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LOUIS STETTNER
HERE THERE

15 JUNE – 12 SEPTEMBER 2016

LOUIS
STETTNER

#STETTNER

Centre
Pompidou

LOUIS STETTNER

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3 june 2016



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#Stettner

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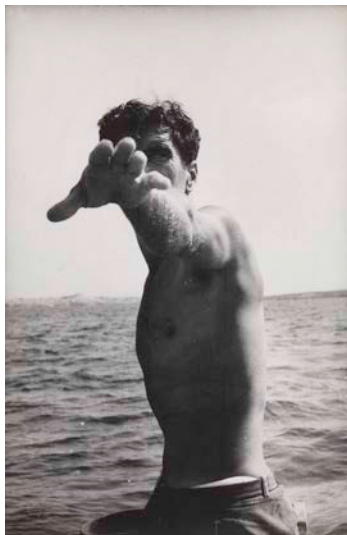


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#Stettner

Louis Stettner
Tony
Pepe & Tony, Spanish Fishermen,
Ibiza, 1956
Centre Pompidou/Dist. RMN-GP
© Louis Stettner

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PRESS RELEASE **LOUIS STETTNER** HERE THERE

15 JUNE – 12 SEPTEMBER 2016

GALERIE DE PHOTOGRAPHIES, FORUM-1

The Centre Pompidou is devoting a retrospective to the photographer Louis Stettner with a hundred-odd works, paying tribute to one of the last great American photographers of his generation still working today.

The exhibition highlights eight decades of a varied, powerful and lyrical body of work. A major figure of the history of photography, Stettner shows us the poetic post-war Paris, the animated New York of the Fifties, Sixties and Seventies, and the atmospheric quality of urban scenes, where he captured people at work with extraordinary perception. Born in 1922, Louis Stettner took to photography in the Thirties. In the decades after the war, he made frequent trips between France and America.

Wishing for the Centre Pompidou to become the reference location for his work, Louis Stettner recently donated an exceptional group of hundred and four prints. Through the generosity of Hervé and Etty Jauffret, this donation is augmented with the acquisition of seven of the artist's important vintage prints, and the extraordinary dummy of «Pepe & Tony», a 1956 book project that was never published. Featured in the exhibition, this new selection of vintage prints and the dummy make a significant addition to the Centre Pompidou's photography collection as a whole, and its American photography collection in particular.

The exhibition in the Centre Pompidou Galerie de photographies includes famous pictures by Stettner such as *Aubervilliers* (1947), *Brooklyn Promenade* (1954) and *Manège* (1949), as well as many others never previously shown.

2. INTERVIEW WITH THE ARTIST

Excerpts from the exhibition catalogue, co-published by the Centre Pompidou/Éditions Xavier Barral.
Interview with Louis Stettner, Clément Chéroux and Julie Jones.

You have said that when you were young, you used to go to the Metropolitan Museum reading room to look at photographs. When was that, exactly, and which photographers were you interested in?

People like Alfred Stieglitz, Paul Strand, Ansel Adams, and Clarence H. White. The entire history of American photography. Europeans as well, like Puyo and Demachy. At the time, you could ring up and make an appointment to look at prints. I was very young – I must have been about 15. You know, when Stieglitz donated his photographs to the Met, he specifically stipulated that they should remain in their frames. Everything was so formal in those days : I wore a jacket with copper buttons and a tie, and they would bring these framed prints and put them in front of me. I think I was the only one at that time ! Nobody was interested in that sort of thing ! I used to go there a lot. »

What kind of potential did you see in photography? Creative, literary or documentary?

Creative potential. The documentary side didn't interest me. I believed that I could do something important with photography : something that had meaning for others, as fundamental as poetry and on an equal footing with it. Stieglitz fought for that. He spent his life obtaining recognition for photography and demonstrating that it was worth as much as the other arts. Personally, I was really convinced of that.

Is the Louis Stettner who takes photographs in America the same as the one in France?

Exactly the same ! When I came to France, people weren't paranoid, and were quite happy to be photographed in the street. In America, people were very suspicious. One day, someone even called the police because I had been standing motionless with my camera for over five minutes ! The French didn't complain, and they didn't interfere in your work, even if being photographed sometimes annoyed them. In France, people still have the same respectful attitude, and it's much easier.

Louis, you are not only a photographer but also a sculptor and painter, and you also draw a lot.

What do you find unique about photography?

Painting, sculpting and drawing help me to see photography more effectively. I can't do everything at once. I take photographs when it's impossible to paint or draw. And I paint or draw when it's impossible to take photographs. But basically, I think that photography is rooted in realism. That's what interests me : its nature. And that pushes you to produce something expressive. When people look at a photograph, they react immediately, because they can appreciate its poetic aspect far more quickly than with a painting. What I do is essentially poetry. I refine it to give it meaning. I've always thought that if you give yourself rules, like those for the sonnet in poetry, or if you adopt a certain rhythm, it makes photography more powerful. Having to stay within the boundaries of realism has provided a restriction that I feel increases the power of my images. The very nature of photography forces you to produce something much more expressive than painting or sculpture are capable of. You have to tune into real life. Take Promenade, Brooklyn : no painter could ever have imagined this relationship with the skyscrapers and the lines... The image is rooted in reality ! No other medium makes that possible.

