

# **BUILDING ICONS: ARNOLD NEWMAN'S MAGAZINE WORLD, 1938 – 2000**

“When I make a portrait, I don’t take a photograph. I build it.” –  
Arnold Newman

American photographer Arnold Newman (1918–2006) is best known for his compelling portraits of artists, composers, actors, and political figures of the post–Second World War era. Newman deliberately constructed his compositions to express biography, creative vision, and professional expertise. By building each image and methodically planning his photoshoots, he developed a graphic visual style that was well-suited to popular magazines of the day, such as *Life*, *Look*, *Fortune*, and *Harper’s Bazaar*.

*Building Icons* considers the full breadth of Newman’s photographic practice, including his early experiments, magazine commissions, creative portraits, corporate work, and reportage projects. The exhibition also highlights the crucial role magazines played in shaping Newman’s career—to educate and inspire him, to fuel his ambition, and to cement his reputation. Tracing Newman’s relationship with the popular press expands our

understanding of his work, reveals the inventiveness of his craft, and underscores his undeniable impact on postwar visual culture.

## **Room 1**

### **EARLY WORK**

Newman showed an aptitude for the arts from a young age. In 1936, he earned a scholarship to attend an arts program at the University of Miami. By 1938, the Great Depression forced him to abandon his studies. To help support his family, he took a position as a photography assistant at a studio in Philadelphia. Newman recalled: “My job was a blessing in disguise ... before I was allowed behind the camera, I had to know every phase of the darkroom and know the use and meaning of every chemical that lined its shelves.”

The work Newman produced between 1938 and 1945 reveals a photographer experimenting with documentary style, abstract modes, and portraiture. He combined his fineart training with what he saw in magazines, drawing upon art reviews and photographs by a wide range of makers, including the Farm Security Administration photographers, Walker Evans, Edward Weston, Erwin Blumenfeld, and Berenice Abbott.

## **Abstract Check Door and Machinery**

1938

gelatin silver print

Anonymous gift, 2012

2015/3689

*“I began to experiment in abstraction, abstract realism, and social realism—if one must pigeon-hole definitions. I became fascinated with the control of the camera and the ability to make it see as I saw.”* –Newman

Newman used the term “abstract realism” to define the way he abstracted compositions through the framing of everyday objects and scenes. This photograph is an example of such a work, highlighting Newman’s playful integration of shapes and forms.

The decorative door—featuring an array of triangles, circles, and rectangles—anchors the composition, while the machinery in the foreground adds graphic accents. Here, the artist considers the way the frame isolates objects and flattens perspective, and how doing so creates a new experience and understanding of this scene.

## **Shop Windows, Philadelphia, Pennsylvania**

### **Baltimore Houses**

1939

gelatin silver prints

Anonymous gift, 2012

2015/3680; 2015/3747

In 1938, Newman worked in the photography studio at the Lit Brothers' department store in Philadelphia. During his lunch breaks, he would make photographs on the city's streets. At night, he developed his negatives in the studio's darkroom.

Around this time, he was influenced by the documentary photographs produced under the Resettlement Administration, later called the Farm Security Administration (FSA), which circulated widely in the American press. The photographers hired by the government agency—such as Walker Evans, Dorothea Lange, and Gordon Parks—sought to present the daily lives of rural and urban Americans during the Great Depression.

Newman was so impressed by these photographs that he wrote to FSA Director Roy Stryker in 1942 to inquire about a position. As the agency's work was winding down (it would go on to close

in 1944), Stryker turned him down, despite recognizing Newman's promise.

## **Clapboard Houses with Laundry Lines**

around 1938

lithographic crayon

Collection of the Newman Family

## **Two Men Against Wall with Ladders, Allentown Junkyard Abstraction, Philadelphia, Pennsylvania Feet and Doorstep, Philadelphia, Pennsylvania Brick Abstract, Baltimore, Maryland**

1939

gelatin silver prints

Anonymous gift, 2012

2015/3686; 2015/3684; 2015/3713; 2015/3678

## **Violin Maker's Patterns, Cutout**

1941

gelatin silver print mounted on Masonite, and paint

Anonymous gift, 2012

2015/4279

**Booklet of photographs with manuscript feedback by  
Milton Weiner**

1940

20 gelatin silver prints over 8 leaves

Arnold Newman Papers and Photography Collection, Harry  
Ransom Center, The University of Texas at Austin

Newman flourished during his time in Philadelphia, partly due to his social and creative network. He made an effort to maintain relationships with his photographer friends by sending them letters. Some, such as this one, included requests for feedback on works-in-progress. These exchanges fuelled Newman's creative drive.

**Sculpture and photographs, West Palm Beach, Florida**

**West Palm Beach Abstract**

**Chair display, Philadelphia, Pennsylvania**

1941

gelatin silver prints

Anonymous gift, 2012

2015/3691; 2015/3718; 2015/3700

## **Miami Beach Landscape**

1937

watercolour

Collection of the Newman Family

## **Church and Ford, West Palm Beach, Florida**

1941

gelatin silver print

Anonymous gift, 2012

2015/3735

## **Violin Maker's Patterns on a Workbench, Philadelphia Billboards, West Palm Beach, Florida Beaumont Newhall, New York**

In 1941, armed with his portfolio of photographs, Newman returned to New York to meet with Beaumont Newhall, Curator of Photography at the Museum of Modern Art. Recognizing the young photographer's talents, Newhall suggested Newman contact the influential photographer and gallerist Alfred Stieglitz. These encounters bolstered Newman's connections in the field, and encouraged and solidified his desire to formally pursue his *Artist's Portrait* series.

