

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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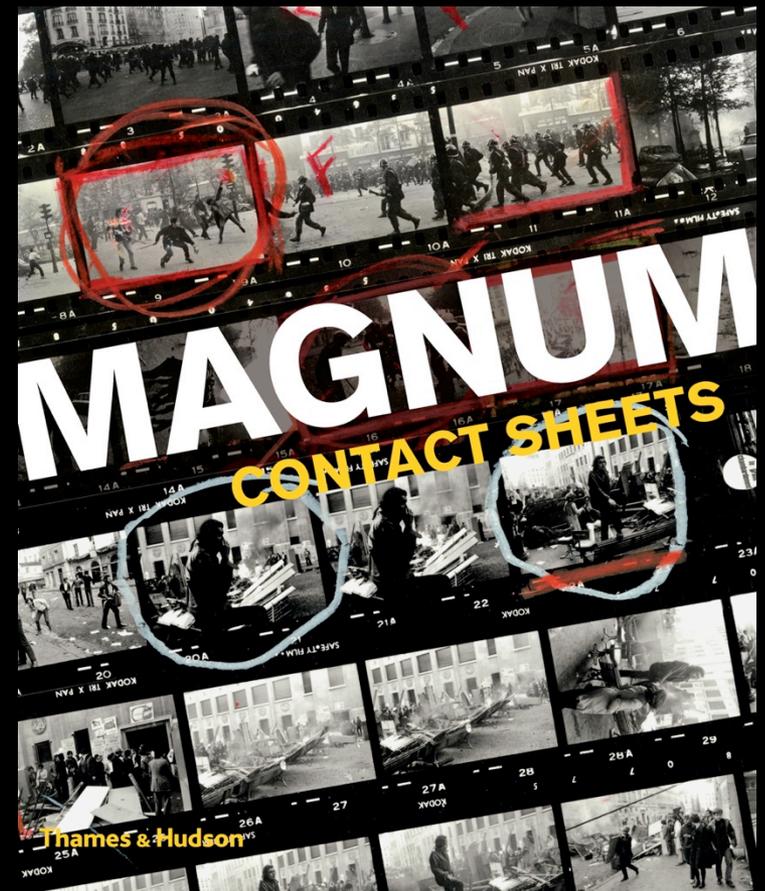
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Book



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*

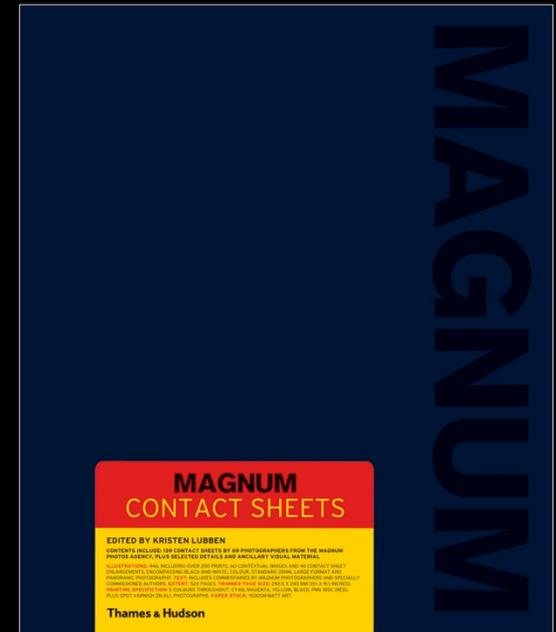
‘Exemplary ... stunningly beautiful’ *Geoff Dyer, Observer*

‘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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Magnum photographs © the photographers/Magnum Photos

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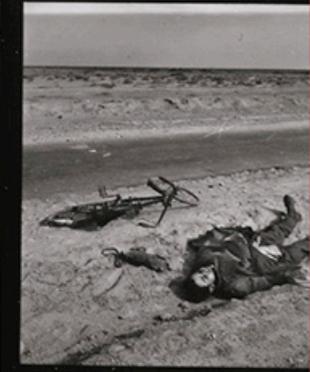
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1930-49

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1948 PHILIPPE HALSMAN Dalí Atomicus

New York, USA
1948

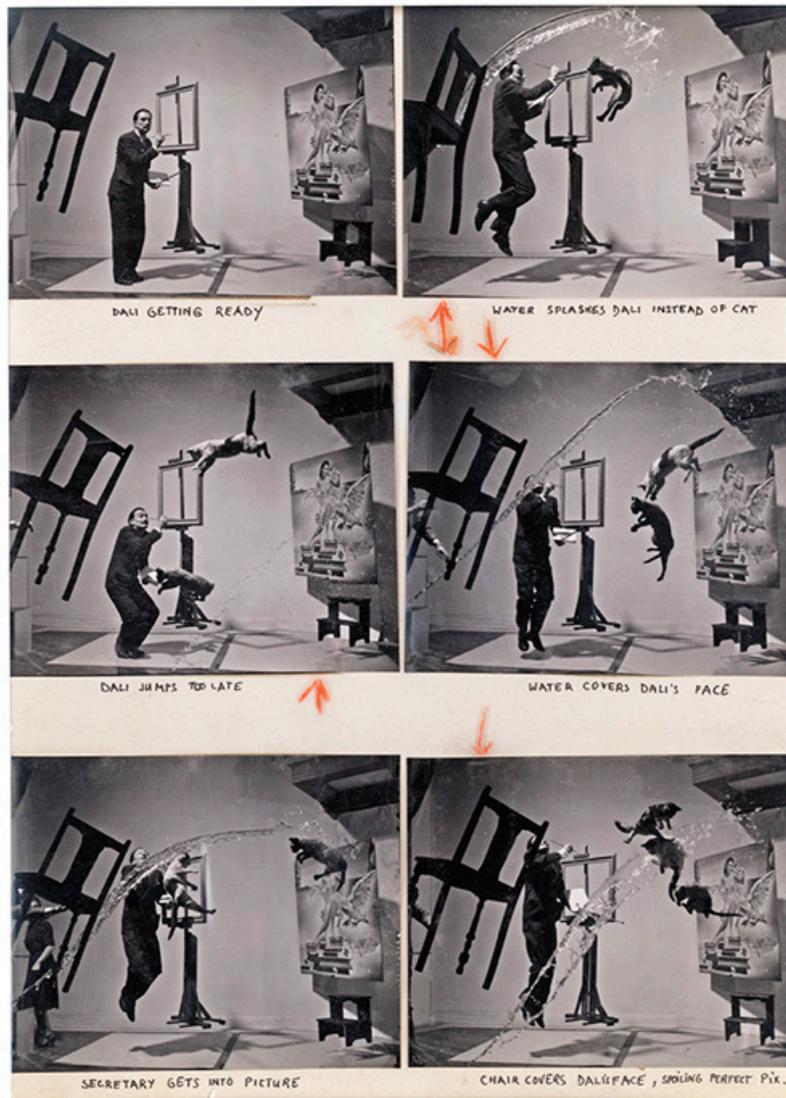


"If the photograph of a human being does not show a deep psychological insight, it is not a true portrait but an empty likeness," wrote Philippe Halsman. "Therefore, my main goal in portraiture is neither composition, nor play of light, nor showing the subject in front of a meaningful background, nor 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 Atomica*, 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 Atomica* – 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."





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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 Huebler'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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