3. BIOGRAPHY

1922: born on 7 November in Brooklyn, New York

1928 - 1938: secondary studies in Brooklyn, New York

1935: discovers the work of Alfred Stieglitz and Weegee. His parents give him a Kodak Brownie

1940: receives encouragement from Stieglitz and Paul Strand

1942 - 1945: photographs the American army in the Pacific

1945 - 1947: takes photographs in New York, and participates in the Photo League

1947 - 1952: takes photographs in various European countries

1947 - 1948: first exhibition on French photographers staged in New York (Brassaï, Izis, Doisneau, Boubat)

1947 - 1949: studies at the IDHEC (Institute of higher film studies)

1949 - 1979: collaborations with Life, Time, Paris Match, Fortune, National Geographic, Réalités

1951: wins the Life Young Photographer award

1958 - 1962: freelance photographer in Paris. Head photographer with Havas for a year

1965 - 1970: photojournalist for MD Magazine, New York

1965 - 1974: photo reports on factory workers

1973 - 1979: teaches photography at the C.W. Post Centre, Long Island University

1975: first prize in the Pravda World Competition in 1975

1976: gives talks at the International Center of Photography, New York, and Bennington College, Vermont

1977 - 1989: takes photographs in Europe and the USA (still lifes, landscapes and portraits)

1990: moves to Saint-Ouen, France

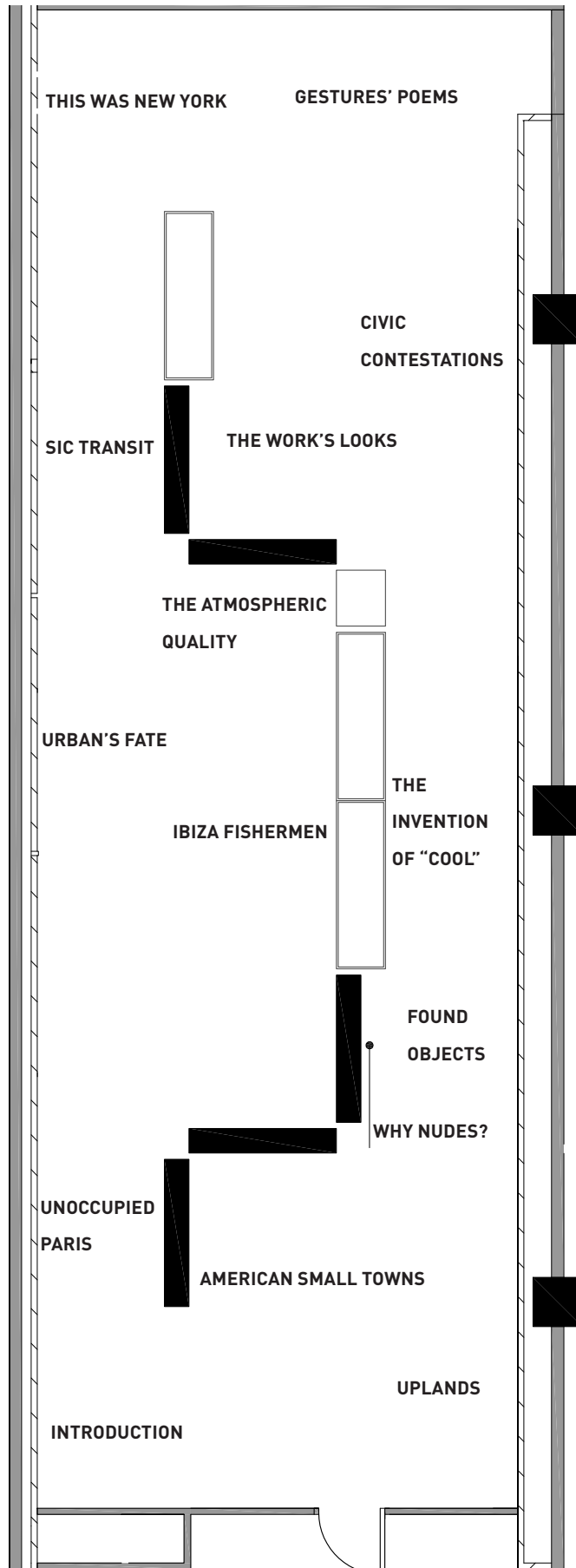
1991 - 2000: travels back and forth between Europe and the USA, where he continues with photography, painting, drawing and sculpture.

2000 - 2014: uses colour photography (Cibachrome) in the «Manhattan Pastoral» series, Times Square, New York

2013 - 2016: several trips to the Alpilles, Provence, where he takes a series of large-format landscapes in black and white with an 8 x 10 view camera.



4. EXHIBITION PLAN



5. LIST OF EXHIBITED WORKS

Unless indicated otherwise, all works belong to the Centre Pompidou, Musée National d'Art Moderne, Paris.

INTRODUCTION

Mon jardin (first print with platinum),
Brooklyn, State of New York, United States, 1936
Silver gelatin print
Gift of the artist, 2015

Autoportrait,
Paris, France, 1950
Silver gelatin print
Gift of the artist, 2015

Autoportrait,
Santiago, Chili, 2000
Silver gelatin print
Gift of the artist, 2015

UNOCCUPIED PARIS

Sans titre,
Paris, France, 1949
Silver gelatin print
Purchase, 2013

Rue Olivier-Noyer,
Paris, France, 1949
Silver gelatin print
Purchase, 2013

5 heures du matin,
Avenue du Maine, Paris, France, 1949
Silver gelatin print
Purchase, 2013