**Fernand Léger, painter, New York**

1941

gelatin silver prints

Anonymous gift, 2012

2015/3933; 2015/3679; 2015/382; 2015/388

**Ernest Fiene, Raphael Soyer, and Tina Bloom, artists**

1942

**Jean Levi, painter**

1942

**Yasuo Kuniyoshi, artist, New York**

1941

**Marcel Duchamp, artist, New York**

1942

gelatin silver prints

Anonymous gift, 2012

2015/3775; 2015/368; 2015/3930; 2015/428

**Alfred Stieglitz and Georgia O'Keeffe, artists, New York**

**Berenice Abbott, photographer, New York**



**Helen Levitt, photographer, New York**

1944

**Chaim and Renee Gross, artists, New York**

1942

gelatin silver prints

Anonymous gift, 2012

2015/3979; 2015/416; 2015/455; 2015/3346

**Florida Landscape – Wall Abstract**

1946

**Studio Abstract, Florida**

1944

gelatin silver prints

Anonymous gift, 2012

2015/3318; 2015/4303

**Red Brick Wall, New York**

1948

chromogenic print

Anonymous gift, 2012

2015/3965

**Jacob Lawrence and Gwendolyn Knight**

1944

gelatin silver print

Anonymous gift, 2012

2015/4206

Like Newman, American artist Jacob Lawrence lived in Atlantic City, Philadelphia, and New York. In the 1930s, Lawrence moved to New York, which had become a central hub for African American culture. American artist Gwendolyn Knight moved to the city at the same time, and the two met while working as muralists for the Works Projects Administration. Lawrence painted compelling portraits of daily life in Harlem, in the style of social realism. Born in Barbados, Knight would create vibrant paintings that reflected her lived experiences and interest in her West African heritage. Here, Newman tightly frames Lawrence and Knight's faces to depict the young couple as an inseparable unit.

**“Albert Gallatin’s Great-Grandson Sponsors a Museum of Abstract Art,” *Life* (May 2, 1938): 42–45. Purchase, 2022. LA.168130. The Edward P. Taylor Library & Archives, Art Gallery of Ontario.**

In 1938, *Life* published an article on collector Albert E. Gallatin, detailing his extensive art holdings and describing the merits of abstract art. The text also included Gallatin's own photographs of contemporary artists in their studios. These images set a clear visual precedent for Newman's portrait practice. Newman passionately responded in a letter to *Life*: "Sir. For the past two years I have been studying art here at the University and not until I read your May 2 issue could I admit I saw anything in abstract art. The clear and basic manner in which you presented your material deserves real credit."

Through articles like this one, Newman learned about art history and contemporary artists. Although Newman never credited Gallatin's portraits as an influence for his *Artist's Portrait* series, the story clearly resonated with the young artist.

## **Untitled sketch pad of drawings**

around 1938

9 leaves of tracing paper with conté crayon and ink

Arnold Newman Papers and Photography Collection, Harry Ransom Center, The University of Texas at Austin

## **THE TINTYPE STUDIO**

active Greenfield Village, Dearborn, Michigan, United States,  
1929–around 1980

## **Arnold Newman**

around 1955

tintype

Collection of the Newman Family

## **EDWARD NEWMAN**

born New York, New York, United States, 1920

died North Lauderdale, Florida, United States, 2011

## **Newman Family Album**

1941–1943

multimedia scrapbook

Courtesy of the Newman Family

“I read and looked up everything I could find on photography, going back to its beginnings as well as contemporary workers. My friends produced material from their libraries and gave freely of their advice and time. My interest burned strongly within. I went to museums and bought and clipped magazines like *Vanity Fair*” – Newman

Early in his career, Newman maintained scrapbooks of magazine clippings. He also kept multiple copies of his own publications as a record of his achievements. His brother Edward, who compiled this album, also preserved family records through scrapbooking. These pages from Edward's scrapbook include a 1941 brochure of Arnold's first exhibition with American photographer Ben Rose at A-D Gallery, Arnold's first commission for *Harper's Bazaar* magazine, portraits of Arnold at work, and photographs of their friends and family members.

***A–D: An Intimate Journal for Art Directors, Production Managers, and Their Associates, December 1941–January 1942. Designed by E. McKnight Kauffer, edited by Robert Leslie and Percy Seitlin.***

**Arnold Newman and Ben Rose, “Vanguard Photography by Two Young Americans.”**

Collection of the Newman Family

## **ARTISTS LOOK LIKE THIS**

In 1945, twenty-seven-year-old Newman secured a major solo exhibition, *Artists Look Like This: Portrait Photographs by Arnold*

*Newman*, at the Philadelphia Museum of Art (PMA). The exhibition included 87 portraits of 59 artists in their studios or surrounded by their work. PMA chose to supplement Newman's photographs with paintings and sculptures by these established artists, as the prevailing attitude in the mid-1940s was that photography was not an independent and valid art form. The museum's decision was indicative of the stance of many institutions at this time.

PMA bought all 87 photographs and toured the exhibition throughout the United States for roughly three years. This tour—and the exhibition's positive reviews—helped cement Newman's reputation as a gifted portrait photographer and sparked several magazine commissions.

**Morris Kantor, painter, New York**

1944

**David Burlick, artist, New York**

1943

**John Groth, illustrator, New York**

1946

**Reginald Marsh**

1941

Marsh's studio is a tiny, cluttered three-room affair, the third arranged curiously in an elongated manner directly above the first two and reached by a narrow winding stairway.... Here, I took my shots. –Newman In 1941, Newman embarked on a project he called the Artist's Portrait series. This portrait of realist painter Reginald Marsh at his 1 Union Square South studio in New York is the first work Newman produced in the series. Newman posed Marsh in front of a reproduction of Flemish engraver Christoffel Jegher's 17th-century woodcut *The Garden of Love* to highlight Marsh's artistic interests.

Ever aware of the camera's ability to flatten space, Newman recognized that the artist's billowing, striped shirt would recall the etched textures of Jegher's work. 1 Union Square housed many artists, including Raphael Soyer, also pictured on this wall. Such connections helped usher Newman into the New York art scene.

