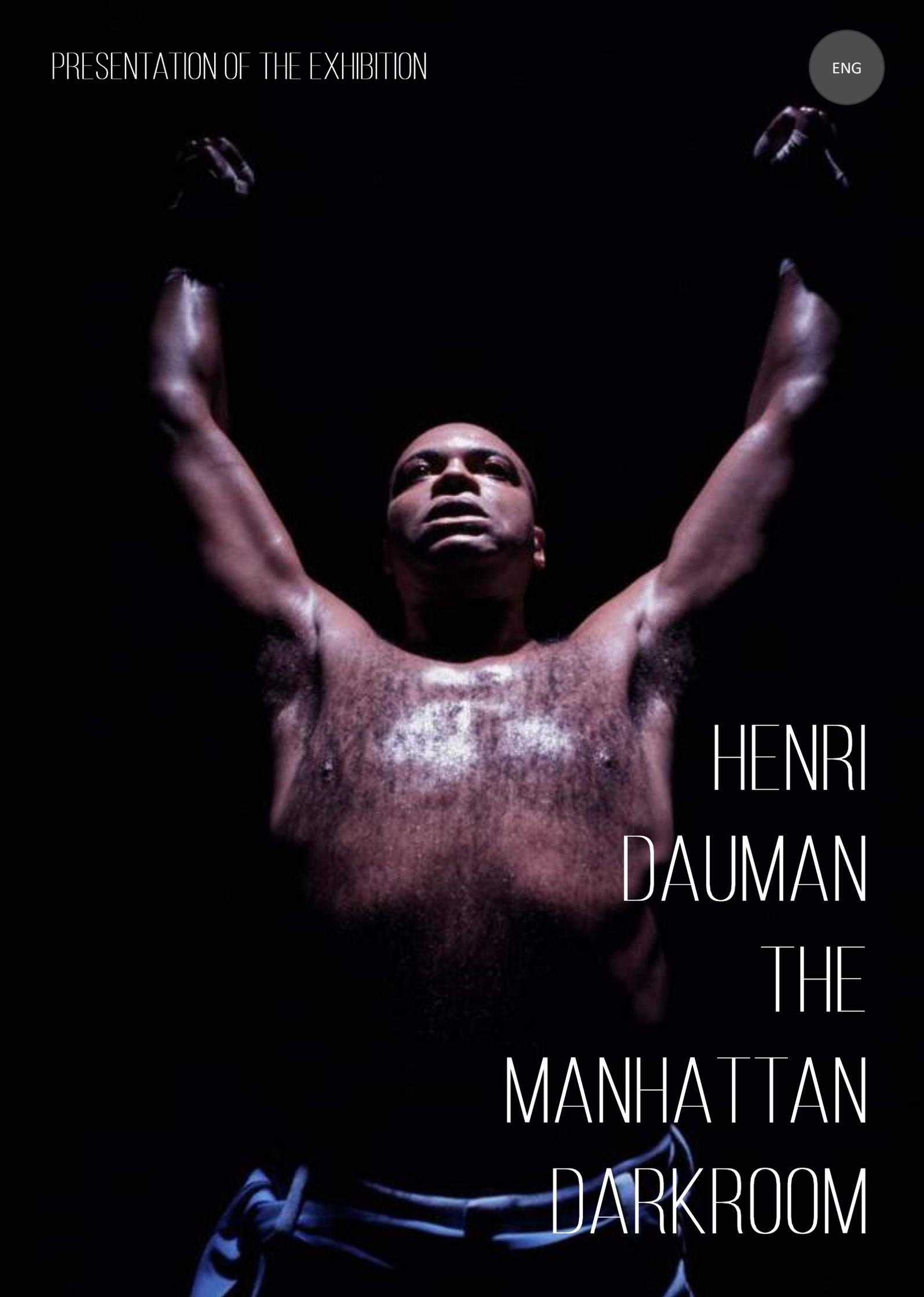


PRESENTATION OF THE EXHIBITION

ENG



HENRI
DAUMAN
THE
MANHATTAN
DARKROOM

UNPUBLISHED
HENRI DAUMAN



SUMMARY

A NEW LOOK AT AMERICA	3
BEING A STORYTELLER	4
THE ICON FACTORY	5
THE ART OF PORTRAITURE	6
THE MODERN POLITICS	7
NEW SOCIAL CODES	8
HENRI DAUMAN BIOGRAPHY	9
COMPOSITION OF THE EXHIBITION	11
TECHNICAL SHEET	12
CREDITS	13
CONTACTS	14



This exhibition traces a turbulent and creative history of America. We are witnessing the decline of the Miami bourgeoisie, the birth of the Bronx clans.