Square de Châtillon,
Paris, France, 1949
Silver gelatin print
Purchase, 2013

Rue Rémy-Dumoncel,
Paris, France, 1949
Silver gelatin print
Purchase, 2013

Sud de la France, 1949
Silver gelatin print
Purchase, 2013

Sans titre,
Paris, France, 1949
Silver gelatin print
Purchase, 2013

Rue Bézout et Avenue du Général Leclerc,
Paris, France, 1947-1951
Silver gelatin print
Gift of the artist, 2013

Blanchisseuse devant sa boutique,
Paris, France, 1949
Silver gelatin print
Purchase, 2013

Rue Adolphe Focillon,
Paris, France, 1949
Silver gelatin print
Purchase, 2013

URBAN'S FATE

Lecture publique : L'Humanité,
Paris, France, 1950
Silver gelatin print
Gift of the artist, 2015

Manège, Paris, France, 1949
Silver gelatin print
Collection Jérôme Prochiantz.
Pledge for the Centre Pompidou,
Musée national d'art moderne

Touristes britanniques, Place du Louvre,
Paris, France, 1951
Silver gelatin print
Gift of Hervé and ETTY Jauffret, 2015

Concierge,
Paris, France, 1950
Silver gelatin print
Gift of the artist, 2015

Franc-Tireur,
Paris, France, 1951
Silver gelatin print
Gift of the artist, 2015

Sur les Grands Boulevards,
Paris, France, 1951
Silver gelatin print
Gift of the artist, 2013

Régine, serveuse
(Photograph taken at a lunch with Boubat),
Place Tholoze, Paris, France, 1950-1951
Silver gelatin print
Gift of the artist, 2015

Sans titre,
Aubervilliers, France, 1947
Silver gelatin print
Purchase, 2013

Boulevard de Clichy,
Paris, France, 1950-1951
Silver gelatin print
Gift of the artist, 2015

Veille de Noël,
Île Saint-Louis, Paris, France, 1950-1951
Silver gelatin print
Gift of the artist, 2013

Cirque Medrano,
Paris, France, 1951
Silver gelatin print
Gift of the artist, 2013

IBIZA FISHERMEN

Tony,
from the serie *Pepe and Tony, Spanish Fishermen,*
Ibiza, Spain, 1956
Silver gelatin print
Gift of the artist, 2015

Tony,
from the serie *Pepe and Tony, Spanish Fishermen,*
Ibiza, Spain, 1956
Silver gelatin print
Gift of the artist, 2015

Sans titre,
from the serie *Pepe and Tony, Spanish Fishermen,*
Ibiza, Spain, 1956
Silver gelatin print
Gift of the artist, 2015

Pepe,
from the serie *Pepe and Tony, Spanish Fishermen,*
Ibiza, Spain, 1956
Silver gelatin print
Gift of the artist, 2015

Sans titre,
from the serie *Pepe and Tony, Spanish Fishermen,*
Ibiza, Spain, 1956
Silver gelatin print
Gift of the artist, 2015

Tony,
from the serie *Pepe and Tony, Spanish Fishermen,*
Ibiza, Spain, 1956
Silver gelatin print
Gift of the artist, 2015

THE ATMOSPHERIC QUALITY

Bouche d'égoûts,
Times Square, New York, United States, 1954
Silver gelatin print
Gift of the artist, 2013

Lac,
State of New York, United States, 1952
Silver gelatin print
Gift of the artist, 2015

Premières neiges sur Wall Street,
New York, United States, 1987
Silver gelatin print
Gift of the artist, 2015

petit parc près de la 6ème Avenue,
New York, United States, 1983
Silver gelatin print
Gift of the artist, 2015

Rodeo Cowboy,
Rockefeller Center, New York, United States,
1972
Silver gelatin print
Gift of the artist, 2013

SIC TRANSIT

Sans titre,
from the serie *Subway,*
New York, United States, 1946
Silver gelatin print
Gift of the artist, 2015

Sans titre,
from the serie *Subway*,
New York, United States, 1946
Silver gelatin print
Gift of the artist, 2015

Sans titre,
from the serie *Subway*,
New York, United States, 1946
Silver gelatin print
Gift of the artist, 2015

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from the serie *Subway*,
New York, United States, 1946
Silver gelatin print
Gift of the artist, 2015

Sans titre,
from the serie *Subway*,
New York, United States, 1946
Silver gelatin print
Gift of the artist, 2015

Sans titre,
from the serie *Subway*,
New York, United States, 1946
Silver gelatin print
Gift of the artist, 2015

Le roi et la reine de Coney Island,
from the serie *Subway*,
New York, United States, 1946
Silver gelatin print
Gift of the artist, 2015

THIS WAS NEW YORK

Broadway Limited,
from the serie *Penn Station*,
New York, United States, 1958
Silver gelatin print
Gift of the artist, 2015

Femme au gant blanc,
from the serie *Penn Station*,
New York, United States, 1958
Silver gelatin print
Don de Hervé et Ety Jauffret en 2015

Odd Man In,
from the serie *Penn Station*,
New York, United States, 1958
Silver gelatin print
Gift of the artist, 2013

Passagers lisant,
from the serie *Penn Station*,
New York, United States, 1958
Silver gelatin print
Gift of the artist, 2015

Odd Man Out,
from the serie *Penn Station*,
New York, United States, 1958
Silver gelatin print
Gift of the artist, 2015

Joueurs de cartes,
from the serie *Penn Station*,
New York, United States, 1958
Silver gelatin print
Gift of the artist, 2015

GESTURES' POEMS

Parc,
Santiago, Chili, 2001
Silver gelatin print
Gift of the artist, 2015

Nuit à Times Square,
New York, United States, 2002
Silver gelatin print
Gift of the artist, 2015

