

An extraordinary record of great photographs being captured, edited and made, reissued to mark Magnum's 70th anniversary.

PROVISIONAL COVER

Magnum Contact Sheets

Kristen Lubben

300 illustrations

29.2 x 24.0 cm

524pp

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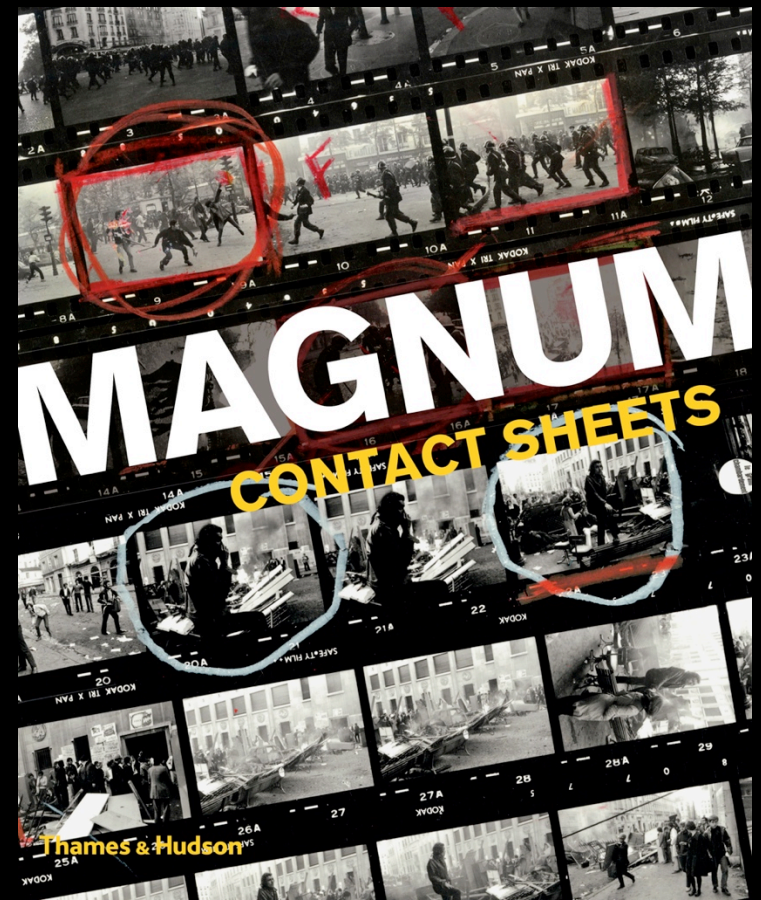
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A4

Book



Key Sales Points

- A paperback edition of this classic book
- Features 139 contact sheets (over 3,600 individual frames in total), selected by 69 photographers or representatives of their estates
- Includes work by such legends as Henri Cartier-Bresson, Cornell Capa, Elliott Erwitt and Inge Morath, as well as the latest generation, among them Jonas Bendiksen, Trent Parke, Alessandra Sanguinetti and Alec Soth

Target Market

- All practising photographers
- Photography aficionados
- General readers with an interest in photojournalism and visual culture

Praise for *Magnum Contact Sheets*

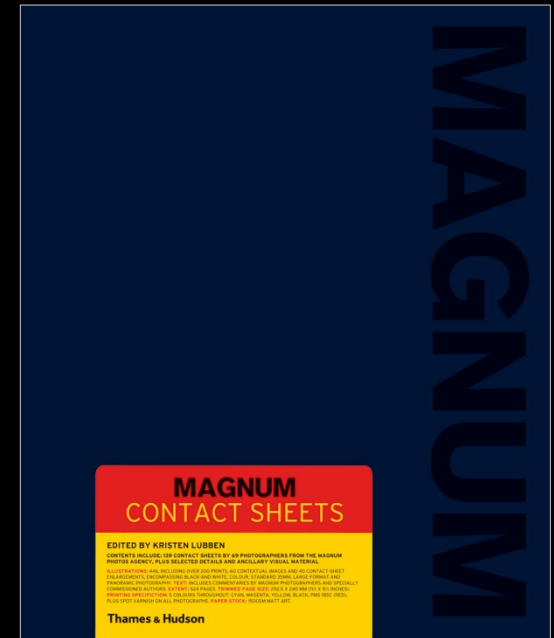
‘Exemplary ... stunningly beautiful’ *Geoff Dyer, Observer*