Marilyn Monroe gives way to Jane Fonda. The Minimal Art and Pop Art of the young unknown Andy Warhol sweep the European codes of creation. The United States is imposing itself with the arrival of a new political class that will be tormented until the death of JFK.

The Manhattan Darkroom is more than just a photographic exhibition, it is a memorial of modern America

A NEW LOOK AT AMERICA

After escaping the horror of the concentration camps in Montmartre, Henri Dauman emigrated to the United States. At seventeen, he remains fascinated by the power of Manhattan. Throughout his career, he will continue to portray the only city that matters: New York.

He became a recognized photojournalist and collaborated with all the major American and European titles (LIFE magazine, Newsweek, The New York Time, Paris Match...). His priority remains to tell stories.

Defining himself as a "One-Man Agency", he claims his freedom of action and refuses any fixed position. He will also make this freedom of the photographer, a moral and a fight.





BEING A STORYTELLER

The technical possibilities authorized by the camera never frightened Henri Dauman. During JFK's funeral, he tackles the change of color while immediately deciphering the added value it brings to his images, as much as his traps. The funeral procession in the streets of Washington, with its flat areas of color, takes the importance of history painting.

He plans the layout as soon as he takes the picture. visual effects, shapes mastered, shadow games, photography opens up an infinite field experiments. Clearly influenced by Pop'art, his color treatment is that of an era. The simplicity of the image construction and the minimalism produce astonishingly effective shots.