Près de la 3ème Avenue,
New York, United States, 1952-1953
Silver gelatin print
Gift of the artist, 2015

Remise de diplômes, New York,
United States, 1974-1976
Silver gelatin print
Gift of the artist, 2015

Âme new yorkaise, 23ème rue,
New York, United States, 1951-1952
Silver gelatin print
Gift of Hervé and Ety Jauffret, 2015

Deux texanes sur le 5ème Avenue,
New York, United States, 1975
Silver gelatin print
Gift of the artist, 2015

Une mère et son fils dans le bus,
New York, United States, 1974
Silver gelatin print
Gift of the artist, 2015

Sans titre,
Santiago, Chili, 2000
Silver gelatin print
Gift of the artist, 2015

Près d'un chnatieur de construction,
New York, United States, 2001
Silver gelatin print
Gift of the artist, 2015

Brooklyn Promenade,
New York, United States, 1954
Silver gelatin print
Gift of Hervé and Etty Jauffret, 2015

THE WORK'S LOOKS

Construction d'un barrage,
URSS,
from the serie *Workers*, 1975
Silver gelatin print
Gift of the artist, 2015

Ouvrier de l'aluminium,
URSS,
from the serie *Workers*, 1974-1975
Silver gelatin print
Gift of the artist, 2015

Fermiers néerlandais,
Pays-Bas,
from the serie *Workers*, 1962
Silver gelatin print
Gift of the artist, 2015

Ouvrière dans une imprimerie,
France,
from the serie *Workers*, 1972-1974
Silver gelatin print
Gift of the artist, 2015

Ouvrier,
New York, United States,
from the serie *Workers*, 1973-1974
Silver gelatin print
Gift of the artist, 2015

CIVIC CONTESTATIONS

Manifestation politique,
New York, United States, 1975
Silver gelatin print
Gift of the artist, 2015

Manifestation politique,
New York, United States, 1975
Silver gelatin print
Gift of the artist, 2015

Manifestation politique,
New York, United States, 1975-1977
Silver gelatin print
Gift of the artist, 2015

THE INVENTION OF « COOL »

Nancy,
Greenwich Village, New York, United States,
1958-1960
Silver gelatin print
Gift of the artist, 2015

Nancy,
Greenwich Village, New York, United States,
1958-1960
Silver gelatin print
Gift of the artist, 2015

Nancy,
Greenwich Village, New York, United States,
1958-1960
Silver gelatin print
Gift of the artist, 2015

Nancy,
Greenwich Village, New York, United States,
1958-1960
Silver gelatin print
Gift of the artist, 2015

Nancy,
Greenwich Village, New York, United States,
1958-1960
Silver gelatin print
Gift of the artist, 2015

Nancy,
Greenwich Village, New York, United States,
1958-1960
Silver gelatin print
Gift of the artist, 2015

WHY NUDES ?

Bain de soleil,
Saint-Raphaël, France, 1958
Silver gelatin print
Gift of the artist, 2015

Sans titre,
from the serie *Nude*, 1981
Silver gelatin print
Gift of the artist, 2015

Anastasia,
1986
Silver gelatin print
Gift of the artist, 2015

AMERICAN SMALL TOWNS

Athens,
State of New York, United States, 2000
Silver gelatin print
Gift of the artist, 2015

Catskill,
State of New York, United States, 2001
Silver gelatin print
Gift of the artist, 2015

Service World,
Catskill, State of New York, United States, 1995
Silver gelatin print
Gift of the artist, 2015

Greenville,
State of New York, United States, 2000
Silver gelatin print
Gift of the artist, 2015

Catskill,
State of New York, United States, 2003
Silver gelatin print
Gift of the artist, 2015

Athens,
State of New York, United States, 2003
Silver gelatin print
Gift of the artist, 2015

FOUND OBJECTS

Traces urbaines,
1976
Silver gelatin print
Gift of the artist, 2015

Signes,
from the serie *Silver Creek*,
State of New York, United States, 1981
Silver gelatin print
Gift of the artist, 2015

Mount Desert Island,
Maine, United States, 1982
Silver gelatin print
Gift of the artist, 2015

Balai,
Venice, Italy, 1981
Silver gelatin print
Gift of the artist, 2015

Robinet,
from the serie *Silver Creek*,
State of New York, United States, 1981-1982
Silver gelatin print
Gift of the artist, 2015

UPLANDS

no 18,
from the serie *Les Alpilles*, France, 2014
Silver gelatin print
Gift of the artist, 2015

no 20,
from the serie *Les Alpilles*, France, 2014
Silver gelatin print
Gift of the artist, 2015

no 15,
from the serie *Les Alpilles*, France, 2014
Silver gelatin print
Gift of the artist, 2015

DOCUMENTS EXHIBITED

Dummy of a 1956 book project (unpublished):
Pepe and Tony, Spanish Fishermen,
Ibiza, Spain, 1956
Cardboard, silver gelatin prints, skin paper
Gift of Hervé and Ety Jauffret, 2015

*Sur le tas, portraits d'hommes et de femmes
au travail, photographed by Stettner and presented
by Cavanna,*
Paris, Cercle d'art editions,
1979
Private collection

Le Journaliste démocratique, april 1976, cover
(Photograph by Louis Stettner)
Louis Stettner collection

*Sur le tas, portraits d'hommes et de femmes
au travail, photographed by Stettner and presented by
Cavanna*, Paris, Cercle d'art editions,
promotional flyer,
c.1979
Private collection

[*Pravda*], n°11, 11 january 1975, p.4
(Photograph by Louis Stettner)
Louis Stettner collection

