



RAW  
FOOTAGE

OPERA GALLERY

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# Foreword

In celebration of Opera Gallery London's 10<sup>th</sup> anniversary and in anticipation of the summer, we are thrilled to present *Raw Footage*, a collection of vivacious fashion, celebrity and fine art photographs inspired by the glamour and beauty at the heart of fashion's ethos. Showcasing works from world-renowned photographers Mario Testino, Douglas Kirkland, Vincent Peters, Paul Solomons, Simon Emmett, Frederic Aranda, Nicolas Guerin, Gérard Rancinan, David LaChapelle, Flore Zoé and Gavin Bond, *Raw Footage* explores the evolution of the fashion photograph from the selling of a garment to a visual interpretation of our life and times.

The rising star of the art world, fashion photography has become a pertinent visual language that speaks to a contemporary taste for bold and beautiful imagery. Its meteoric popularity among both consumers and collectors reflects a shift from its conventional status as a fleeting commercial tool into a prospective cultural relic. Perhaps the most relatable of the arts, the role of fashion and fashion photography as a major component of cultural history continues to increase, and we are fascinated to explore the recontextualization of these images from the pages of a magazine to our gallery walls.

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Gilles Dyan  
Founder & Chairman  
Opera Gallery Group

Jean-David Malat  
Director  
Opera Gallery London



# Exposure

Since its inception, fashion photography has been used as a tool for both the advertisement of a garment and the fabrication of a desired mood or quality. As early as the 1840s, debutantes, actresses and dancers would don their finest and pose for fashion photographers in a style reminiscent of the painted portraits made of their own mothers only a generation before. The glittering newness of the 20<sup>th</sup> century saw a rise in the spirit and fashion of cosmopolitan epicentres New York, Paris and London: a shift that encouraged publisher Condé Nast to buy the waning American social magazine, *Vogue*, in 1909 in an attempt to commemorate what he saw as the height of European prosperity and elegance. Ten years later, Edward Steichen would popularize the notion of the 'modern woman' in his photographs of spirited, sports-clad ladies. Freed from the corset and antiquated ideals of beauty bred by her foremothers, the liberated woman was celebrated from behind the lens of a man.

The 1920s and 1930s experienced a surrealist shift in fashion photography influenced by renowned artists such as Salvador Dalí, whose paintings often featured in *Vogue* alongside the phantasmagorical photographs of Man Ray and revolutionary compositions of Horst P. Horst. Followed shortly thereafter with depictions of glamorous, carefree girls, whose names – the iconic Twiggy, for example – became synonymous with a simple, easygoing lifestyle, photographers such as Richard Avedon and Irving Penn embraced a fluid and gestural style that, philosophically at least, echoed the post-war Abstract Expressionism making waves in the fine art world. While the spontaneity of these images purported to offer the modern woman with a realism she could apply to her own life, the majority of those generating these images and, by extension, the ideals they disseminated, were men – a distinction that perpetuated a precedent whereby men chose how women desired to look and be looked at.

The 1960s and 1970s yielded a creative tide that led leading photographers such as Diane Arbus, Helmut Newton and Guy Bourdin to explore a critical narrative of the modern world. Pioneering an inverted standard of beauty, the birth of the "ugly" model evoked a grisly realism that had been avoided by postwar artists. More and more women behind the lens helped emphasize female empowerment, ironically breeding a popular imagery depicting overtly domineering women in positions of power and brutality over men. Remaining consistent with the tenet of the times, these images glorified social subtleties to encourage wishful thinking of an idealized world.

Indeed, the early 2000s saw the boundaries between commercial and artistic photography become even more blurred, with photographers such as David LaChapelle and Mario Testino portraying a glittery type of flawlessness infused with a computer-generated form of Surrealism. Their photographs were as much about high fashion as they were about the unrealistic standards it intimates, and they used the medium as rather a cathartic escape into an idealized, unattainable, almost grotesque type of beauty that retained its poignancy in self-criticism. Alongside them, female artists Cindy Sherman and Barbara Kruger have spent their careers exploring underlying representations of women in film and fashion photography, mocking their projected desires to reveal the feminine stereotypes embedded in generations of imagery.

What places these photographs in the realm of Fine Art goes far beyond mastery in composition and lighting. Their artistry comes in their integration of social and cultural critique despite what and to whom they are selling. With sex being such an effective selling tool it will unlikely be eliminated from the visual language of consumerism. Nonetheless, by including critical nuances in their work, fashion photographers have elevated the genre to a unique position of power both culturally and aesthetically.

A collaborative effort of brand, photographer, model, stylist and consumer, fashion photography has the unique undertaking of creating and relaying the attitudes, aspirations and tastes of the time, infused with yet not overridden by individual expression. Disconcertingly, its vast reach runs risk of establishing social and cultural conventions of status and beauty that often creates a false sense of idealism. Society's changing attitudes towards femininity and sexuality placed the woman – fashion's muse, model and primary audience – at a precarious crux between a symbol of idealism and an object of sex, no less an item for consumption than the garment she adorned. While idolization of beauty is an age-old component of humanism, fashion photography, celebrity portraiture and the annexed artistry of the nude female form begs the viewer to cast a discerning eye on what it is we're buying into.