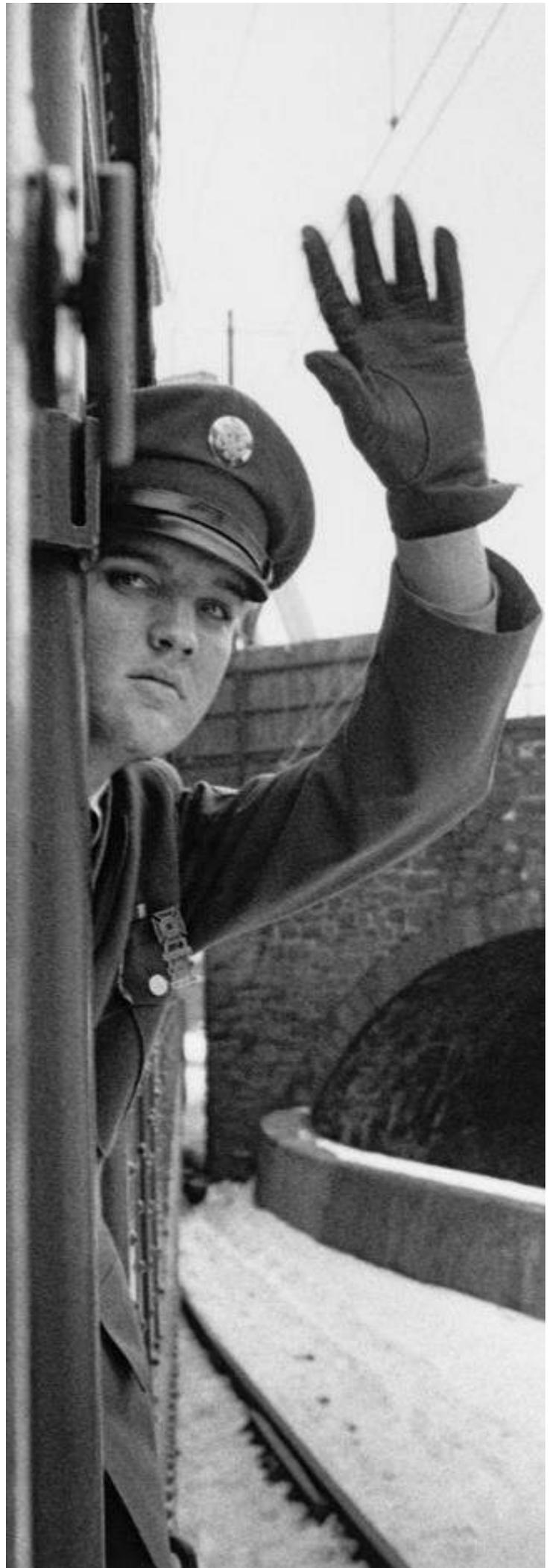
THE ICON FACTORY

The era is the making of the beautiful image. The cliché becomes the heart of the information. But how can you fail to photograph Marilyn Monroe or Elvis Presley?

Clever framing, innovative angles, creative approaches, the key is to be found in the photographic technique.

The whole interest of the Henri Dauman collection is in this performance. Always alert, the photojournalist has a vision that allows him to transform an apparently banal shot.

As a maker of "icons", he therefore loses the status of photojournalist to acquire that of photographer.





THE ART OF PORTRAITURE

During the 1960s, Henri Dauman made the portrait of personalities one of his hallmarks. Of this privileged tête-à-tête, he reveals a dark part of these models. Close-up to the maximum, the model is taken head-on : he then gives himself up and his gaze reveals it.

During his long career, Henri Dauman will have collected several hundred portraits, an impressive gallery, from Paris to Hollywood.

He juggles with ease between the back of Brigitte Bardot, the youthful face of Alain Delon and the surprisingly tender gaze of Godard. Henri Dauman shows what we do not expect from these characters: their extreme opposite, their deep self, the complementary sides of truth and appearance.

THE MODERN POLITICS

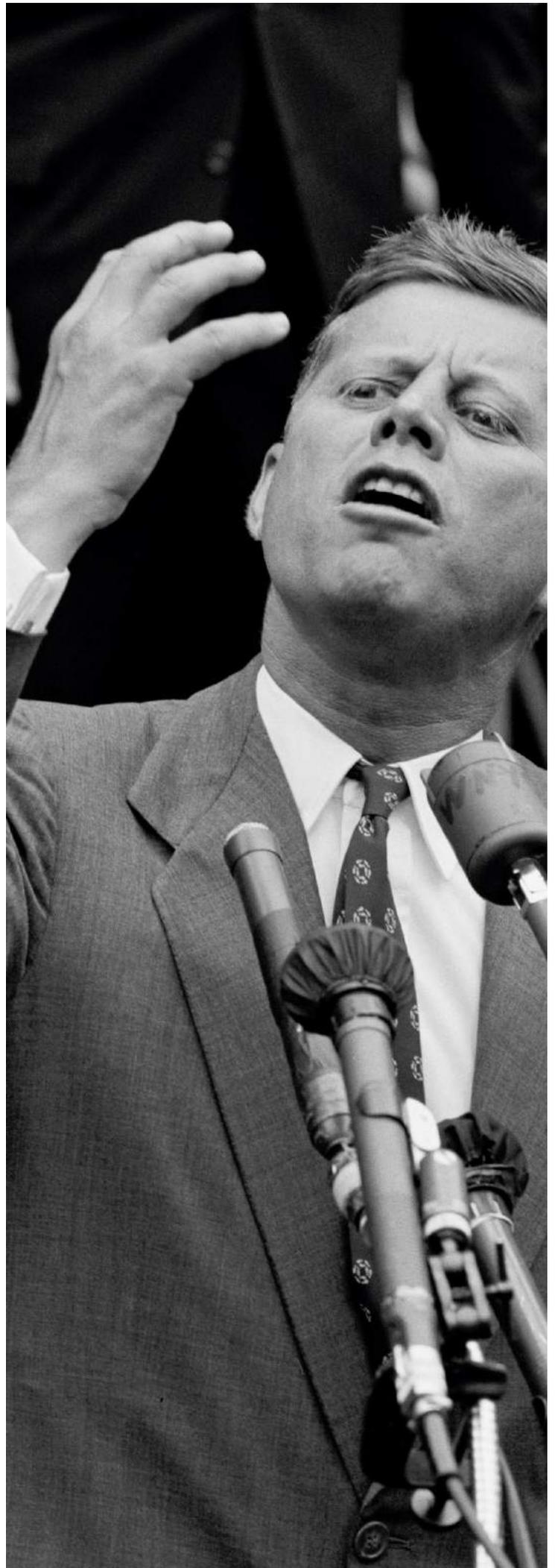
Modes of communication change. The character of John F. Kennedy is the epitome of this upheaval.