### **John Sloan, painter, New York**

1941

### **Federico Castellón, artist, New York**

1943

### **Horace Pippin, painter, West Chester, Pennsylvania**

1945

**Alexander Calder, sculptor, New York**

1943

**Morris Hirshfield, painter, New York**

1942

**Piet Mondrian, painter**

1942

**George Grosz, painter**

1942

**Peggy Bacon, painter and illustrator, New York**

1943

**Marc Chagall, New York**

1942

Newman first photographed Russian-French artist Marc Chagall in Chagall's studio on East 74th St. in New York in 1942. Chagall was so pleased with the experience that he offered Newman a 1924 self-portrait etching he made in Paris.

This portrait of Chagall is one of two purchased by the PMA in 1942. *Life* published another view from the same sitting as part of a feature called "Chagall: He Paints a World of Charming Fantasy" in the Arts section of its May 1947 issue. Due to their widespread readership and high-quality image reproductions



during this time, magazines played a central role in exposing the public to contemporary artists and art history.

**The Soyer Twins, Moses and Raphael, artists, New York**

1942

**Charles Sheeler, artist, New York**

1942

**Isamu Noguchi, sculptor, New York**

1942–1945

gelatin silver prints

Anonymous gift, 2012

2015/3847; 2015/422; 2015/467; 2015/3564; 2015/383; 2015/441;  
2015/479; 2015/3932; 2015/396; 2015/3944; 2015/367;  
2015/3501; 2015/3581; 2015/3344; 2015/431; 2015/534

**“Speaking of Pictures,” *Life* (February 10, 1946): 10–11. Purchase, 2022. LA.168131. The Edward P. Taylor Library & Archives, Art Gallery of Ontario.**

**“Portrait of an Artist,” *Minicam Photography* (November 1945): 40–41 (original), 42–43, 44–45, 126–**

**127 and 128–129 (facsimiles). Purchase, 2023.**

**LA.168135. The Edward P. Taylor Library & Archives,  
Art Gallery of Ontario.**

## **Rooms 1 & 2**

# **NEWMAN'S INTEGRATIVE PORTRAITS**

“The portrait is a form of biography ... we must record facts, not fiction or idealized images. The vital visual facts in today’s magazine make up tomorrow’s history textbook”. –Newman

In his “integrative portraits,” also called environmental portraits, Newman depicts his sitter in their inhabited space. While the photographs appear candid, Newman carefully staged his sitter’s home or workplace in an effort to reveal an aspect of their personality or profession. He would build an environment by arranging objects in the foreground or pinning items up on the walls in the background. Newman’s skill at interpreting his sitters was formed through meticulous research prior to his shoots and deep understanding of the ways that images would translate to the magazine page.

**Eugene O’Neill, New York**

1946

Commissioned by *Life*

gelatin silver print

Anonymous gift, 2012

2015/4615

Soon after *Life* reviewed Newman's 1945 exhibition *Artists Look Like This*, the magazine commissioned him to photograph American playwright Eugene O'Neill. Newman used O'Neill's study as the backdrop for the picture to signal his sitter's occupation and intellect. To anchor the left foreground of the frame, Newman placed a drum from O'Neill's collection, which savvy theatregoers would have understood as a reference to O'Neill's 1920 play *The Emperor Jones*. The play's political stance—a critique of the United States' occupation of Haiti—was radical for the period. Newman's careful staging of this composition exemplifies the detailed research he conducted on his subjects before building their portraits.

**Mitzi Solomon, sculptor, New York**

**Gypsy Rose Lee, burlesque entertainer, New York**

1945

gelatin silver prints

Anonymous gift, 2012

2015/473; 2015/413

## MAGAZINE COMMISSIONS & THE 1950s

In the late 1930s and early 1940s, Newman was establishing a professional artist network in both Philadelphia and New York. In Philadelphia, his childhood friend and roommate Ben Rose was studying with influential graphic designer and *Harper's Bazaar* art director Alexey Brodovitch. Brodovitch had a reputation for mining fresh photography talent for the magazine from his students. This connection proved fruitful, and in 1942, *Harper's* offered Newman his first magazine commission.

The publicity surrounding his exhibition *Artists Look Like This: Portrait Photographs by Arnold Newman* at the Philadelphia Museum of Art (PMA) also helped propel his career as a magazine photographer. From 1946 to the early 1950s, Newman produced work for *Fortune*, *Life*, *Seventeen*, and *Holiday*, among others. His reputation soared throughout the 1950s and he went on to photograph notable scientists, architects, writers, actors, political figures, and artists.

These dynamic photographs showcase Newman's personal and professional practice, beginning with his PMA exhibition through to the late 1950s.

**Sitting #1054: Igor Stravinsky, Arnold Newman Papers and Photography Collection 6.22, Harry Ransom Center, The University of Texas at Austin**

**Igor Stravinsky**

1946

Commissioned by *Harper's Bazaar*

“I had already photographed musical instruments, in part, and in whole. Suddenly I realized that I had been admiring the shape of a piano, and it hit me: the piano shape—strong, hard, sharp, linear, beautiful in its strong, harsh way—was really the echo of Stravinsky's work, his own music.... When I reflected upon it, I said, ‘Where can I get a piano? I'd like to use a piano, I have an idea.’ We found an editor with a Grand in her home with a very simple wall, and a very simple background which I was able to manipulate.” –Newman

In 1946, *Harper's Bazaar* commissioned Newman to photograph famed composer Igor Stravinsky. This image is one of several exposures he made during the sitting.