Who holds the power in the photograph? Is it the glamorous, carefree woman embodying a moment of euphoria? Is it the elusive sociological construct of the male gaze, oppressing the female in his relegation of her person to a purely sexual device? Have we evolved enough as consumers to distinguish between the idealization of beauty – the same idealization employed by the ancient Greeks in their translucent sculptures of the male form – and the reality we know we must return to? The contemporary fashion photograph tasks the viewer with coming to his or her own conclusion: celebration or objectification, or maybe as simple and human as escapism.

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Gili Karev  
Curator



# Frederic **ARANDA**

(b.1979)

## Biography

Frederic Aranda is a fashion and portrait photographer born and raised in Geneva. He developed a passion for photography while studying Japanese at Oxford University and later ran the Oxford University Photographic Society. Aranda is a regular contributor to Vogue, Vanity Fair, GQ and Harper's Bazaar, and has worked commercially for prestigious clients such as Cartier, Louis Vuitton, Zegna and Chatila, among others. He has also taken portraits of prominent figures in international politics, entertainment and fashion.

Aranda's personal style is driven by his curiosity of cultural interpretations of fashion. His first two solo exhibitions, "Kosherface", exploring the unique sartorial style of Orthodox Jews, and "Kabuki", which focuses on stylistic elements of Japanese Kabuki, achieved great critical success. He is the recipient of numerous photography awards, including the International Photography Award, USA; the Paris Photo Prize, France; and the Fujifilm Distinctions Award, UK.



Untitled, 2015 - Edition of 7

Signed (on the reverse)

Photograph printed on C-Type archival and mounted on di-bond (aluminium)

101.6 x 76.2 cm - 40 x 30 in.





Untitled, 2015 - Edition of 7  
Signed (on the reverse)  
Photograph printed on C-Type archival and mounted on di-bond (aluminium)  
101.6 x 76.2 cm - 40 x 30 in.



Untitled, 2015 - Edition of 7  
Signed (on the reverse)  
Photograph printed on C-Type archival and mounted on di-bond (aluminium)  
101.6 x 76.2 cm - 40 x 30 in.



# Greg **WILLIAMS**

(b.1972)

## Biography

Greg Williams is an English photographer and film director known for his film and editorial work, and as one of the first users of digital video technology. Beginning his career as a photojournalist in Burma, Chechnya and Sierra Leone in the 1990s, Williams' work merges reportage together with cinematic composition. His reportage on the last four James Bond films led to the publication of his "Bond on Set" book series, with an additional Behind The Scenes photo essays for over 120 films also under his belt.

In recent years Williams has worked as a portrait photographer for some of the world's most recognizable celebrities and has become a regular contributor for Vogue Italia. He has been the official photographer for the BAFTA awards for the past eight years. Most recently Williams has begun working as a director, producing and directing two short films that were met with critical and personal success. He is currently developing his debut feature film "Samarkand", starring Tom Hardy.

# Douglas **KIRKLAND**

(b.1934)

## Biography

Douglas Kirkland is a prominent photojournalist, fashion and fine art photographer, the man behind the lens of iconic Marilyn Monroe, Elizabeth Taylor and Marlene Dietrich images. He worked for Life Magazine in the golden age of 1960s and 1970s as a photojournalist as well as a fashion and celebrity photographer. Kirkland has worked on over one hundred motion picture film sets over the course of his sixty-year career, including "Sound of Music", "Out of Africa", "Titanic", "Moulin Rouge" and the recent Baz Luhrmann rendition of "The Great Gatsby".

Kirkland's photographs have been exhibited all over the world and are included in some of the most prestigious permanent collections of art and film. In September of 2008, Vanity Fair organized a retrospective of his works at the Museum of the Triennale in Milan. Included in his many awards is the "Lifetime Achievement Award" from the American S.O.C. and a Lucie Award for Outstanding Achievement in Entertainment Photography.

> Following page



Rosie - London, 2011 - Edition of 10  
Signed and numbered (lower right)  
Archival digital print - Hahnemühle Satin  
83 x 58 cm - 36.7 x 22.8 in.





Douglas KIRKLAND  
Marilyn Monroe, 1961 - Edition of 25  
Signed and numbered 'Douglas Kirkland 5/25' (lower right)  
Fine art print  
152.4 x 203.2 cm - 60 x 80 in.



# Vincent **PETERS**

(b.1969)

## Biography

Photographer and filmmaker Vincent Peters was born in Germany in 1969. He began his photographic career taking snapshots while travelling through Thailand in the 1980s. Since 1990, Peters has concentrated on fashion, beauty and celebrity photography, contributing to nearly every major fashion magazine including French, Italian, British, German, Japanese and Spanish Vogue, Numero, Arena, CQ, Dazed & Confused, Ten and The Face. All of his work is shot in film using a Mamiya RZ medium format camera.