World Magazine, 8 february 1975, pp.6-7
(Photographs by Louis Stettner)
Louis Stettner collection

World Magazine, 8 february 1975, cover
(Photograph by Louis Stettner)
Louis Stettner collection

World Magazine, 23 november 1974, cover
(Photograph by Louis Stettner)
Louis Stettner collection

6. WALL LABELS

UNOCCUPIED PARIS

I originally planned to only spend a few days in Paris. It was late 1946. Paris was a center for the arts, for creativity. I liked it so much that I decided to stay. I liked sculpture a lot. I started out as a student of Ossip Zadkine. But I preferred photography, so when I heard about the IDHEC [Institut des hautes études cinématographiques], I registered there. To study film. They didn't have a course in photography, but film was close to it. I must confess I was not a very good student, I spent most of my time taking photographs. I was well aware of Eugène Atget. People were still getting over the war in Paris, the city was pretty grim, people were slowly beginning to smile again. There were no cars in the streets, people were scarce.

URBAN'S FATE

Gradually people became joyful...Paris really became *le gai Paris*. You had two or three orchestras playing every night... *La vie quotidienne* was more obvious than in New York. New York was very businesslike. There were no cafés. In Paris, I knew that if I went to Le Dôme, I would meet people. The social life was more in the streets. People got together more than in NY. But, here or there, the photographic approach stayed the same: there is absolutely no difference between the French so-called «Photo Humanism» and the American «Street Photography».

THE ATMOSPHERIC QUALITY

I am interested in the quality of the air, of the snow, of the rain...Photography is what is in front of me. Everything is life, the elements, the weather...The sun or the rain, it's something we can't control. I'm interested in what life has to offer. I work with that. Make something significant of it.

SIC TRANSIT

To take photographs in the subway was the first thing I did after the war. I went there every day. On the BMT line...It went from Coney Island to Times Square. The metro struck me as a place where you could contemplate the other human beings. Most of these people were people going to work. I was always operating in tunnels, never in daylight. Otherwise I wouldn't have had enough contrast. Sometimes the train would stop for a long time... I looked as if I was fooling with my camera. It was a less expensive kind of Rolleiflex. A camera with which you were looking down, it was not something you would drop up to the eye, so it was less aggressive. Very often, they knew I photographed them, but they would never dare to say something, the concept of privacy was different then. Today they would. When I saw that they became conscious, I stopped. Because it was too posy, they were not themselves anymore.

THIS WAS NEW YORK

I took one photograph in Penn Station and it turned so wonderfully, I thought I should go back there. It was a place where I could relate to humanity. These people were coming home from work. It was a moment when they restored themselves in a way, by being alone with themselves. It was not a negative time, it was not unpleasant. When you travel, you are surrounded by strangers. I was there with a camera. I was just another stranger. There were at ease, and I was at ease. It is not a private place; you're accepted for being there. I could be a traveller taking pictures. I could be part of it, in a natural way.

IBIZA FISHERMEN

During the summer of 1956, I went to Ibiza, Spain, to write a book, *Nude and Angry Citizens...* It was very hot. Ibiza was an easy place to live in. Fishing and farming were the only activities on the island. I saw the fishermen going out every day. I got attracted. I thought it would be great to see how they worked. I had always been attracted to working people. They keep us all eating! They keep us all living! I got to know these two fishermen, Pepe and Tony; I spent a couple of days with them. They did very well, so they thought I brought them good luck! Photographs are your children; you want to see them out in the world, so that they function. Not to keep them for yourself. So people can relate to them. I wanted to make a book with the photographs I took there, so I made a layout with text, I took it to a publisher. He showed no interest in the subject whatsoever, so I forgot about it.

THE WORK'S LOOKS

I knew Lewis Hine's photographs on workers and respected them. I thought as a subject, it was worth continuing to explore. I discovered that the cliché of the worker as being a brute was so completely wrong. They, men and women, do have wonderful faces, they are wonderful people! I think that political power should eventually lie with working people. They would supplant the bourgeoisie, as the bourgeoisie supplanted the aristocrats. So I felt it was important to show their value. I also think it would give them self-confidence. These photographs were connected to my political commitment at the time. Definitely. I am a Marxist, you know. I am aware of class consciousness.

CIVIC CONTESTATIONS

During the Vietnam War, we were demonstrating to defend ideas, pacifist ideas, most of the time. I was arrested once, during a demonstration for Angela Davis. I was part of the protesters; I was taking photographs while protesting. As I always say «put your body where your ideas are!»

GESTURES' POEMS

I am more interested when people are relaxed, releasing tension in their bodies, than when they are rushing. It reveals the soul more. I am interested in whatever moves me as significant, profound. I have no fixed idea, I don't intellectualize it. To be really truthful, it's your hand that decides what is significant. As much as the brain. When I work, my hand decides. Really, it's happening so quickly... it's your hand that has intelligence! Intuition. The hand...you have to have confidence in your hand. Photography imposes a certain discipline where you have to have faith. Your feelings take over and decide when to shoot.

THE INVENTION OF "COOL"

I met Nancy by accident. In the East Village, around 1958. Everybody hung out there. I didn't give her any direction. Just went around with her. I was working then for *The Pageant* magazine. I stayed with her 4 or 5 days...Jazz places, this and that. She was a beatnik. She seemed very unconcerned, so relaxed in front of the camera, like if I was not there. Being herself. Something about her attracted me. I liked her personality very much, the way she looked, her presence. I don't think the average beatnik looked like her. She was exceptional. Her arms, her legs...She was beautiful. Very emotional. Visually she was expressing what she was feeling.