**Pamela Mason and James Mason, actors, New York**

1946

Commissioned by *Harper's Bazaar*

gelatin silver prints

Anonymous gift, 2012

2015/3993; 2015/4554

**Gore Vidal, writer, New York**

1946

Commissioned by *Junior Bazaar*

**Philip Guston, painter, New York**

1947

gelatin silver prints

Anonymous gift, 2012

2015/493; 2015/3299

**Isamu Noguchi, sculptor, New York**

1942–1945

gelatin silver print

Anonymous gift, 2012

2015/535

**Frank Lloyd Wright, architect, Taliesin East,  
Wisconsin**

1947

**Karl Priebe, painter, New York**

1947

Commissioned by *Life*

**Helena Rubinstein, entrepreneur, New York**

1948

Commissioned by *Collier's*

**Dorothy Shaver, executive, New York**

1947

Commissioned by *Life*

**Man Ray, artist, Los Angeles, California**

1948

**John Garfield, actor, New York**

1948

Commissioned by *Seventeen Magazine*

**Andrew Wyeth, painter, Chadds Ford, Pennsylvania**

1948

Commissioned by *Life*

**The Wyeth Family, in Chadds Ford, Pennsylvania**

1948

Commissioned by *Life*

gelatin silver prints

Anonymous gift, 2012

2015/4222; 2015/514; 2015/5185; 2015/508; 2015/558; 2015/560;  
2015/551; 2015/550

**Philip Johnson in his Glass House, New Canaan,  
Connecticut**

1949

Commissioned by *Life*

gelatin silver print

Anonymous gift, 2012

2015/595

**Ana María Álvarez Calderón, heiress  
Vannever Bush, engineer**

Commissioned by *Life*

1949

gelatin silver prints



Anonymous gift, 2012

2015/649; 2015/670

**Grandma Moses (Anna Mary Robertson Moses),  
painter, Eagle Bridge, New York**

1949

gelatin silver print

**Ithaca Policeman in Front of Fruit Stand**

1949

Commissioned by *Life*

dye transfer print

Anonymous gift, 2012

2015/3463; 2015/4042

**Jackson Pollock, Springs, Long Island, New York**

1949

Commissioned by *Life*

dye destruction print

Anonymous gift, 2012

2015/3968

In 1949, Newman photographed American painter Jackson Pollock for *Life* Arts Editor Dorothy Seiberling's article "Jackson

Pollock: Is He the Greatest Living Painter in the United States?”  
The title references art critic Clement Greenberg’s statement  
about the then-emerging artist.

In 1959, this photograph—made during the 1949 sitting—  
appeared in a two-part series about abstract expressionism that  
referenced Pollock’s work to educate readers on the merits of  
abstract art. *Life*’s use of Newman’s artist portraits reveals how  
the magazine contributed to the popularization of American art  
history.

**State Chief Justices, Court of Appeals, Civil Courts  
Building, St. Louis, Missouri**

1949

Commissioned by *Life*

gelatin silver print

Anonymous gift, 2012

2015/630

**Art Students League Alumni Group**

1950

Commissioned by *Life*

gelatin silver print

Anonymous gift, 2012

2015/3399

Established in 1875, the Art Students League of New York (ASLNY) began as an artist-founded institution that offered courses on subjects such as portraiture, sculpture, and composition. The school emphasized the importance of artists practising their craft daily. During the Great Depression, the school fostered a community of artists with strong ties to Abstract Expressionism—a movement that would come to define that period of American art.

Art-directed by Newman, this photograph displays the wide array of styles that ASLNY educators and alumni used in their practices. The group portrait also reveals the dominant role of white men within the organization—a reflection of the art world at the time.

**Salvador Dalí, artist, New York**

1951

**Saul Steinberg and Hedda Sterne, artists**

1951

Commissioned by *Life*

**Marino Marini, sculptor, and partner Mercedes**

**Pedrazzini, New York**

1950

Commissioned by *Harper's Bazaar*

gelatin silver prints

Anonymous gift, 2012

2015/722; 2015/713; 2015/685

**Steel Worker and Plant at Night, Gary, Indiana**

**Edward Steichen making selections for *The Family of***

***Man* publication at the Museum of Modern Art, New**

**York**

1951

Commissioned by *Life*

gelatin silver prints

Anonymous gift, 2012

2015/717; 2015/790

**Fashion Holiday**

1952

Commissioned by *Holiday*

“During the first two years in New York, *Harper’s Bazaar* was one of my two major clients. And although I did many portraits for them, they also tried to develop me as a fashion photographer.... Having disagreed with them on financial arrangement points, and the fact that I did not believe in speculative work, we soon parted.”

–Newman

Early in his career, Newman explored different types of editorial commissions, including fashion photography. Although this type of work could have been a suitable fit for Newman when considering the staging, textures, and formal elements involved, he did not pursue it. Yet, he continued to dabble in fashion commissions throughout his career, as in this summer showcase for *Holiday* magazine.

### **Agnes George de Mille, dancer and choreographer**

1955

Commissioned by *Life*

### **Hanya Holm and son Klaus Holm, dancer and choreographer, New York**

1956

Commissioned by *Dance*

gelatin silver prints

Anonymous gift, 2012

2015/822; 2015/1001; 2015/3385

**Jack Forrest, business and financial editor at *The New York Times***

1952

Commissioned by *The New York Times*

**Edward R. Murrow, broadcast journalist, CBS Studios, New York**

1951

Commissioned by CBS Television

gelatin silver prints

Anonymous gift, 2012

2015/818; 2015/768

**Virginia Pope, fashion editor**

1951

Commissioned by *The New York Times*

gelatin silver print

Anonymous gift, 2012

2015/3815

**Maria Bianca Mazzarini Stronati, dressmaker, Rome, Italy**

**Bruno del Taglia, shoemaker, near Florence, Italy**

1954

Commissioned by *Holiday*

gelatin silver prints

Anonymous gift, 2012

2015/3805; 2015/962

Here, Newman depicts Italian shoemaker Bruno del Taglia sitting at his shop desk, surrounded by wooden shoe moulds, nailing leather to the sole of a shoe. These two elements—the shop and the action—succinctly communicate the sitter’s occupation. The volume of shoe moulds Newman amasses in the frame suggests his sitter’s mastery of a set of skills as well as his productivity. Newman employed a similar approach in staging many of his occupational portraits.

**Stuart Davis, New York**

**Stuart Davis, Roselle Springer, and Earl Davis, New York**

1957

Commissioned by *Life*

gelatin silver prints

Anonymous gift, 2012

2015/1201; 2015/1200

Newman made these portraits of American painter Stuart Davis with his wife, Roselle Springer, and son Earl, while on assignment for *Life* magazine. He first photographed Davis in 1941 for his *Artist's Portrait* series.