Each of his appearances is an event. In its wake, the image of the politician is changing. He becomes a media actor always in representation.

Politicians 60s take advantage of all the communication tools.

The media are the arteries of the functioning of this new world described by the very prophetic Marshall McLuhan, founding father of contemporary media studies.

Henri Dauman installs McLuhan in front of a multitude of screens. Clue and icon, this image can be read today as the harbinger of the disappearance of the print media in favor of the screen.





NEW SOCIAL CODES

Henri Dauman's America is a two-headed monster. Established in post-war comforts, New York's petty bourgeoisie rests in Miami, where improbable hairstyles crown bodies baked by the sun.

Meanwhile America sees the birth of its teenagers. A new segment of the population, alive and protesting, teens find a place between children and adults. They define their own codes, invent their own language and their mode of consumption.

Far from Protestant Puritanism, they impose their own counter-culture rejecting the watered-down clichés of "West Side Story". Segregation and demonstrations for civil rights, the first feminist movements, photography cannot avoid showing these profound changes.

HENRI DAUMAN

BIOGRAPHY

1933-1967

1933 : Birth in Montmartre

1939-1945 : Following his father's deportation to Auschwitz, his mother hides Henri in Limay (Yvelines), then near Alençon, in Normandy.

1946 : Accidental death of his mother « The case of the Ramey Street »

1946-1950 : Youth spent in orphanages near Paris.

1949 : Apprenticeship in a photography studio at Courbevoie

1950 : Serves as assistant to Mr. De Longchamp, fashion photographer in Paris. Makes portraits of celebrities for Radio Luxembourg and the Bernard Agency, a company specializing in entertainment photography

December 14, 1950 : Emigrates to New York aboard the Liberty liner in order to join his uncle Sam.

1954 : Collaboration with the newspaper France-Amérique

1956 : First assignment in the New York Times Magazine on the city of New York

1958 : First assignment commissioned by Life on Jean Seberg's marriage. Works for the European press with reports on Marilyn Monroe or Yves Saint-Laurent's first trip to the United States. Transforms his kitchen into a darkroom, does assignments on his own initiative that he offers to numerous magazines

1960 : Perfects a printing system. Do a Series on New York titled « Looking Up » and realizes iconic portraits of jazzmen like Miles Davis or Louis Armstrong.

January 20, 1961 : Negotiates an important contract for the inauguration of John Fitzgerald Kennedy, which later allows him to obtain several accreditations to cover events concerning the President and American political life

1962 : Appears in Louis Malle's film *Vie privée* in the role of a photographer



1963 : Makes the transition to color photography. On November 25, 1963, he was accredited to follow, closely, the funeral of John Kennedy and realized the iconic photo of Jackie Kennedy to be used by Andy Warhol in his painting "Sixteen Jackies".

1964 : He follows Nikita Khrushchev to Copenhagen. He reports on the Buddhist uprising in Saigon during the Vietnam War.

1964 -1966: For LIFE magazine, He realized an unprecedented series of reports on the emerging Pop Culture with Andy Warhol with The American Supermarket and Living with Pop Art and discovered the artists of Minimal Art.

1967 : Receives the Pictures of the Year International prize from the School of Journalism of the University of Missouri. Invited to join the Arts and Leisure section for the Sunday edition of the New York Times. Rents a studio and begins to work in publicity photography for important American companies like IBM and Saks Fifth Avenue.

