

GAGOSIAN



PARIS PHOTO

Booth B16

November 7–10, 2019

Grand Palais, Paris

Man Ray, *Self-Portrait*, c. 1927–30, gelatin silver print, 3 1/8 × 4 1/8 inches (8 × 10.5 cm) © Man Ray Trust/ADAGP 2019

November 5, 2019

I do not photograph nature. I photograph my visions.

—Man Ray

Gagosian and Galerie 1900–2000 are pleased to participate in Paris Photo 2019 with a collaborative presentation dedicated to Man Ray.

Although he worked in a wide variety of mediums across his storied career, Man Ray is perhaps best known for his expansive body of photographic works that simultaneously encompassed fashion, portraiture, and unprecedented technical experimentation.

Based in Paris for most of his life, Man Ray began photographing his friends and artistic contemporaries in captivating, simply posed compositions that capture the essence and interiority of each of his subjects. In his 1930 portrait of André Breton, the famous Surrealist's face is playfully framed with goggles and a piece of white paper with a hole cut out in the middle; in a portrait from 1932, Meret Oppenheim stares candidly out at the viewer while resting her face on one hand, her hair neatly tucked into a bathing cap.

For Man Ray, photography was a way to produce images that touch upon both reality and willful invention. He sometimes augmented his photographs with ink or paint; to create the iconic *Le Violon d'Ingres* (1924, printed 1970), for example, he painted a pair of violin f-holes onto a photograph of Kiki de Montparnasse's nude back before rephotographing the whole composition, thus subsuming the classical art of painting into the new realm of photography.

Man Ray was also an acknowledged technical innovator in the field of photography, perfecting and championing unorthodox methods of image production and alteration. He was among the first to embrace the visual effects of solarization, the phenomenon in which the colors of a photographic plate become reversed into a negative through overexposure. Whereas previous photographers regarded solarization as the unsatisfactory result of a studio mishap, Man Ray reconceived the process as a purposeful aesthetic statement in its own right—creating unique, partially solarized works in which faces and bodies float in front of hazy backgrounds, haloed and silhouetted by an unearthly photonegative aura.

Man Ray was born in 1890 in Philadelphia, and died in 1976 in Paris. Collections include Centre Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington, DC; Israel Museum, Jerusalem; J. Paul Getty Museum, Los Angeles; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; and Solomon R. Guggenheim Museum, New York. Recent solo exhibitions include *Alias Man Ray: The Art of Reinvention*, Jewish Museum, New York (2009–10); *Portraits*, National Portrait Gallery, London (2013–14, traveled to Scottish National Portrait Gallery, Edinburgh; and Pushkin State Museum of Fine Arts, Moscow); *Man Ray—New York—Paris—Hollywood*, Millesgården, Stockholm (2014); *Human Equations*, Phillips Collection, Washington, DC (2015); Bank Austria Kunstforum Wien, Vienna (2018); and *WO|MAN RAY. Le seduzioni della fotografia*, Camera—Centro Italiano per la Fotografia, Turin, Italy (2019–20).

To receive a PDF with detailed information on the works, please contact the gallery at inquire@gagosian.com.

To attend the fair, purchase tickets at parisphoto.com.

#ParisPhotoFair

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