Throughout his life and career, Newman emphasized the importance of family. This core value led him to forge bonds not only with his subjects but also with their spouses and children. Unlike other photographers of the period, Newman would often make additional portraits of family members while on assignment. On view nearby are two photographs of American painter Andrew Wyeth: one alone in his studio and one with his family.

## **Lincoln Center Artists Group**

## **Lincoln Center Architects Group**

1959

Commissioned by *Look*



gelatin silver prints, mounted

Anonymous gift, 2012

2015/4612; 2015/4589

**Arthur Daley, sports journalist**

1951

Commissioned by *The New York Times*

**Edith Evans Asbury, journalist**

1956

Commissioned by *The New York Times*

**A.H. (Abe) Raskin, labour reporter, Ford Plant, New Jersey**

1953

Commissioned by *The New York Times*

**Rupert Murdoch, media mogul, in *New York Post's* office, New York**

1977

Commissioned by *Avenue Magazine*

gelatin silver prints

Anonymous gift, 2012

2015/3811; 2015/1112; 2015/890; 2015/2444

**City Desk, *The New York Times***

1951

Commissioned by *The New York Times*

**Dorothy Hawkins, fashion editor**

1957

Commissioned by *The New York Times*

***The New York Times* City Desk**

1951

Commissioned by *The New York Times*

gelatin silver prints

Anonymous gift, 2012

2015/744; 2015/1122; 2015/739

This image of a bustling *New York Times* newsroom exemplifies Newman's proficiency with documentary-style photography. He used the long editing table as a graphic element to guide the eye from the foreground to the background of the frame. The tousled papers, sharpened pencils, and employees on the telephone responding to incoming news suggests a busy and collaborative workspace. Newman's image affirms what we might today imagine *The New York Times*' office of the 1950s to be like: an energetic and productive hive of respected journalism.

**Henry Luce, founder of *Life* magazine**

1962

**Carl L. Biemiller, executive editor, in *Holiday's* office,  
New York**

1956

Commissioned by *Holiday*

**Mahala Ettinger, associate editor, in *Holiday's* office,  
New York**

1956

Commissioned by *Holiday*

**Frank Zachary, editor, in *Town & Country's* office,  
New York**

1984

Commissioned by Frank Zachary

gelatin silver prints

Anonymous gift, 2012

2015/4144; 2015/1039; 2015/1037; 2015/2830

*He worked with me on Portfolio [in 1948], 13 years with Holiday, 2 years with Travel & Leisure, and the last 19 with Town & Country. We always gave him an assignment, and [we] would talk it over*

*very carefully beforehand. Arnold said that he would often leave a story conference and say, 'Who the hell's idea was that, his or mine?' That's how closely we did work, we had this symbiosis. – Frank Zachary*

Newman's relationships with various professionals within the magazine industry helped shape and propel his career. Several editors supported him by assigning commissions and publishing articles about his work. Editor Frank Zachary was one of Newman's earliest and longest-lasting advocates. Among their collaborations is the 1967 book *Bravo Stravinsky* with photographs by Newman, edited and designed by Zachary, on view in the last room.

### **Lester Markel, journalist and editor**

1951

Commissioned by *The New York Times*

### **Alicia Patterson, journalist**

1962

Commissioned for book

### **Gardner "Mike" Cowles Jr., publisher**

1964

Commissioned by *Look*

gelatin silver prints

Anonymous gift, 2012

2015/794; 2015/1489; 2015/1571

**Will Burtin, graphic designer, New York**

1949

**Lester Beall, graphic designer**

1951

**Alexey Brodovitch, photographer and graphic  
designer, New York**

1942–1945

**Charles T. Coiner, painter and advertising art director**

1950

gelatin silver prints

Anonymous gift, 2012

2015/590; 2015/719; 2015/486; 2015/672

**Room 3**

**FOCUS ON THE STORY**

During the post–Second World War economic boom in the United States, magazines regularly published in-depth stories about professionals. The stories served to highlight the influence of American entrepreneurship and expand upon current events. These professionals came to represent the American Dream: the embodiment of success and progress.

Newman’s approach to portraiture—in which he posed his sitter in their home or workplace with their personal effects—helped readers understand the personalities and professions of these figures. This method was well-suited to the magazine page and corporate annual report to illustrate the accompanying text efficiently.

The subjects in this section range from major political players like American president John F. Kennedy and Ghanaian president Kwame Nkrumah (1909–1972), to corporate titans, musicians, and scientists. No matter whom Newman was photographing, his curiosity and respect for his subjects always came to the fore.

## **Robert Oppenheimer, theoretical physicist, Berkeley, California**

1948

commissioned by *Fortune*

gelatin silver print

Anonymous gift, 2012

2015/4223

**Dr. Glenn T. Seaborg, chemist, in his lab, California**

**Drs. Gerty and Carl Cori, biochemists**

1948

Commissioned by *Fortune*

gelatin silver prints

Anonymous gift, 2012

2015/576; 2015/3283

In 1948, *Fortune* magazine hired Newman to produce a series of portraits featuring prominent scientists for a story on the state of the American scientific field. Fascinated by the ingenuity of the human mind, Newman approached the scientists in the same way he did for artists. He first undertook significant research about each of his sitters and then carefully built their surroundings to reflect the scientists' specific expertise and ways of working. Here, the scientific lab is the studio. Much like an artist's tools, the test tubes and papers become a reflection of their craft.

**Dr. Arno Penzias, physicist, in Bell Labs**

1985

Commissioned by AT&T

**Kurt Gödel, logician, Princeton, New Jersey**

1956

Commissioned by *Scientific American*

gelatin silver prints

Anonymous gift, 2012

2015/4245; 2015/4165

**Dr. Albert J. Libchaber**

1995

Commissioned by *Scientific American*

gelatin silver print

Anonymous gift, 2012

2015/3170

Depicting an occupation that does not yield a tangible product poses a unique challenge to photographers. This portrait of physicist Dr. Albert J. Libchaber highlights Newman's solution to this question. Here, the graphic shapes and numbers on the blackboard fill most of the frame. Newman places Dr. Libchaber at the bottom of his composition, posing him with his hand on his



head. This arrangement creates the illusion of a “thought bubble” above him. The blackboard markings illustrate the inner workings of Libchaber’s mind.

