emergence of mass culture came an increasing number of advertising commissions for fashion and beauty. The press called on Man Ray, as one of the active representatives of Surrealism, who made excellent use of scandal and provocation.

This perfectly mastered style, corrected by a *de rigueur* touch of restraint and spiced up by a sensual eroticism, produced images that satisfied his patrons. Taken out of their commercial context, shots such as *Tears* would go on to become icons.



Tears

This iconic photograph was originally intended to illustrate an advertisement for “Cosmécil” mascara, accompanied by the slogan “cry at the cinema/cry at the theatre/laugh till you cry, without a care for your eyes”. It appears - reframed - in the first book dedicated to Man Ray’s photographs, published in 1934 at the initiative of James Thrall Soby by Cahiers d’Art.

4. The heyday of fashion photography: the Bazaar years

The years 1934 to 1939, spent under contract with the American magazine *Harper’s Bazaar*, marked the heyday of Man Ray’s style, now fully harnessed as a mode of expression. The photographer’s technical and formal freedom, and the way in which his sophisticated images reflected the sophistication of fashion, were integral to the graphic inventiveness championed by the magazine’s management team, Carmel Snow and Alexey Brodovitch, who retained international leadership for some twenty years.



Film and newsreels were no match for print media, which remained the main source of information and key conduit for the dissemination of fashion. Advertisements and photographs occupied more and more space, winning over an increasingly broad readership.

Elsa Schiaparelli (1890-1973)

Born in Rome in 1890, Schiaparelli designed her first sweaters, declared “masterpieces” by Vogue, in Paris in 1927. She was close to artists such as Salvador Dalí and Jean Cocteau, and stood out for her provocative vision of fashion. Known for her eccentricity and desire to raise eyebrows with bright colours (such as shocking pink), she added new twists and employed a vocabulary that felt alien to the fashion world, organising her work by themes that quickly won over the specialist press and a host of international clients. A prominent member of society, she was always happy to be seen and photographed in the most astonishing outfits. She was Coco Chanel’s great rival throughout the 1930s.



Fashion and experimentation

Man Ray's appeal also lay in his audacity. In 1934, he used a Belinograph (an early form of fax machine) to send a shot from Paris to New York. Distorted and obscure, the photograph was an effective and elegant fit for Alexey Brodovitch's mock-up for Harper's Bazaar. May Ray used every "trick" of photographic modernity, from bird's-eye view to solarisation to overprinting, to imbue his shots with the instantly-recognisable quality of an "artistic" image.

Decorum

From top-end to the working-class, women's magazines in the interwar period all featured a society section that was highly popular with readers. Images of worldly women were used to illustrate ways of wearing the fashion. These were accompanied by a host of recommendations on decorum. These sections featured columns in which trends were dissected and illustrated by fashion sketches before photo-reportage rose to predominance over the course of the 1930s. While 1920s fashion championed simplicity and a sporting look, the following decade saw a revival of formalism in clothing, with myriad rules. People were once

again expected to choose their outfits carefully according to venue and circumstance.

5. In conclusion

The exceptional vitality of high society and the 1920s context that helped dissolve the boundaries between the Arts were both advantageous to the promotion of fashion. Couturiers, now society figures in their own right, encouraged artists and stimulated their creativity, In a short space of time, fashion - and particularly haute couture - saw its star rising. In the 1930s its corollary, fashion photography, became an artistic discipline in its own right.

Man Ray left Paris in 1939. When he returned, in May 1951, the city no longer resembled the one he encountered in the early 1920s, newly arrived from America. The communicative warmth of shared passions with Tristan Tzara or Marcel Duchamp and the light-hearted introduction to a relatively comfortable lifestyle seemed like distant memories. He once again found himself confined in a dark, damp old garage in the shadow of the church of Saint-



Sulpice and its severe towers. His success as a sought-after fashion photographer and the darling of rich American expats were now things of the past, and he dedicated himself to his vocation as a painter, something he had never really lost.

He took a stance against history, one he maintained until the end, of a genius “all-rounder”, a talented dabbler who only ever intended to amuse himself and who rejected all economic and social constraints. And yet fashion photography, that long-hidden facet of his work as a professional photographer, still serves as proof of a resounding success.