‘Utterly absorbing. To be able to follow dozens upon dozens of the most recognised images of the 20th century backwards through the selection process gives these pictures a new immediacy and vitality ... fascinating and surprisingly intimate’ *John Banville, Daily Telegraph*

‘Magnificent ... every compelling image gives us an intimate and exciting sense of walking alongside the photographer’ *RA Magazine*

‘A treasure trove’ *Andrew Motion, Guardian*

‘Excellent value ... a fascinating book that can not only be enjoyed for itself but can be utilised as a great learning tool for the most difficult task of all – picture editing’ *Black & White Photography*



NOTES TO THE READER

Orientation, cropping and straightening of individual frames are in accordance with images supplied by the photographers or their estates.

All texts are provided by the photographers or the editor, unless otherwise credited.

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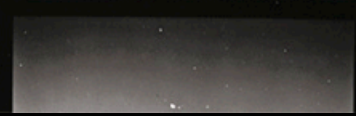
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CONTENTS

Introduction	KRISTEN LUBBEN	8
1930-49		
1933	HENRI CARTIER-BRESSON Seville	18
1936	CHIM (DAVID SEYMOUR) Woman in the Crowd	24
1936	HERBERT LIST Man and Dog	26
1938	ROBERT CAPA The Battle of Rio Segre	28
1940	WERNER BISCHOF Mountains	36
1940	GEORGE RODGER The Blitz	40
1941	GEORGE RODGER Western Desert	46
1944	ROBERT CAPA D-Day	50
1945	ROBERT CAPA Leipzig	56
1946	HERBERT LIST Plaster Casts at the Academy	60
1948	CHIM (DAVID SEYMOUR) Girls Sewing	62
1948	PHILIPPE HALSMAN Dalí Atomicus	64
1950-59		
1951	WERNER BISCHOF Courtyard of the Meiji Temple	68
1953	ELLIOTT ERWITT Mother and Child	70
1953	MARC RIBOUD Eiffel Tower Painter	74
1955	CORNELL CAPA Fall of Perón	78
1956	ERICH LESSING Budapest	82
1957	BURT GLINN Little Rock, Arkansas	88
1957	INGE MORATH A Llama in Times Square	92
1959	EVE ARNOLD Joan Crawford	96
1959	ELLIOTT ERWITT Kitchen Debate	100
1959	BURT GLINN Fidel Castro	104
1959	MARILYN SILVERSTONE The Dalai Lama	108
1960-69		
1960	RENÉ BURRI Ministry of Health	114
1960	INGE MORATH Refugee Camps	118
1961	EVE ARNOLD Malcolm X	122
1961	CORNELL CAPA The White House	124
1961	BRUCE DAVIDSON Civil Rights Movement	130
1961	PHILIP JONES GRIFFITHS Boy Destroying Piano	138
1962	CONSTANTINE MANOS Women at Graveside	142
1963	RENÉ BURRI Ernesto 'Che' Guevara	146
1964	LEONARD FREED Martin Luther King	152
1964	DAVID HURN The Beatles	158
1965	DAVID HURN Jean Straker	162
1966	THOMAS HOEPKER Muhammad Ali	166
1967	PHILIP JONES GRIFFITHS Civilian Victim, Vietnam	170
1968	BRUNO BARBEY Paris Riots	172
1968	PAUL FUSCO Robert Kennedy Funeral Train	178
1968	JOSEF KOUDELKA Prague Invasion	184
1968	DENNIS STOCK California Rock Concert	190