Today it is common to employ blackboards or whiteboards in pictures to illustrate a thought process. We can credit Newman in part for popularizing the trend.

**Hans Selye, endocrinologist, Montreal, Quebec**

1958

Commissioned by *Saturday Evening Post*

**George E. Palade, biologist**

1964

Commissioned by *Holiday*

gelatin silver prints

Anonymous gift, 2012

2015/1174; 2015/1596

**Dr. Harold E. Edgerton, electrical engineering professor, Massachusetts Institute of Technology**

1962

Commissioned by *Holiday*

gelatin silver print

**Dr. Claude E. Shannon, scientist, Massachusetts  
Institute of Technology**

1962

Commissioned by *Holiday*

chromogenic print

Anonymous gift, 2012

2015/1523; 2015/4044

**Sylvia Porter, economist, New York**

1962

Commissioned for book

gelatin silver print

Anonymous gift, 2012

2015/1484

**Irving A. Duffy, Kenneth D. Cassidy, and John S.  
French at the steel operations in the Rouge Plant,  
Dearborn, Michigan**

1957

Commissioned by Ford Motor Company

**Henry Ford II and Ernest R. Breech in the Body  
Engineering Building at the Research and Engineering  
Center, Dearborn, Michigan**

1957

Commissioned by Ford Motor Company

gelatin silver prints

Anonymous gift, 2012

2015/1138; 2015/1152

**Dr. Edwin H. Land with a group of Polaroid Employees**

1977

Commissioned by Polaroid

gelatin silver print

Anonymous gift, 2012

2015/3361

**The Union Bag & Paper Company, Hoboken, New  
Jersey**

1957

Commissioned by Smith, Hagel & Knudsen Inc.

**Universal Manufacturing Corporation, Paterson, New  
Jersey**

1977

Commissioned by Northwest Industries

**Acme Boot Company, Inc., Campbellsville, Kentucky**

1978

Commissioned by Northwest Industries

**Coca Cola of Los Angeles**

1977

Commissioned by Northwest Industries

gelatin silver prints

Anonymous gift, 2012

2015/1282; 2015/2505; 2015/2504; 2015/2508

**Douglas D. Danforth, executive, Pittsburgh,  
Pennsylvania**

**Marshall K. Evans, executive, Pittsburgh,  
Pennsylvania**

1974

Commissioned by Westinghouse Electric Corp.

gelatin silver prints

Anonymous gift, 2012

2015/2255; 2015/2253

## **Katharine Graham, executive**

1973

Commissioned by *Fortune*

gelatin silver print

## **Tillie Lewis**

1973

Commissioned by *Fortune*

chromogenic print

Anonymous gift, 2012

2015/2114; 2015/4059

In 1973, *Fortune* magazine hired Newman to photograph ten executives for a special issue called “Women in Top Management.” The photographs accompanied journalist Wyndham Robertson’s article on women leading American corporations. Tillie Lewis, a wholesale food production mogul, was one of the featured executives. She co-founded the Flotill Foods Corporation and later pioneered Tasti-Diet Foods.

1972 and 1973 saw several landmark decisions in the American legal system concerning women’s rights. The amendments included prohibiting sex discrimination in all federally supported educational programs, the right for unmarried persons to use

contraceptives, the banning of gender-segregated job advertising, and constitutional protection regarding a woman's legal right to abortion.

**Frederic de Hoffmann, nuclear physicist, San Diego, California**

Commissioned by D'Arcy Agency

**James R. Dempsey, engineer, San Diego, California**

1962

Commissioned by D'Arcy Agency

**Norris Roy Crump, President, Canadian Pacific Railway, Vancouver, British Columbia**

1963

Commissioned by *Holiday*

gelatin silver prints

Anonymous gift, 2012

2015/1477; 2015/3509; 2015/1556

## **Alfried Krupp, Essen, Germany**

1963

Commissioned by *Newsweek*

chromogenic print

2015/3962

In 1963, *Newsweek* commissioned Newman to photograph German industrialist Alfried Krupp, a man who benefited financially from the labour of enslaved prisoners at Nazi concentration camps during the Second World War. One of Krupp's many operations included a fuse factory at Auschwitz in Poland, the largest of all concentration and extermination camps.

Newman initially refused the commission. He believed Krupp's actions revealed his unethical and evil character. The *Newsweek* editors advised Newman to photograph Krupp as he saw him. Newman instructed his subject to lean towards the lens and used his lighting expertise to warp the shadows around Krupp's face. Newman later revealed: "It was my impression of a Nazi who managed to survive yet killed millions of people."

## **Glenn Gould, in studio, New York**

1959

Commissioned by Columbia Records

gelatin silver print

Anonymous gift, 2012

2015/1273

In the mid-1950s, music labels began to approach Newman to photograph their musicians for album covers. Music industry titans such as RCA, Columbia Records, Mercury Records, Fantasy Records, and Atlantic Records would commission Newman throughout his career. Canadian classical pianist Glenn Gould was among the musicians Newman photographed. His 1959 image of Gould leaning on a piano first appeared on Gould's 1960 recording of Beethoven's Concerto No. 3 in C Minor. The image has since been republished on several Gould albums, including as recently as 2015.