**Monica Biarritz 1, 2006** - Edition of 7 + 2AP  
Certificate of the artist  
Archival print on Baryta paper  
72 x 90 cm - 28.3 x 35.4 in.

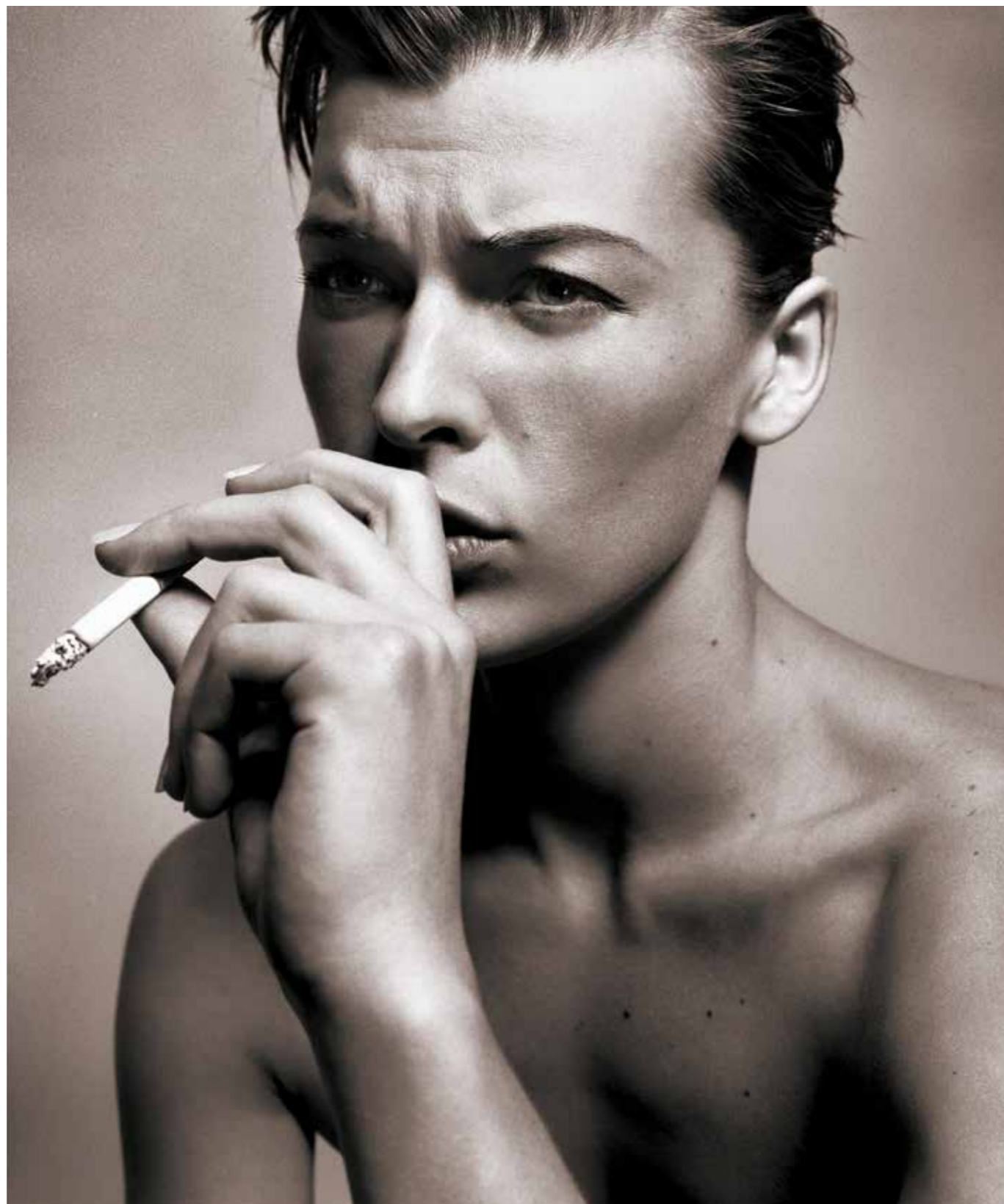




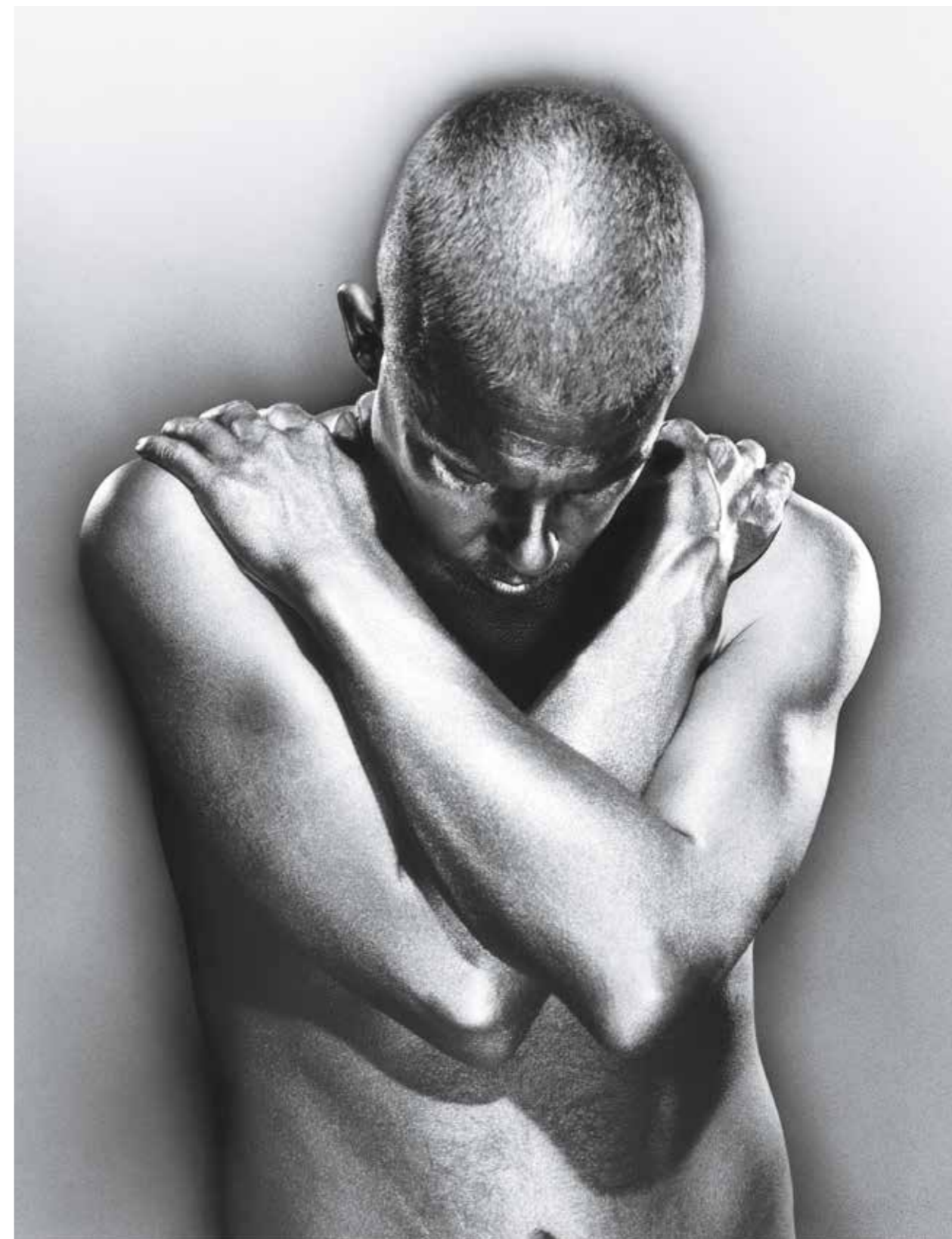
Charlize New York 1, 2008 - Edition of 7 + 2AP  
Certificate of the artist  
Archival print on Baryta paper  
112 x 90 cm - 44.1 x 35.4 in.



Laetitia Hotel Apollo Paris 3 - Edition of 5 + 2AP  
Certificate of the artist  
Archival print on Baryta paper  
90 x 72 cm - 35.4 x 28.3 in.



Milla Paris 4, 2009 - Edition of 5 + 2AP  
Certificate of the artist  
Archival print on Baryta paper  
90 x 72 cm - 35.4 x 28.3 in.



Alexander Nude 4, 2002 - Edition of 5 + 2AP  
Certificate of the artist  
Archival print on Baryta paper  
90 x 72 cm - 35.4 x 28.3 in.



# Nicolas **GUERIN**

(b.1970)

## Biography

Nicolas Guerin is a celebrated portrait, fashion and fine art photographer. After studying cinema at the Sorbonne University in Paris, Guerin switched to photography and began working closely with Positif Magazine. Today he works from his studio in Saint-Denis, travelling and collaborating with international publications including CQ, Esquire, Rolling Stone, Wired, Elle, Vogue, Le Monde, Libération, Studio Ciné Live, Transfuge, Time, and others.

Some of his commercial clients include Rolex, Schweppes, Peugeot, Baume & Mercier, Jaeger-LeCoultre, TechnoMarine, Mikli Starck Eyes, Essilor, Parrot, Grand Optical and Playboy Perfume. He is currently producing a series of erotic nude projects, and continues to travel the world to create his unique imagery.



Pauline, 2012  
Edition of 5  
Signed (on the reverse)  
Ciclee on Hahnemühle  
German Etching  
99.2 x 80 cm - 39.1 x 31.5 in.



Sheri, 2011 - Edition of 5  
Signed (on the reverse)  
Ciclee on Hahnemühle German Etching  
103.2 x 80 cm - 40.6 x 31.5 in.