HENRI DAUMAN

BIOGRAPHY

1970-2020

1970 : Becomes an associate in a company that produces audiovisual software for cinema and television. Director and Vice President of Cinergy Communications Corporation. Producer and director of documentaries, director of photography for several channels such as BBC-TV, PBS and National Education Television

1972 : Publishes a book on the defense of photographers' rights with the American Society of Media Photographers "ASMP Business Practices Guide"

1974-1975 : Lectures on photojournalism at the School of Visual Arts in New York

1976 : Pursues his photographic activities in the industrial and publicity fields

1977: Report on the Savage Nomads Gang terrorizing the Bronx of New York.

1997 : Files a lawsuit against the Andy Warhol Foundation, Archive and Museum for the use of his portrait of Jacqueline Kennedy in the work Sixteen Jackies. The case goes down in the history of image copyright law.

2002 : Participates in the collective exhibition "Shopping: A century of art and consumer culture" at the Tate Liverpool

2003 : Participates in the collective exhibition "John F. Kennedy" at the Deutsches Historisches

November / December 2014: more than 18,000 visitors come to visit the exhibition The Manhattan Darkroom at the Palais d'Iéna in Paris. Retrospective with over 200 photographs and vintage documents.

Nov. 2014: JFK: Superman arrives at the supermarket. The Taschen editions reinvent the uncompromising portrait of J. F. Kennedy by publishing Norman Mailer's essay completed by 300 photographs that takes us back to JFK's campaign and family life. It includes shots taken by some of the greatest photojournalists of the time, such as Cornell Capa, Henri Dauman or Garry Winogrand.



February 2017: The exhibition The Manhattan Darkroom is invited at the famous Museum of Photography Nicéphore Niépce Chalon sur Saône during 4 month.

2017: Filming of the documentary film "Henri Dauman: Looking Up" in France and in the United States - The film is expected to be selected at the Cannes Film Festival in 2018.

October 2017: Thematic exhibition around the theme of cinema with the prints of Henri Dauman from the exhibition The Manhattan Darkroom in Courbevoie.

April 2018: Henri Dauman Looking up Exhibition, Los Angeles

2020: "Henri Dauman" exhibition at the Berman Museum in Atlanta. The film "Henri Dauman: Looking Up" is officially distributed by Goldwyn Films of Los Angeles.

COMPOSITION OF THE EXHIBITION

Partie 1 - New York

- Section 1: The New York of Henri Dauman
- Section 2: « Looking up »

Partie 2 - The new society

- Section 3: A rebellious youth
- Section 5: Bronx VS Miami Beach
- Section 6: « How long? Not long... »
- Section 7: « We shall overcome »
- Section 8: Reds

Partie 3 – Modern Politics

- Section 9: « The message is the medium »
- Section 10: The modern politician
- Section 11: The Factory of a President
- Section 12: The Golden Age of the Magazine
- Section 13: November 22, 1963
- Section 14: A model in crisis

Partie 4 – The ideal portrait

- Section 15: The moving picture
- Section 16: A French influence
- Section 17: The Icon Factory
- Section 18: The art of portrait

Partie 5 – The American Pop Culture

- Section 19: The New York Times
- Section 20: Minimal art : « Less is more »
- Section 21: Living with Pop Art
- Section 22: The American Supermarket

TRANSPORTATION

Storage location : Paris - France
Size of crates: 10 crates of 60x140x30cm
Large format photographs are packaged

GENERAL CONDITIONS

The borrower and / or the organizer will be in charge of :

- Provide one or more equipped and compliant rooms;
- To provide assistance for installing / uninstalling photos;
- Transportation from and to Paris is paid by the organizer if the exhibition is held abroad. (The transport is included for an exhibition held in France - excluding overseas territories.
 - Insurance, nail to nail;
- The journey (if applicable) and the accommodation of the exhibition managers (usually 2 people from Paris) for installation, removal and opening.