AMERICAN SMALL TOWNS

In America, there are two kinds of life styles: whether you are in a big city or in a small town. Silver Creek was a place where you could rent cottages for the weekends. Very American. Athens is a village next to the Hudson River. A small, tiny village. Catskill is close to Athens, up in the mountain. My idea was to make a portrait of these little towns, a portrait of American town life. I had a house in Athens. When I was living in New York, I would go there for the weekends, in the summer also. I knew it very well. Everything was accidental, spontaneous. There were no patterns in the way things were done. To photograph here is different: slower pace, more meditative.



WHY NUDES ?

Nude seems to be the basis for all arts since the Ancient Greeks. The human figure is the essential thing. It's beautiful, it's something worth exploring. I don't believe in romanticism. I think you have to work with nudes in order to take pictures outdoors. You understand the human figure better.

FOUND OBJECTS

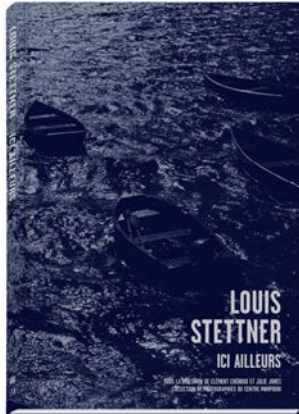
I work intuitively. Whenever I feel...whatever moves me. I never have a preconceived idea ; I let reality guide me, my eye tells me what to do. I don't look for certain things. It's a gift that nobody gives. That's my idea of photography. An anonymous gift: this is my idea of photography. To discover what is new and meaningful. I think it enriches humanity. It enriches our knowledge of the world, our interpretation and our feelings about it.

UPLANDS

Dostoyevsky wrote: «It is probably in the forest that human beings are the happiest». I am always happy in the forest. It's my idea of pleasure. I have been in the Alpilles thirteen times ! I guess I was bewitched by it. I loved trying to give an interpretation of what I saw there. What is unique about the Alpilles is the light. Everything is photogenic ; the shadows are too...It's where nature expresses best its fantasy. I think because of the mistral, trees have to be strong to survive, so they have great character. I have not been able to take good photographs of any other woods. It's a magic place. Now they are cleaning it up, because they are afraid of fires. You can't take pictures anymore...It's too domestic.



7.PUBLICATION



Louis Stettner

Ici ailleurs

Hardback

190 x 275 mm

90 photographs B&W

160 pages

€ 39

Co-published by the Centre Pompidou / Éditions Xavier Barral

**Published with support from
the Neufzize OBC corporate
foundation**

This monograph on the American photographer contains all Louis Stettner's major pictures, from the first photograph of his garden taken with an 8 x 10 view camera in 1938 to his most recent series in the Alpilles (2014), involving graphic work on trees. During frequent journeys back and forth between Paris and New York, Stettner reconciled humanist photography with American street photography. In the Paris of the late Forties, he became friends with Brassai and Boubat. On his return to America in 1952, he photographed «The Cool Life» and recorded the movements disrupting America in his «Protest» series. The book also contains unpublished works, like his series on the Spanish fishermen Pepe and Tony, and his pictures of America in the Eighties.

8. THE ARTIST'S SOLO EXHIBITIONS LIST

(SELECTION)

1954: Limelight Gallery. New York

1958: E.Leitz Gallery. New York

1959: Moderna Museet. Stockholm

1964: Village Camera Club. New York

1971: George Eastman House. Rochester, New York

1980: Milwaukee Center for photography

1982: Photographer's Gallery. Londres

1983: Union Square Gallery. New York

1987: Photofind Gallery. New York

1989: Berenson Gallery. Berlin

1990: Agathe Gaillard Gallery. Paris. Vision Gallery. San Francisco

1992: Center for the photography. Geneva. Howard Greenberg Gallery. New York

1996: Bonni Benrubi Gallery. New York

1997: Suermondt Ludwig Museum. Aachen

2009: Submarine Base (retrospective). Bordeaux. Johanne Breede Gallery. Berlin

2012: Bibliothèque nationale de France. Paris

2015: Fondation Auer Ory for the photography. Geneva

2016: Centre Pompidou. Paris. David Guiraud Gallery. Paris. Susse Frères Gallery. Paris

9. THE PHOTOGRAPHY GALLERY OF THE CENTRE POMPIDOU



Located in the Forum on level -1 of the building, the idea behind the new photography gallery of 200 m², is to make more generous use of the rich and varied photographic resources of the Musée national d'art moderne by offering visitors fresh interpretations of a collection containing 40,000 prints and over 60,000 negatives.

With free access, this new space offers four exhibitions a year.

The annual programme of the Galerie de photographies is structured around three subjects:

- Modern photography from the 1920s to the 1930s,
- Contemporary photographic creation from the 1980s to the present day,
- A themed and cross-cutting subject addressing some of the major issues of 20th and 21st century art.

In 2016, the photography gallery is presenting:

The unbearable lightness. The 1980's. Photograph, film (24 February - 23 May 2016)

Louis Stettner. Here there (15 June - 12 September 2016)

Carte blanche PMU 2016 - Anna Malagrida (28 September - 17 October 2016)

Brassai Graffiti (9 November 2016 - 30 January 2017)

The PMU has been the loyal partner of the Galerie de photographies since its opening in 2014.