Pauline 2, 2012  
Edition of 5  
Signed (on the reverse)  
Ciclee on Hahnemühle German Etching,  
80 x 120 cm - 31.5 x 47.2 in.



# Flore

## ZOÉ

(b.1975)

### Biography

Flore Zoé is a Dutch conceptual visual artist and fine art photographer. Born in Delft in 1975, she experimented with various forms of artistic expression before embarking on a trip around the world and discovering photography. Driven by the desire to make sense of contrasting situations, she enrolled in the Foto Academie of Amsterdam where she pursued a degree in Photography.

A successful commercial photographer, Zoé has worked with clients in fashion, music and advertising, while continuing to pursue her fine art work. Inspired by an existential need to capture a world in which beauty prevails, Zoé's photographs demonstrate an eye for concept and composition.



Reunion: Falling Doll - Edition of 5 + 1AP  
Signed (on the reverse)  
Photography  
139.5 x 187 cm - 55 x 73.6 in.

# Mario **TESTINO**

(b.1954)

## Biography

Mario Testino is one of the most influential photographers in the world. Born in Lima, Peru, he moved to London in 1976 where he made his home and began his career. His work has been featured across the globe in magazines from *Vogue* to *Vanity Fair* and he has contributed to the success of many leading fashion and beauty houses through advertising campaigns, including Burberry, Dolce & Gabbana, Gucci and Michael Kors to Chanel and Lancôme. As a portrait photographer Mario Testino has worked with actors, celebrities and numerous royal personalities.

Testino's work has been exhibited in museums and galleries worldwide, including an exhibition at the National Portrait Gallery in London in 2002 that broke their record for highest attended exhibition of all time and subsequently travelled to Milan, Amsterdam, Edinburgh, Tokyo, Mexico City and Lima. He has exhibited at the Museo Thyssen-Bornemisza in Madrid; the Today Art Museum, Beijing and the Shanghai Art Museum in China; the prestigious Museum of Fine Arts in Boston; and the Seoul Arts Center in South Korea. He has published twelve books and received numerous international awards and recognitions. In 2013 Testino was awarded the Order of the British Empire in recognition of his services to photography and charity.



**Kate Moss in Blue Cafe, 2005** - Edition of 25 AP  
Signed numbered and dated 'Mario Testino 4/25 AP 2005' (lower right)  
Light jet digital C-Print  
60 x 50 cm - 23.6 x 19.7 in.



# Simon **EMMETT**

(b.1969)

## Biography

Simon Emmett is a preeminent British portrait, fashion, celebrity and beauty photographer based in London. He is a regular contributor to British GQ, Vogue, Esquire, Rolling Stones, Harper's Bazaar, Velvet Magazine, The New York Times, Interview and Vibe, and is esteemed for his raw, striking portraits of famous celebrities. He also works commercially for MAC cosmetics, L'Oréal, Cover Girl and Paco Rabanne, among others. Emmett's oeuvre includes personal, commercial, editorial and film projects.



Heidi 2, 2011  
Edition of 6 + 2AP  
Signed  
Digital C-Type, Semi Matt,  
Fujicolor Crystal Archive Paper  
100 x 75 cm - 39.4 x 29.5 in.



Heidi 1, 2010 - Edition of 6 + 2AP  
Signed  
Digital C-Type, Semi Matt, Fujicolor Crystal Archive Paper  
100 x 75 cm - 39.4 x 29.5 in.