1968	DENNIS STOCK	Playa del Rey	192
1969	RICHARD KALVAR	Woman in Window	196
1969	GUY LE QUERREC	Miles Davis	200
1970-79			
1970	RAGHU RAI	Mother Teresa	206
1972	GILLES PERESS	Bloody Sunday	208
1972	FERDINANDO SCIANNA	Dog on the Ghat	216
1973	GUY LE QUERREC	Artichoke Harvest	218
1973	SUSAN MEISELAS	Carnival Strippers	222
1974	IAN BERRY	The English	230
1976	MICHA BAR-AM	The Return from Entebbe	234
1976	MARTINE FRANCK	Le Brusco	238
1976	CHRIS STEELE-PERKINS	The Teds	240
1977	JIM GOLDBERG	TJ	242
1978	RAYMOND DEPARDON	Chad	248
1978	LEONARD FREED	Police Work	252
1978	HIROJI KUBOTA	The Golden Rock	258
1978	GEORGE RODGER	Circumcision Ceremony	262
1978	ALEX WEBB	Boystown	266
1979	ABBAS	Armed Militants outside the US Embassy	270
1979	SUSAN MEISELAS	Sandinista	274
1980-89			
1980	RICHARD KALVAR	Piazza della Rotonda	280
1981	PETER MARLOW	Margaret Thatcher	284
1981	PETER MARLOW	Northern Ireland	286
1981	MARTIN PARR	Bad Weather	290
1983	STEVE MCCURRY	Dust Storm	296
1984	BRUCE GILDEN	San Gennaro Street Festival	302
1985	IAN BERRY	Apartheid Funeral	308
1985	MARTIN PARR	Last Resort	312
1985	JOHN VINK	Filling Guerbas with Water	314
1986	STUART FRANKLIN	Moss Side Estate	316
1986	JEAN GAUMY	Shooting Practice	318
1987	MARC RIBOUD	Klaus Barbie's Trial	324
1987	FERDINANDO SCIANNA	Marpessa	328
1988	PATRICK ZACHMANN	The 'Walled City'	332
1989	RAYMOND DEPARDON	The Wall	334
1989	STUART FRANKLIN	Tiananmen Square	338
1989	JIM GOLDBERG	Signing Off	342
1989	JOSEF KOUDELKA	Nord-Pas-de-Calais	346
1989	GUEORGUI PINKHASOV	Earthquake in Armenia	350
1990-99			
1990	PATRICK ZACHMANN	Police Violence	356
1991	CARL DE KEYZER	Good Friday Parade	360

1991	CARL DE KEYZER	Ku Klux Klan	364
1991	NIKOS ECONOMOPOULOS	Central Railway Station	368
1991	LARRY TOWELL	Young Guerrillas	374
1992	JEAN GAUMY	Tuna Fishing	380
1993	MARK POWER	The Shipping Forecast	384
1993	LARRY TOWELL	Kids with Toy Guns	388
1995	CRISTINA GARCÍA RODERO	Maternity Ward	392
1995	ELI REED	Rwandan Refugees	396
1996	MARTINE FRANCK	Buddhist Monks	402
1996	LARRY TOWELL	Mennonites	406
1997	CHRIS STEELE-PERKINS	Mental Home	410
1998	CHIEN-CHI CHANG	The Chain	414
1998	BRUCE GILDEN	Yakuza	418
1998	TRENT PARKE	Summer Rain	422
1999	ALESSANDRA SANGUINETTI	The Necklace	426
1999	CHRIS STEELE-PERKINS	Mount Fuji	428
2000-10			
2000	CHRISTOPHER ANDERSON	Haitian Immigrants	434
2000	JACOB AUE SOBOL	Sabine	438
2000	BRUNO BARBEY	Morocco	442
2000	JONAS BENDIKSEN	Satellites	446
2000	THOMAS DWORZAK	Chechen Fighters	450
2000	ELLIOTT ERWITT	Bulldogs	456
2000	TRENT PARKE	The Seventh Wave	460
2000	PAOLO PELLEGRIN	Serb Funeral	464
2001	CHRISTOPHER ANDERSON	The Battle for Kunduz	468
2001	DAVID ALAN HARVEY	Carnival	472
2001	THOMAS HOEPKER	9/11	474
2002	CRISTINA GARCÍA RODERO	Saut d'Eau	478
2002	PAOLO PELLEGRIN	West Bank	480
2002	ALEC SOTH	Mother and Daughter	484
2002	DONOVAN WYLIE	Maze Prison	486
2003	PAOLO PELLEGRIN	Palestine Wall	490
2004	TRENT PARKE	Super Possum	494
2005	ABBAS	American GIs on Patrol	496
2005	MARK POWER	The Sound of Two Songs	500
2006	ANTOINE D'AGATA	Mexico	504
2006	MIKHAEL SUBOTZKY	Beaufort West	508
2010	CHIEN-CHI CHANG	Travelogue	510
2010	JIM GOLDBERG	Proof	514
Note on the Authors			518
Note on Sources			518
Acknowledgments			522
Index			523