## **George Harrison, musician, Oxford, England**

1978

Commissioned by the London Portrait Gallery and *Sunday Times*

chromogenic print

Anonymous gift, 2012

2015/4041



**Billie Holiday, *Lady in Satin***

1958

Commissioned by Columbia Records

**Ron Carter, *Piccolo***

1977

Commissioned by Fantasy Records

**Pierre Boulez, *Boulez Conducts Beethoven /  
Symphony No. 5***

1970

album covers

Purchase, 2023

168719; 168718; 168720

**Yitzhak Rabin**

1994

**Yasser Arafat**

1993

Commissioned by *Life*

gelatin silver prints

Anonymous gift, 2012

2015/3099; 2015/4178

In December 1993, *Life* hired Newman to photograph the Palestinian and Israeli leaders engaged in the Oslo Accords peace talks. In 1994, Israeli Prime Minister Yitzhak Rabin, Israeli Foreign Minister Shimon Peres, and Chairman of the Palestinian Liberation Organization Yasser Arafat received the Nobel Peace Prize for their roles in the negotiations. That same year, *TIME* magazine named Rabin, Arafat, and South African leaders Nelson Mandela and F. W. de Klerk Men of the Year.

### ***The New York Times Magazine (November 27, 1994).***

Competing magazines would often cover the same events, and *TIME* published their coverage of the Oslo Accords before *Life*. Believing that its own coverage was too similar, *Life* elected to drop the story. Newman typically maintained copyrights to his negatives and negotiated strict publication timelines for his commissioned work, a savvy approach that provided him with ownership of his commissioned work after a set period. In this instance, *Life* returned ownership of the Oslo Accord images to Newman within a few months of the shoot. While Newman maintained copyright, he sold Arafat's portrait to *The New York Times Magazine* and it was published on the cover of the November 1994 issue.

**Shimon Peres, politician, Tel Aviv**

1979

Commissioned by *Look*

gelatin silver print

Anonymous gift, 2012

2015/2585

**President Lyndon B. Johnson, Official Portrait**

**Lyndon B. Johnson and US Postmaster General John  
Gronouski**

1963

gelatin silver prints

Anonymous gift, 2012

2015/3325; 2015/1569

**John F. Kennedy, Official Portrait**

1953

Commissioned by *Holiday*

**President John F. Kennedy with his advisors on steps  
of the White House in Washington, DC**

1963

Commissioned by *Holiday*

gelatin silver prints

Anonymous gift, 2012

2015/3960; 2015/1560

## **Presidential advisors on the steps of the White House in Washington, DC**

1963

Commissioned by *Holiday*

colour half-tone print, signed

Collection of the Newman Family

These portraits of Presidents John F. Kennedy and Lyndon B. Johnson highlight two different stylistic approaches: the official portrait and the candid view. In an official portrait, the photographer aims to present the sitter in a professional capacity, often posing the subject in a rigid manner that recalls historical depictions of power and wealth. Conversely, candid photographs portray a particular moment, often framed within a larger narrative. Such portraits are typically associated with a specific event or news item, highlighting the person instead of the role.

Over his long career, Newman photographed many American politicians. His official presidential portraits, campaign headshots, group shots, and reportage photographs were widely circulated, helping to cement the image of powerful politicians in the minds of Americans. At the time of their publication, these images, such as Kennedy's portrait on the cover of *Look*, functioned as tools to support or advance both men's political careers. Today, these portraits serve as iconic representations of these now historical figures.

**Prime Minister of Ghana Kwame Nkrumah**

**Emperor of Ethiopia Haile Selassie**

**Prime Minister of Nigeria Abubakar Tafawa Balewa**

**Ooni of Ife Adesoji Aderemi**

**Chief of the Wachagga Tribe Thomas Marealle**

**President of Liberia William Tubman**

1958

Commissioned by *Holiday*

gelatin silver prints

Anonymous gift, 2012

2015/5129; 2015/1204; 2015/5133; 2015/1227; 2015/5135;

2015/5134

In October and November 1958, Newman travelled throughout Africa on assignment for *Holiday*. Newman's story "A Gallery of Leaders" featured these portraits as well as those of Mwami of Rwanda Mutara III Rudahigwa, King of the Bakubas Bope Mabinshe, and the Premier of the Republic of Senegal Mamadou Dia. Together, the portraits reflect the diversity of leadership across the African continent in the late 1950s. This critical moment of transition—deemed the first wave of African independence—saw several countries engaging in the decolonization process to make way for self-governance.

Newman photographed the leaders dressed in their official, political attire—an indication of their respective country's cultural traditions and the ways they wished to be seen. The act of posing and framing his sitters is consistent with Newman's approach to photographing Western political leaders.

**Adam Clayton Powell, Jr., Abyssinian Baptist Church  
of Harlem, New York**

1960

Commissioned by *Holiday*

gelatin silver print

Anonymous gift, 2012

2015/1304

In this photograph, Rev. Adam Clayton Powell, Jr. leans against a podium in the Abyssinian Baptist Church of Harlem and exudes confidence. Clayton Powell was the first African American person from New York elected to Congress, and he represented Harlem in the United States House of Representatives from 1945 to 1971. He was one of eight prominent figures that Newman photographed for a special feature in *Holiday* magazine on Harlem, along with Bessie Allison Buchanan, Langston Hughes, Aubré de Lambert Maynard, Sugar Ray Robinson, Thurgood Marshall, Norman Lewis, and Willie “the Lion” Smith.

The photographs accompanied an article by South African writer Peter Abrahams detailing his impressions of the historically and culturally significant neighbourhood. Abrahams reflected upon his lived experience as a Black man in Johannesburg and as a tourist in Harlem.