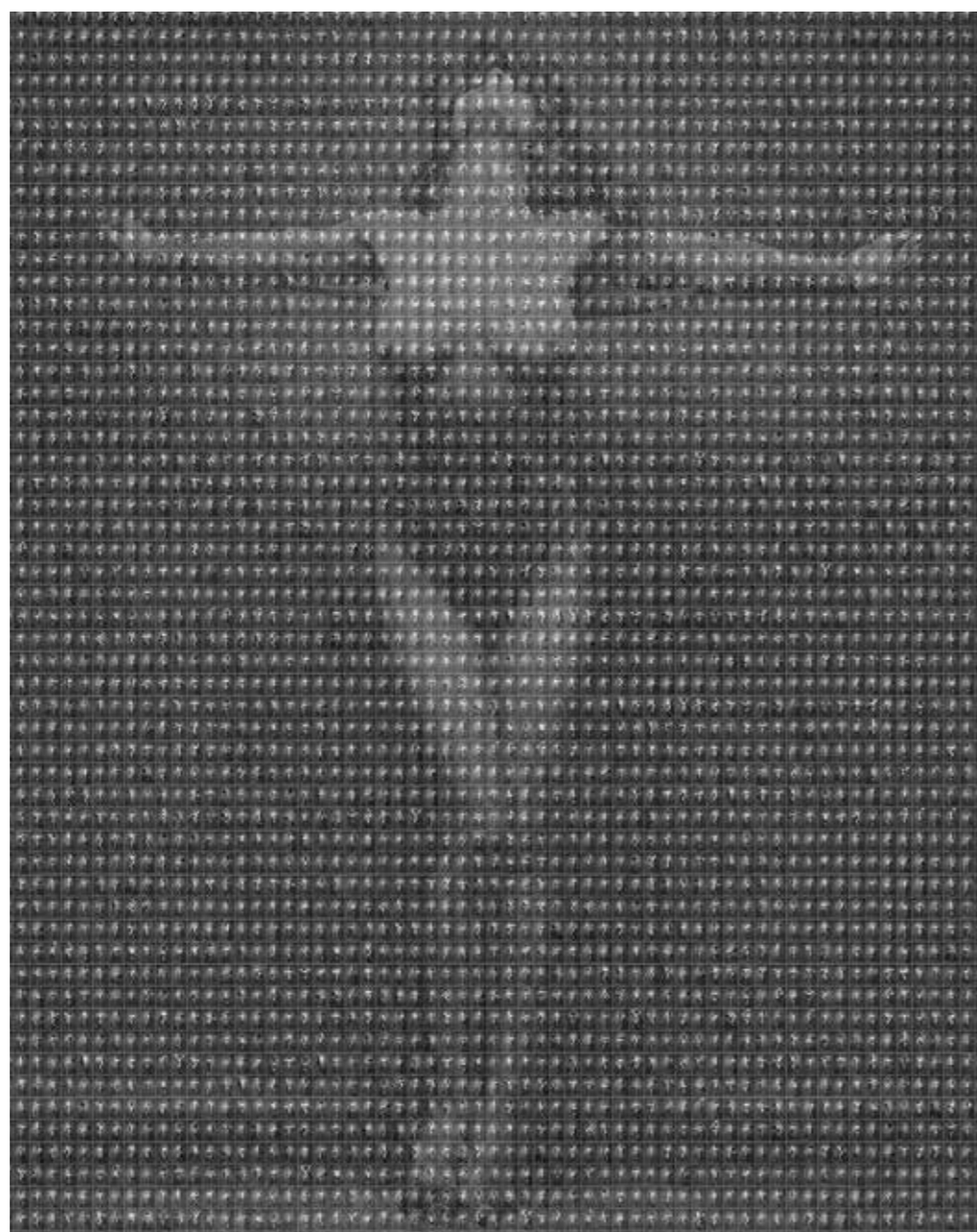
# Paul **SOLOMONS**

(b.1974)