1930-49

1

2

4

5

7

8

1948 PHILIPPE HALSMAN Dalí Atomicus

New York, USA
1948



"If the photograph of a human being does not show a deep psychological insight, it is not a true portrait but an empty likeness," wrote Philippe Halsman. "Therefore, my main goal in portraiture is neither composition, nor play of light, nor showing the subject in front of a meaningful background, nor creation of a new visual image, but in order to be a portrait the photograph must capture the essence of its subject."

"Herein lies the main objective of portraiture and also its main difficulty. The photographer probes for the innermost. The lens sees only the surface."

Halsman's portrait of his close friend, Spanish Surrealist Salvador Dalí, masterfully probes the psychology and the essence of its subject. The portrait was inspired by Dalí's 1948 painting *Leda Atomicus*, which references an atom-era fascination with the constant state of suspension created through the repulsion of protons and electrons.

Dalí and Halsman worked together in Halsman's New York studio with a 4-5-format twin-lens reflex camera (which he designed), four assistants and Halsman's wife Yvonne to achieve the perfect union of all the compositional elements in a suspended spatial explosion. The inanimate objects – chair, easel, stool, painting of *Leda Atomicus* – were easily suspended using wires. The tricky part was to capture the simultaneously static yet mobile moment of animation of the fluid and living elements. With military precision, Halsman counted to three, his assistants launched three cats and a bucket of water into the air; then at four, Dalí jumped and Halsman took a picture before everything hit the floor. Immediately following each take, Halsman went into the darkroom to develop the film and check the result. "Six hours and twenty-eight throws later, the result satisfied my striving for perfection," he wrote. "My assistants and I were wet, dirty, and near complete exhaustion – only the cats still looked like new."



DALÍ GETTING READY

WATER SPLASHES DALÍ INSTEAD OF CAT



DALÍ JUMPS TOO LATE

WATER COVERS DALÍ'S FACE



SECRETARY GETS INTO PICTURE

CHAIR COVERS DALÍ'S FACE, SHOOTING PERFECT PICTURE



→ 12A
KODAK SAFETY FILM 5063

→ 13
KODAK SAFETY FILM 5063

→ 13A
KODAK SAFETY FILM 5063

→ 14
KODAK SAFETY FILM 5063

→ 15
KODAK SAFETY FILM 5063

→ 16
KODAK SAFETY FILM 5063



→ 18A
KODAK SAFETY FILM 5063

→ 19
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→ 20
KODAK SAFETY FILM 5063

→ 20A
KODAK SAFETY FILM 5063

→ 21A
KODAK SAFETY FILM 5063

→ 22
KODAK SAFETY FILM 5063



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KODAK SAFETY FILM 5063

→ 25
KODAK SAFETY FILM 5063

→ 25A
KODAK SAFETY FILM 5063

→ 26
KODAK SAFETY FILM 5063

→ 26A
KODAK SAFETY FILM 5063

→ 27
KODAK SAFETY FILM 5063

→ 27A
KODAK SAFETY FILM 5063

→ 28
KODAK SAFETY FILM 5063

2010 JIM GOLDBERG Proof

USA
2010



"In 1971, he began 'Variable Piece #70 (In Process) Global' for which he proposed his intention 'to photographically document the existence of everyone alive...' (from Douglas Haebler's Wikipedia page).

"Proof" is my attempt to assemble a 'family album'; a catalogue raisonné of all my photographic encounters during the past nine years of this project. What started as a nine-image collage titled 'Contact' has grown into an archive of over 650 images. On one level, this piece illuminates my working/editing process and how I use markings and notes to make sense of what I've shot. On another level, it describes the way in which I conceptually address my subject. While both the words 'contact' and 'proof' are technical photographic terms used to describe a set number of images or quickly made prints, I use them to illustrate that these are people with whom I have had contact, and my work perhaps acts as proof, certifying the existence of these individuals who would otherwise be invisible."



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