Head Curator

Xavier Rey, Director of the Museums of Marseille

Scientific Curators

Alain Sayag, Honorary Curator of the Cabinet de la Photographie, Centre Pompidou, MNAM/CCI

Catherine Örmén, Curator and fashion historian

Exhibition design

agence NC, Nathalie Crinière

Graphic design

Anamorphée

Lighting

Studio 10-30 - Léopold Mauger

Exhibition organised by Réunion des Musées Nationaux - Grand Palais and the City of Marseille

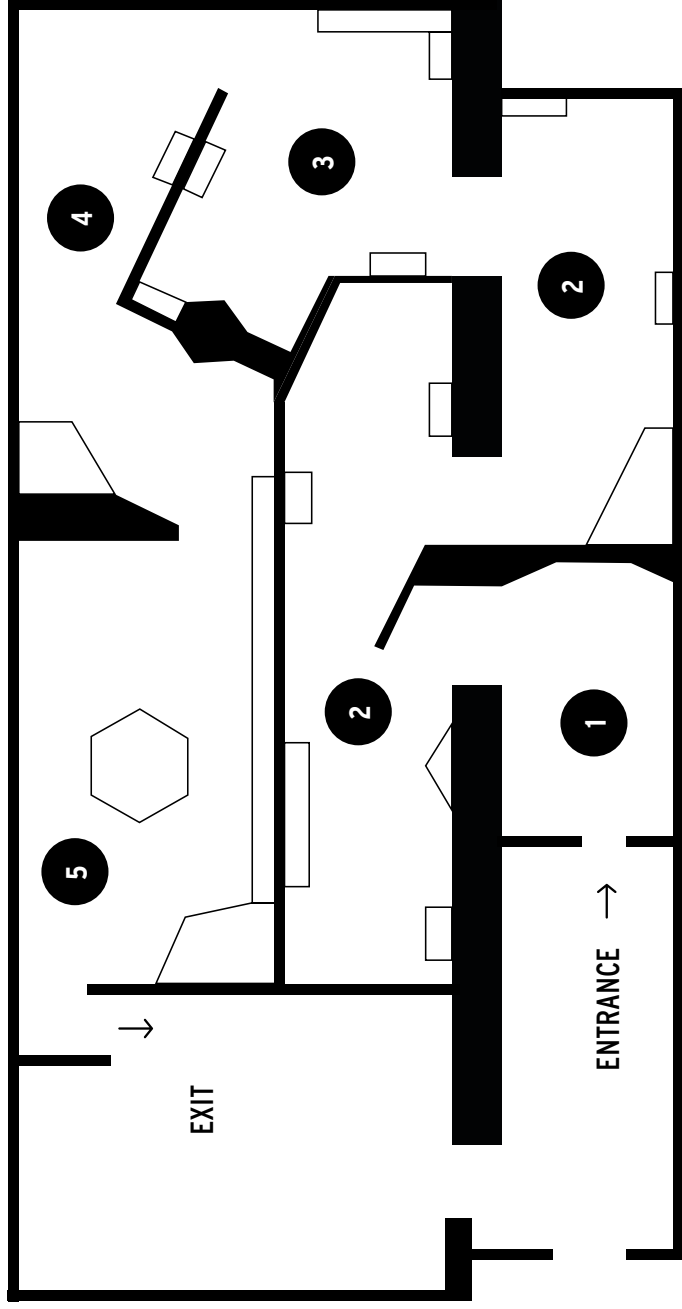


Musées de Marseille



Exhibition Map

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AROUND THE EXHIBITION

Cultural programme

MUSEUM LECTURES

in French

online booking required, free admission

PRESENTATION LECTURE

Thursday 1 October, 6.30 pm

at the Les 3 Luxembourg cinema

67 rue Monsieur le Prince, 75006 Paris

with Alain Sayag, Honorary Curator of the Cabinet de la Photographie, Centre Pompidou, MNAM/CCI and Catherine Örmén, curator and fashion historian

From chronicling society to photographing fashion for the top magazines, Man Ray helped invent a new genre that drew a great deal of its influence from Surrealism. This lecture given by the curators presents the key issues surrounding the exhibition.

ON *POSER NUE*

Monday 2 November at 6.30 pm

at the American Center for Art and Culture

34, avenue de New York, 75016 Paris

with Nancy Huston, novelist and essayist

In her book, *Poser nue*, the writer looks back on her experience as an artist's model in 1970s' Paris. Drawing on the figure of

Lee Miller, who was not only Man Ray's companion and model but also an immensely talented photographer in her own right, Nancy Huston explores the themes of the body, looking and seeing, and the underlying violence that occasionally surfaces within the intimacy of the studio.