For 6 years, the PMU has been committed to contemporary photographic creation and has given carte blanche to photographers so that they can offer us their take on the world of betting, which might normally be considered foreign to them. The selected photographer receives €20,000 in funding for the creation of an original project, a publication for Editions Filigranes and an exhibition at the Galerie de photographies of the Centre Pompidou.

In partnership with



10. PHOTOGRAPHY ACQUISITION GROUP

GAP (PHOTOGRAPHY ACQUISITION GROUP) OF THE SOCIÉTÉ DES AMIS DU Musée NATIONAL D'ART MODERNE

On the occasion of the opening of the photography gallery in November 2014, the new **photography acquisition group** (GAP) was created among the members of the Société des amis du Musée.

This acquisition committee aims to help enrich the collection of historical and contemporary photographs of the Centre Pompidou. In the context of programming for the Galerie de photographies, acquisitions made with the help of this group will be presented. Comprised of a group of enthusiasts sharing the common aim of enriching the museum's collections and extending their knowledge in the field of modern and contemporary photography, the committee is led by Clément Chéroux, chief curator of the Department of Photography, Karolina Ziebinska-Lewandowska, curator in the Department of Photography and Frédéric Paul, curator at the division of contemporary collections, Musée national d'art moderne. Under the guidance of Bernard Blistène, director of the Musée national d'art moderne, the curators submit acquisition files which members vote on by a simple majority.

Through this acquisition circle, the members of the GAP forge a link with the team of the Musée national d'art moderne while developing their perspectives of photography on the occasion of visits to exhibitions, artist workshops, private collections and favoured exchanges with curators and specialists.

The group brings together an international network of photography enthusiasts who feed into the Centre Pompidou's photography acquisition policy on the occasion of discussions and prospecting trips.

The annual financial commitment per member amounts to €5,000 which is tax deductible up to 66 % (i.e. an actual cost of €1,700) and qualifies them for numerous benefits.

More information : Océane Arnaud, Development Officer for the Société des Amis du Musée national d'art moderne – Centre Pompidou, oceane.arnaud@centrepompidou.fr

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11. PRESS VISUALS



01. LOUIS STETTNER

Le roi et la reine de Coney Island, New York, United States

From the serie «*Subway*», 1946

Collection Centre Pompidou, Musée national d'art moderne, Paris
Gift of the artist, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



02. LOUIS STETTNER

Aubervilliers, France, 1947

Collection Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 2013

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



03. LOUIS STETTNER

Rue Bézout et Avenue du Général Leclerc, Paris, France

1947-1951

Collection Centre Pompidou, Musée national d'art moderne, Paris. Gift of the artist, 2013

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



04. LOUIS STETTNER

Manège, Paris, France, 1949

Collection Jérôme Prochiantz. Pledge for the Centre Pompidou, Musée national d'art moderne, Paris

© Centre Pompidou, MNAM-CCI/ Philippe Migeat

© Louis Stettner



05. LOUIS STETTNER

Blanchisseuse devant sa boutique, Paris, France, 1949
 Collection Centre Pompidou, Musée national d'art moderne, Paris
 Purchase, 2013
 © Centre Pompidou/Dist. RMN-GP
 © Louis Stettner



06. LOUIS STETTNER

Square de Châtillon, Paris, France, 1949
 Collection Centre Pompidou, Musée national d'art moderne, Paris
 Purchase, 2013
 © Centre Pompidou/Dist. RMN-GP
 © Louis Stettner



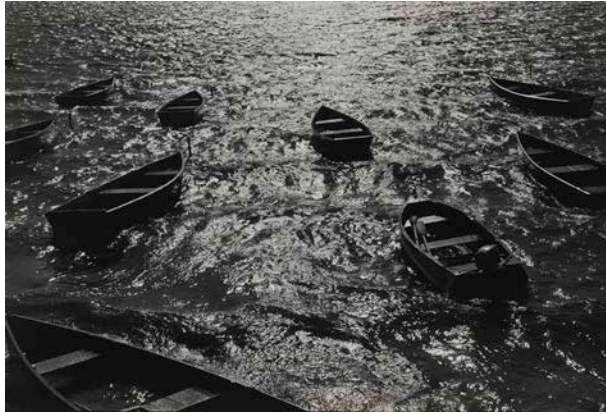
07. LOUIS STETTNER

Veille de Noël, Paris, France, 1950-1951
 Collection Centre Pompidou, Musée national d'art moderne, Paris
 Gift of the artist, 2013
 © Centre Pompidou/Dist. RMN-GP
 © Louis Stettner



08. LOUIS STETTNER

«Franc-Tireur», Paris, France, 1951
 Collection Centre Pompidou, Musée national d'art moderne, Paris
 Gift of the artist, 2015
 © Centre Pompidou/Dist. RMN-GP
 © Louis Stettner

**09. LOUIS STETTNER**

Lac, State of New York, États-Unis

1952

Collection Centre Pompidou, Musée national d'art moderne, Paris

Gift of the artist, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner

**10. LOUIS STETTNER**

Bouche d'égoût, Times Square, New York, États-Unis

1954

Collection Centre Pompidou, Musée national d'art moderne, Paris. Gift of the artist, 2013