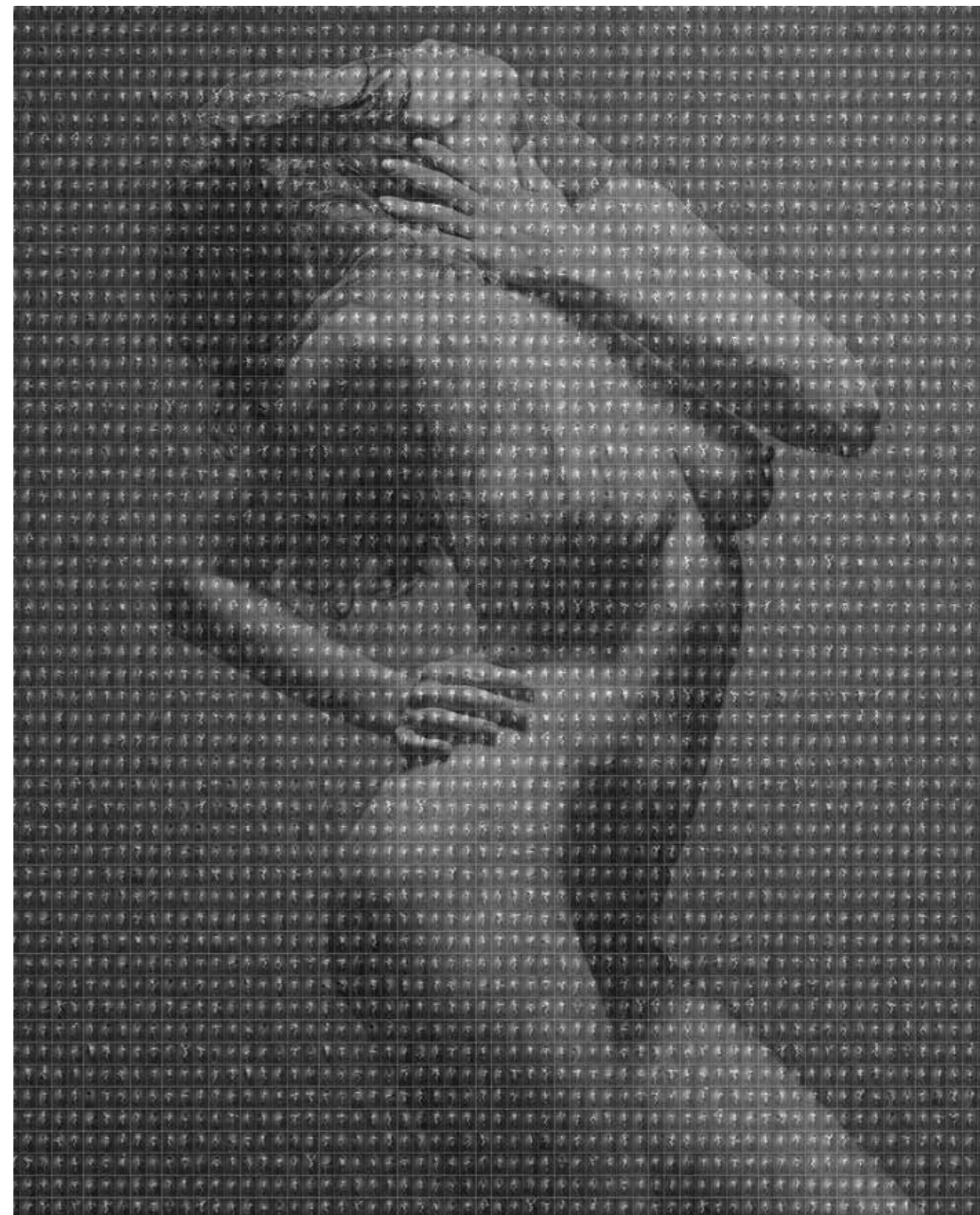
## Biography

Paul Solomons is a Welsh artist and creative director of British GQ and GQ style magazines. During his time at the magazine he has been nominated for over 25 major design awards for work in the print industry. In 2014 he was twice named designer of the year for his digital design work.

Solomons has collaborated with the world's most preeminent photographers, most recently joining forces with fashion photographer Simon Emmett and actress Kelly Brook to produce a series of kaleidoscopic images that explore beauty and fashion ideals from a contorted perspective.



Paul SOLOMONS  
and Simon EMMETT,  
Kelly Cross,  
Edition of 8 + 2AP  
Certificate of the artist  
C-Type Fujicolor Crystal  
Archive Print  
190 x 153 cm - 72.8 x 58.3 in.



Paul SOLOMONS and Simon EMMETT  
Kelly Brook the Touch - Edition of 8 + 2AP  
Certificate of the artist  
C-Type Fujicolor Crystal Archive Print  
190 x 153 cm - 72.8 x 58.3 in.



# Gavin **BOND**

(b.1970)

## Biography

Gavin Bond is a British fashion and celebrity photographer based in New York. A graduate of London's esteemed St. Martin's School of Art, Bond began his career photographing backstage at international runway shows, building relationships with some of the world's most respected fashion designers and supermodels.

Today, dividing his time between New York, Los Angeles and London, Bond keeps the reportage aspect of his work rolling, shooting straight from the hip at the Victoria Secret show and backstage at The Golden Globes and BAFTAs. He has shot the annual Victoria Secret fashion show for the past decade, is a regular contributor to British GQ and has shot for Vanity Fair, Playboy, Uomo Vogue and the New York Times, among many other publications.



**Legs, 2014** - Edition of 3  
Signed (on the reverse)  
Photography on Kodak Metallic paper  
101.6 x 152.4 cm - 40 x 60 in.





The Lineup, 2007 - Edition of 3  
Signed (on the reverse)  
Photography on Kodak  
Deep Matte paper  
101.6 x 152.4 cm - 40 x 60 in.



