

## University Gallery

FINE ARTS CENTER  
UNIVERSITY OF MASSACHUSETTS  
151 PRESIDENTS DRIVE (OFFICE 2)  
AMHERST, MA 01003-9331  
VOICE: 413.545.3670  
FAX: 413.545.2018  
[www.umass.edu/fac/universitygallery](http://www.umass.edu/fac/universitygallery)

*Helmut Newton and Garry Winogrand: Two Portfolios* presents a selection of photographs, chosen from the University Gallery's permanent collection, by each of these renowned photographers to be on view from November 2 through December 13. Gallery visitors might find it interesting that the work of Newton was the subject of a retrospective at the International Center of Photography, New York, last year, and coincidentally enough, Winogrand's work has received the very same honor this year. His retrospective will be on view at ICP, located at 1143 Avenue of the Americas, through December 1.

Helmut Newton (German, b. 1920) and Garry Winogrand (American, 1928-1984) were contemporaries who shared similar interests in black and white photography, the populist format of magazine publications, and women as subject matter each acknowledging a certain mystery about the female gender. But their respective aesthetics could not have been more different: Newton reveled in a cool and decadent sub-culture of a highly privileged world while Winogrand was fascinated by the familiarity of banal street dramas.

"What I find interesting is working in a society with certain taboos—and fashion photography is about that kind of society. To have taboos, then to get around them—that's interesting," says Newton. He was drawn to photography as a boy growing up in a wealthy family in Berlin just before the war, a city that became stereotyped in such films as *Blue Angel* starring Marlene Dietrich. Newton's older brother introduced him to this seamier aspect of Berlin and it is telling that his very first roll of film was shot along the station platforms of the city's subway system. These memories along with the nostalgia of seeing Hollywood movies combined with Newton's innate fascination with the darker side of sexuality. His mature artistic years began in 1952 when he started working for *Vogue* first in Australia, then in London, and finally in Paris where his work also appeared in *Elle*, *Marie Claire*, and later in *Vanity Fair* among others. At the basis of Newton's images is the interplay of sex, high style, and wealth, a potent and evocative recipe for power.

In comparison to the carefully staged compositions of Newton, Garry Winogrand became famous for a tilted-frame format that emphasizes the casual and open-ended character of his images. Winogrand also began his career in the early 1950s as a stringer for a stock photographic agency and then quickly moved on to free-lance assignments for magazines such as *Harper's Bazaar*, *Sports Illustrated*, *Red Book*, and *Colliers*. This freedom allowed him to continue with work that truly occupied his interests—commonplace but ever-curious street scenes. "Most photographs are of life," said Winogrand, "what goes on in the world. And that's boring, generally. Life is banal, you know.... Well, that's what's interesting. There is a transformation, you see, when you just put four edges