ROUND TABLE: FASHION PHOTOGRAPHY TODAY

Thursday 26 November at 6.30 pm

**in the Auditorium of the Grand Palais, Square Jean Perrin, 3
avenue du Général-Eisenhower, 75008 Paris**

chair: Frédéric Monneyron, writer and university lecturer

*with: Simon Baker, Director of the Maison Européenne de la Photographie,
Coralie Comblez, model and doctoral student in sociology and Marcel
Partouche-Sebban, photographer, Director of the International Festival of
Fashion Photography*

Man Ray was a pioneer of fashion photography. Since his time, codes, techniques, clothing and styles have all changed a great deal. Drawing on their different experiences on either side of the lens, the participants in this round table reflect on modern fashion photography.

MAN RAY AND FILM

Thursday 10 December at 6.30 pm

**at the Les 3 Luxembourg cinema
67, rue Monsieur Le Prince, 75006 Paris**

with Carole Aurouet, lecturer-researcher at Université Gustave Eiffel

In the 1920s to 1940s, Man Ray maintained close ties to the

world of film, as shown by certain extracts on display in the exhibition. The artist made four films, as well as frequently filming his daily life, collaborating with and at times even appearing in films by his Surrealist friends. This lecture sheds light on this little-known connection.

EVENTS AND EVENINGS online booking compulsory

NUIT BLANCHE ("WHITE NIGHT")

Saturday 3 October, from 7.30 pm to 1 am, last entry 12.30 am
free admission

A surreal evening to delight the senses: during your visit, prepare to be amazed by a scented creation inspired by the world of Man Ray, as well as poetic and musical interludes.

SKETCHBOOK EVENING

Tuesday 6 October from 7 pm to 9 pm
free for young people under the age of 26, €10 for all other visitors

Are you fascinated by Man Ray's black and white photographs? Or haute couture clothing? Bring your drawing equipment to the Musée and enjoy a dedicated evening to sketch the works in the exhibition.

EUROPEAN NIGHT OF MUSEUMS

Saturday 14 November from 7.30 pm to midnight, last entry 11.30 pm
free admission

Enjoy a special exhibition experience, where students of Université Paris-Dauphine join you in the rooms to introduce you to their favourite works, while the dancers of the *La Ville en feu* collective perform an original creation that brings their bodies and voices together in a dialogue with the works on display.

Guided tours

online booking compulsory

AUDIOGUIDES

French, English, Spanish, German and children's version in French

Enjoy commentary on some twenty major works from the exhibition.

price: €5 Sésame+ and Sésame Escales price: €4

GENERAL GUIDED TOUR

from 13 years; duration: 75 mins

in French: at 12.15 pm from Tuesday to Sunday and at 5 pm every Friday, Sunday, Monday and public holiday (additional dates: 2nd Saturday of the month and school holidays) and at 8 pm every Monday

in English: at 5 pm every Saturday except the 2nd of the month

← Man Ray's fashion photographs came at a time of unprecedented revival in the fashion world, echoed by magazines. Through a presentation of shots by Man Ray and haute couture pieces, discover a little-known facet of the photographer's work.

FAMILY TOUR

from 6 years; duration: 60 mins

in French: at 2.30 pm every Sunday

in English: at 2.30 pm on the 4th Saturday of the month and Saturday 2 January

Bring your family and discover the mysterious, striking images of fashion produced by Man Ray in the interwar period. A tour guide accompanies younger visitors and their family, telling them more about these daring and era-defining shots and their subjects.

CHILDREN'S WORKSHOP TOUR: "PHOTOGRAPHE OU MANNEQUIN?" ("PHOTOGRAPHER OR MODEL?")

for children aged 6 and above; duration: 120 mins

in French, Thursday 29 October, Sunday 1 & 22 November, 27 December and 3 January at 2.15 pm

Why not both? After a tour that explains Man Ray's technical and artistic choices for showcasing clothes, children take turns at being a photographer and a model. They then draw a Surrealist-inspired border around their photograph.