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner

**11. LOUIS STETTNER**

Brooklyn Promenade, New York, États-Unis

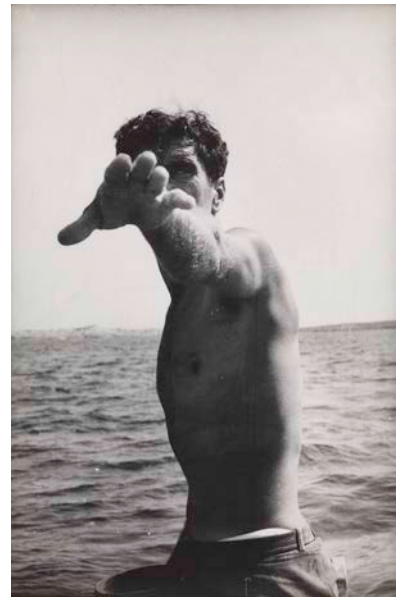
1954

Collection Centre Pompidou, Musée national d'art moderne, Paris

Gift of Hervé and Etty Jauffret, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner

**12. LOUIS STETTNER**

Tony

From the serie «*Pepe et Tony, Pêcheurs espagnols*», Ibiza, Spain, 1956

Collection Centre Pompidou, Musée national d'art moderne, Paris. Gift of the artist, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner

**13. LOUIS STETTNER**

Femme au gant blanc

From the serie «*Penn Station*», New York, États-Unis, 1958

Collection Centre Pompidou, Musée national d'art moderne, Paris

Gift of Hervé and Etty Jauffret, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



14. LOUIS STETTNER

Joueurs de cartes

From the serie « *Penn Station* », New York, United States, 1958
Collection Centre Pompidou, Musée national d'art moderne, Paris
Gift of the artist, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



15. LOUIS STETTNER

Ouvrière dans une imprimerie,

From the serie « *Workers* », 1972-74

Collection Centre Pompidou, Musée national d'art moderne, Paris
Gift of the artist, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



17. LOUIS STETTNER

Manifestation politique, New York, États-Unis
1975-1977

Collection Centre Pompidou, Musée national d'art
moderne, Paris. Gift of the artist, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



16. LOUIS STETTNER

Deux texanes sur la 5ème Avenue, New York,
United States, 1975

Collection Centre Pompidou, Musée national d'art
moderne, Paris. Gift of the artist, 2015

© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



18. LOUIS STETTNER

Sans titre from the serie « *Nude* », 1981

Collection Centre Pompidou, Musée national d'art moderne, Paris
Gift of the artist, 2015

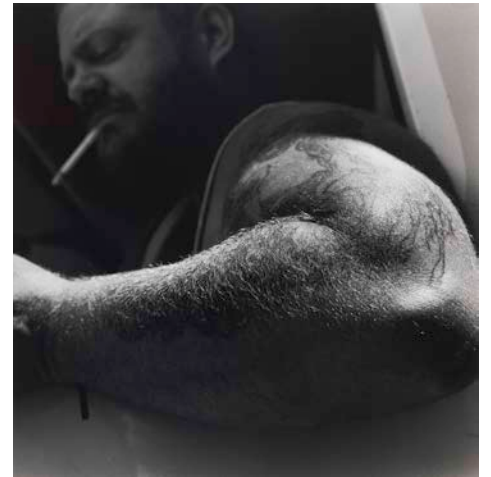
© Centre Pompidou/Dist. RMN-GP

© Louis Stettner



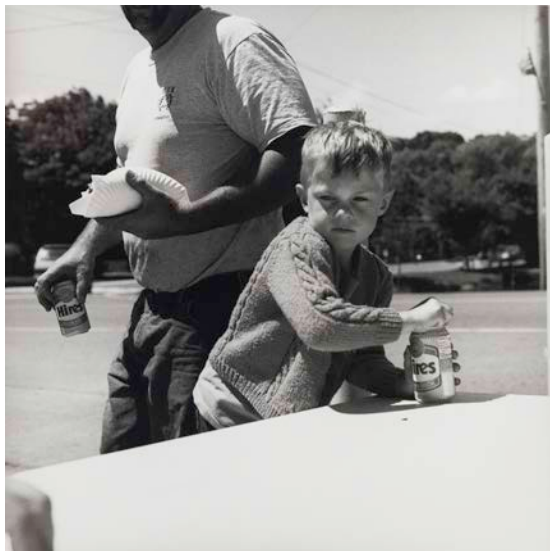
19. LOUIS STETTNER

Autoportrait, Santiago, Chili, 2000
Collection Centre Pompidou, Musée national d'art moderne,
Paris
Gift of the artist, 2015
© Centre Pompidou/Dist. RMN-GP
© Louis Stettner



20. LOUIS STETTNER

Catskill, State of New York, États-unis, 2001
Collection Centre Pompidou, Musée national d'art moderne,
Paris
Gift of the artist, 2015
© Centre Pompidou/Dist. RMN-GP
© Louis Stettner



21. LOUIS STETTNER

Athens, State of New York, États-unis, 2003
Collection Centre Pompidou, Musée national d'art moderne,
Paris
Gift of the artist, 2015
© Centre Pompidou/Dist. RMN-GP
© Louis Stettner



22. LOUIS STETTNER

N°15, de la série «*Les Alpilles*», France, 2014
Collection Centre Pompidou, Musée national d'art moderne,
Paris
Gift of the artist, 2015
© Centre Pompidou/Dist. RMN-GP
© Louis Stettner

12. PRACTICAL INFORMATION

PRACTICAL INFORMATION

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metro

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Opening hours

Exhibition open every day

from 11 am to 9 pm except on Tuesday

Closed on May 1st

Price

Free admission

www.centrepompidou.fr

On social networks :



#Stettner

@centrepompidou

<https://twitter.com/centrepompidou>



<https://www.facebook.com/centrepompidou>

AT THE SAME TIME IN THE CENTRE POMPIDOU

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23 JUNE - 3 OCTOBER 2016

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