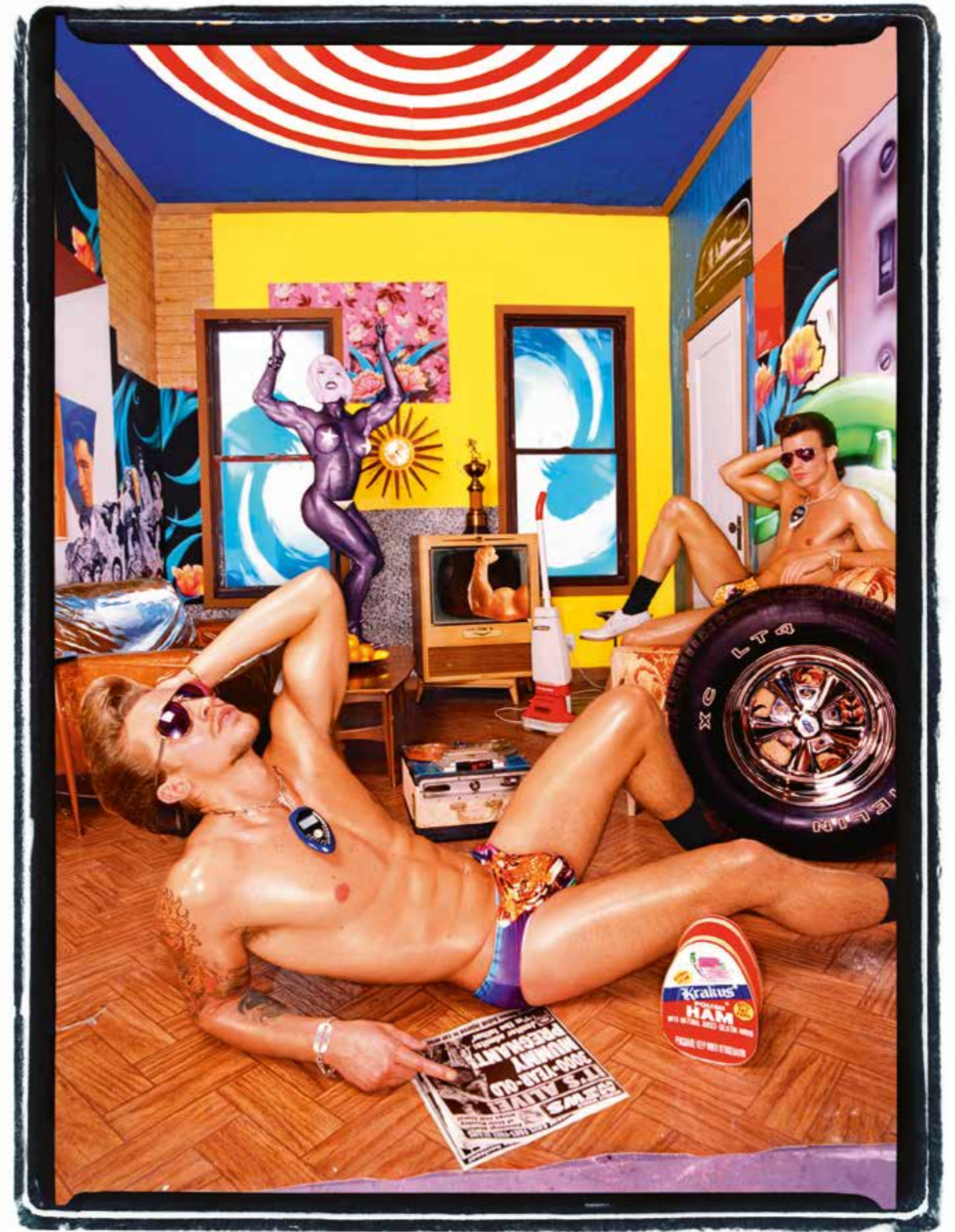
# David **LACHAPELLE**

(b.1963)

## Biography

Born in Connecticut in 1963, David LaChapelle's glossy hyperrealism and profound social critique have made him one of the most recognizable contemporary photographers in the world. The enfant terrible of pop culture photography, LaChapelle's acerbic cynicism and coated symbolism depicts a glamorized industry criticized for perpetuating a false version of reality.

A veteran of celebrity and commercial portraiture, LaChapelle's depictions of lacquered bodies and candy-coloured props are a poignant commentary on the ritz-and-glitz of the Hollywood elite. In bright, garish colours, LaChapelle's gripping images have graced the covers of *Vogue Italy*, *Vogue France*, *Vanity Fair*, *CQ* and *Rolling Stone*, among others.



Celebrity Glean, 2002 - Edition of 3 + 2AP  
Stamped "David LaChapelle" (on the reverse)  
Chromogenic Print  
151 x 114.5 cm - 59.4 x 45.1 in.





Pamela Anderson: *Over Easy*, 1998 - Edition of 7  
Stamped "David LaChapelle" (on the reverse)  
Chromogenic Print  
61 x 48 cm - 24 x 18.9 in.



David and Amanda, 2001 - Edition of 3 + 2AP  
Stamped "David LaChapelle" (on the reverse)  
Chromogenic Print  
249 x 183 cm - 98 x 72 in.





Xenophobia, 1997  
Edition of 3 + 3AP  
Stamped "David LaChapelle"  
(on the reverse)  
Chromogenic Print  
109 x 152 cm - 42.9 x 59.8 in.



# Gérard **RANCINAN**

(b.1953)

## Biography

Born in 1953 near Bordeaux, Rancinan began his photography career at the Sygma News Agency in 1973, before becoming a self-employed photographer in 1989. His commercial work has appeared in numerous magazines and newspapers, and his staged fine art photography examines the excesses and paradoxes of modern society with a unique allegorical and theatrical style. Exhaustively composed, Rancinan's photographs calculatingly highlight the subtleties and exaggerations of contemporary society.

Rancinan has won four first prizes at the World Press Photo, and has exhibited in major worldwide museums including the Palais de Tokyo Museum, Paris; the Contemporary Art Museum, Italy; and the Himalaya Contemporary Art Museum, Shanghai. His works are studied in schools in France within the framework Art History.



**My Life on the Web, 2013** - Edition of 3 + 3AP  
Certificate of the artist  
Argentic Print mounted on Plexiglas in artist's frame  
180 x 260 cm - 70.9 x 102.4 in.



Adriana, 2002 - Edition of 6  
Certificate of the artist  
Argentic Print mounted on Plexiglas in artist's frame  
120 x 180 cm - 47.2 x 70.9 in.





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