CHILDREN'S WORKSHOP TOUR "LE NEZ CONTEUR" ("THE STORYTELLING NOSE")

from 6 years; duration: 120 mins

in French , Saturday 14 and Sunday 15 November at 2.15 pm

A visit becomes a journey through scent: guided by a fragrance designer, children are invited to listen to a short story about the exhibition and play with their memory of scents, before creating a floral water inspired by Man Ray's images that they can then take home.

TOUR FOR SCHOOL PUPILS

from nursery to higher education,

duration: from 45 mins to 75 mins, depending on year level

from Tuesday to Friday at 10.30 am or 2.30 pm, Monday at 2.30 pm, Saturday at 2.30 pm (in English except on the 2nd Saturday of the month)

← A tour guide from the museum will introduce the exhibition to your classes, who will be provided with learning tools designed for their age group, helping them to grasp concepts as diverse as surrealism, interwar fashion and the technique of photography.

Multimedia

NEW: THE MUSÉE DU LUXEMBOURG'S MOBILE APP!

This season, the Musée du Luxembourg is launching its free mobile app. An essential tool for keeping up-to-date with the latest news, planning your visit and making the most of the Museum's exhibitions and events. The app allows you to keep a souvenir of your favourite works, finest photographs and high points of the visit, as well as keeping in touch.

Enjoy free access to the exhibition content, as well as the "Man Ray's female universe" discovery tour and the soundscape. Audioguides to download on Google Play and the Appstore, price: €3.49

<https://tinyurl.com/MLappli>

THE EXHIBITION SOUNDSCAPE

The label Tsuku Boshi has invited Rainier Lericolais to create a musical interpretation of different sections of the exhibition. Download this soundscape for free from SoundCloud and the mobile app of the Musée du Luxembourg!

AT THE MUSEUM

New: Super Zoom

A digital installation is available within each exhibition. A large screen with a Zoom device and touch table tell you more about the works by the exhibited artists. For the Man Ray and Fashion exhibition, expect complementary content on the photographer's work and a comparative view of his subjects and creations.

ON INSTAGRAM

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[grandpalais.fr](#) and [panoramadelart.com](#)*

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Publications

EXHIBITION CATALOGUE

Man Ray and Fashion

Bound, 248 pages, 200 illustrations, €39

EXHIBITION ALBUM

Man Ray and Fashion

Paperback, 28 x 43 cm, 24 pages, 43 illustrations, €6

AUTUMN 2020

BLACK & WHITE: A PHOTOGRAPHIC AESTHETIC

COLLECTION OF THE BIBLIOTHÈQUE NATIONALE DE FRANCE

12 November 2020–4 January 2021

Timeless and contemporary, black and white embodies the very essence of the discipline through its aesthetic and visual force. A medium of expression for the greatest photographers, it continues to be used for its wealth of nuance and its radical quality. The Grand Palais invites you to explore 300 emblematic prints from the collections of the BnF through this theme, which spans the history of 20th century photography.

POMPEII

IMMERSIVE EXHIBITION
ARCHAEOLOGICAL TREASURES
NEW DISCOVERIES

1 July– 2 November 2020

An immersive exhibition immerses the visitor in the heart of Pompeii through 360° screenings in very high definition, soundscapes and 3D reconstructions of streets and houses. Combining technology with archaeology, the exhibition tells the fascinating story of this city and the (re)discoveries uncovered by the excavations that are still being conducted to this day. Sharing the latest archaeological treasures and discoveries, the Grand Palais reveals the many faces of Pompeii.

PASS

SÉSAME
E S C A L E S

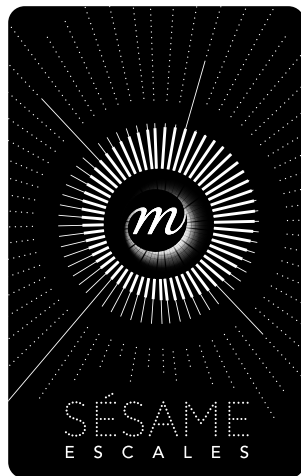
THE ART OF SURPRISE

The Sésame pass has become annual and nomadic, so you can follow the Musée du Luxembourg and the Grand Palais all year round, even outside their walls.

Discover the new Sésame pass !

More info at

museeduluxembourg.fr/fr/abonnement-sesame



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Extend your visit with our texts and videos posted on our site and play family games for young audiences.



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