Any questions, contact us



GENERAL TECHNICAL SHEET

SIZES OF AVAILABLE WORKS:

General inventory

- Total number of photographs: 264
- Total number of executives: 253
- Mounted and framed photographs
- Unique prints certified and signed on the back of the work by the artist

Large formats

- 8 photos - 80x120cm (31.50 x 47.30 inch)
- 8 photos - 70x100cm (27.50 x 39.40 inch)
- 15 photos - 50x80cm (20 x 31.5 inch)

Regular formats

- 40 photos - 40 x 60cm (16 x 24 inch)
- 8 photos - 34 x 50cm (13.4 x 20 inch)
- 141 photos - 30 x 40cm (12 x 16 inch)

Other formats

- 18 photos - Average 10 x 12 inch (25 x 30 cm)
- 12 Contact sheets - 30 x 35 cm (12 x 14 inch)

- 3 Composition frames (14 photos)
including 2 frames - 80x120cm (31.50 x 47.30 inch)
and 1 frame - 30 X 30 cm (12 X 12 inch)

DOCUMENTS AVAILABLE

- 40 vintage magazines (Life, Newsweek, New York Times, Epoca, Paris Match ...)
- 150 magazines and digitized articles.
- 650 digitized photographs
- Exhibition room texts (French / English)
- Catalog book (French) ISBN: 978-2-9568955-0-3 and Photographic cards (For sale)

AVAILABLE FILMS

- 8 Exhibition films (Average duration 2'30, subtitles in English)
- 1 conversation film - 13mn
- 1 documentary film for preview screening "Henri Dauman - Looking Up" * (90mn, subtitled FR)

* Screening subject to acceptance by Samuel Goldwyn Films



CREDITS

Original Title

THE MANHATTAN DARKROOM ©
Henri Dauman, photographs

Production

Company Europea

Original Co-Production

Muse pour la valorisation
et la préservation culturelle (2014-2018)

Musée de la photographie

Musée Nicéphore Niépce (2014-2017)

With the support

of the Ministry of Culture and Communication
Drac Bourgogne Franche Comté



Curators

Audrey Hoareau, François Cheval
and Vincent Montana

1st Venue

Palais d'Iéna, Paris
November/December 2014

Exhibition Book

The Manhattan Darkroom
Henri Dauman Photographies
ISBN : 978-2-9568955-0-3

Photographic prints

Laboratory Museum of Photography
Nicéphore Niépce Museum (2014)
Sylvain Charles under the supervision
of Henri Dauman
Production Company Europea
Laminates: OOBLIK
Frames: « Le temps apprivoisé »
Exhibition created by Vincent Montana

CONTACTS

PRODUCTION
Vincent Montana
Michel Dupuy

Tel : +33 (0) 1 84 05 03 40
+33 (0) 6 22 76 47 88

Email : contact@manhattan-darkroom.com
Web site : www.manhattan-darkroom.com



PRODUCTION AND DISTRIBUTION

Company Europea
10, rue du Chevalier de Saint George
75001 Paris

SIRET: 444 667 745 00012 – RCS Paris : B444 667 745
N° TVA Intracommunautaire : FR 77444667745
Code APE / NAF : 7022Z



PATRONAGE AND VALORIZATION

Muse association
34, rue de Turenne - 75003 Paris – France

SIRET: 799 422 969 00011 / SIREN: 799 422 969
Code APE / NAF : 9499Z



Tous droits réservés Muse association © 2014 – 2023
Company Europea © 2014 – 2023

L'auteur de la photographie et propriétaire de la Propriété intellectuelle de l'œuvre est Henri Dauman.

© Henri Dauman / daumanpictures.com - Tous droits réservés.

Toutes représentations ou reproductions intégrales ou partielles faites sans le consentement de l'auteur ou de ses ayants droit ou de ses ayants cause est illicite. Tous les droits d'auteur sur la photographie, l'image, la reproduction et l'exposition publique sont réservés. Aucun autre droit n'est accordé, y compris le droit de reproduire ou de préparer des œuvres dérivées à partir de la photographie par toutes autres méthodes ou procédés antérieurs, actuels ou futurs connu à d'autres fins que celles spécifiées ici.