**Langston Hughes, writer and social activist, New York**

**Norman Lewis, painter, New York**

**Thurgood Marshall, civil rights lawyer, New York**

1960

Commissioned by *Holiday*

gelatin silver prints

2015/1302; 2015/1305; 2015/1318

**Larry Markey, driver, Tractor Works, Waterloo**

**Factory detail, Waterloo, Iowa**

**Yellow and Black**

chromogenic print

**John Deere Abstract**

chromogenic print

**Factory worker, Davenport, Iowa**

**Chuck Miller, crane operator, Harvester Works Factory  
worker, Waterloo, Iowa**

**A whimsical detail of shipping crates at the Davenport  
Works**

**Abstract of 4-Row Planter**

chromogenic print

1982

Commissioned by John Deere & Company

gelatin silver prints, unless otherwise noted

Anonymous gift, 2012



2015/2742; 2015/4443; 2015/4036; 2015/4038; 2015/2744;  
2015/2743; 2015/2745; 2015/4446; 2015/4076

**“Art Works: A Photographic Essay by Arnold Newman,” in *JD Journal* 11, no. 1 (August 1982): 12–13 (facsimile) and 18–19. Moline, Illinois: John Deere & Company, 1982. Arnold Newman Papers and Photography Collection, Harry Ransom Center, The University of Texas at Austin.**

In 1982, the John Deere Manufacturing Company invited Newman to make a series of photographs of their facilities. Newman, given free range to roam the factories for six days, found himself drawn to the clean, abstract shapes of the industrial machinery. *JD Journal*, a magazine for John Deere employees, retirees, and dealers, published the photographs in August of that year. When asked by the magazine editors about the difference between photographing a president and a factory worker, Newman responded: “All people are individuals and must be respected equally.”

**Room 4**

# ART WORLD NETWORKS

In the early 1940s, Newman established himself in New York City's expat artist community with the help of his friends, including the artists and educators Chaim Gross and Raphael Soyer.

Through this network, Newman met artists to photograph for his series, in addition to renowned gallerists and museum employees. Soyer encouraged the young Newman to trade artworks with the artists he photographed. By sustaining this practice, Newman built an exquisite art collection, including two sketches that Piet Mondrian used for his famed 1942-1943 painting *Broadway Boogie-Woogie*.

Newman's keen interest in the art world and its operations led him to pitch and art direct several stories about museum directors, collectors, dealers, and artists. He understood how influential these figures were to the promotion of artists and the circulation of their work. Newman himself took an active role in this network as he helped establish the Photography Department at the Israel Museum in 1965.

## **In and Out of Focus: Arnold Newman**

1977

U-matic tape transferred to digital file

(colour, sound, 30 min.)

Casey Allen collection, AG 148, Series 3: Audiovisual materials,  
Tape: CAC:1979:029. Center for Creative Photography Archives,  
The University of Arizona, Tucson, AZ, USA.

**John Hay Whitney, chairman of the board of the  
Museum of Modern Art, New York**

1947

Commissioned by *Harper's Bazaar*

gelatin silver print mounted on Masonite, and paint

Anonymous gift, 2012

2015/4275

**Priscilla Colt and Thomas C. Colt Jr., art historian and  
museum director, Portland Art Museum, Oregon**

1950

gelatin silver print

Anonymous gift, 2012

2015/3779

**Edgar P. Richardson, the Detroit Institute of Arts**

## **Paul Gardner, the William Rockhill Nelson Gallery of Art**

1950

Commissioned by *Life*

gelatin silver prints

Anonymous gift, 2012

2015/698; 2015/697

### **Composition sketch**

Preparatory materials for the story "What Do U.S. Museums Buy?" in *Life*, July 31, 1950. 1950.

Pencil on paper.

Arnold Newman Papers and Photography Collection, Harry Ransom Center, The University of Texas at Austin.

### **"Nelson Cutouts."**

[Twelve paper cutouts, each representing an artwork at the William Rockhill Nelson Gallery of Art, Kansas City.] Preparatory materials for the story "What Do U.S. Museums Buy?" in *Life*, July 31, 1950.

1950

construction paper with graphite

Arnold Newman Papers and Photography Collection, Harry Ransom Center, The University of Texas at Austin.

## **Arnold Newman working on “What Do U.S. Museums Buy?”**

**Hanging works for “What Do U.S. Museums Buy?”**

**Arnold Newman photographing Russell A. Plimpton at the Minneapolis Institute of Arts for “What Do U.S. Museums Buy?”**

1950

gelatin silver prints

Anonymous gift, 2012

2015/693; 2015/694; 2015/692

Interested in museum acquisitions, Newman pitched a story to *Life*. On July 31, 1950, the magazine published an eight-page photo essay “What Do U.S. Museums Buy?” The piece was Newman’s first major self-directed magazine story and highlighted the booming success of museums, which had doubled in visitor attendance since the end of the Second World War.

As art director, Newman asked the museums to provide him with a list of their most significant acquisitions in 1949. To test different

layouts, he made scaled cutouts of the artworks and then traced them onto the ground glass of his large-format camera. He used these markings to direct the hanging of the artworks, thereby creating dynamic compositions. The different elements in this case demonstrate the way Newman meticulously built his compositions for the magazine page.

## **Mary and Leigh Block, Chicago, Illinois**

1952

Commissioned by *Life*

dye transfer print

Anonymous gift, 2012

2015/4057

In 1952, Newman art-directed and photographed a story about art collectors in Chicago for *Life*. The story highlighted benefactors who promised to donate their collections to the Art Institute of Chicago, signalling one of the largest museum acquisitions of the period.

This photograph exemplifies Newman's interest in depicting powerful American art collectors—a subject he returned to throughout his career. Leigh, vice president of Inland Steel and

trustee of the Art Institute, and his wife, Mary, sit in their living room, surrounded by their large art collection. *Life* describes the Blocks' collection—which included works by 19th-century masters like Camille Pissarro, Vincent van Gogh, Henri Rousseau, and Edgar Degas—as so vast that “portraits by Toulouse-Lautrec and Renoir [were] stuffed into linen closets and cupboards.”

## **Samuel Wagstaff Jr.**

1976

Commissioned by *Fortune*

gelatin silver print

Anonymous gift, 2012

2015/2360

*In Samuel Wagstaff Jr.'s all-white New York City apartment, photographic prints lie on the floor, stand against the wall, lean on a couch. Wagstaff, fifty-four, is a former curator of contemporary art at the Detroit Institute of Arts. He began collecting photographs only three years ago when, he says, “You could get incredible things for not too much money. Today it’s becoming a blue-chip game.” —Jane A. Mull, Fortune (June 1976)*

This portrait of collector Sam Wagstaff accompanied *Fortune's* story exploring the photography market boom in the late 1970s. Newman, acknowledged by the magazine as both a collected photographer and a collector, made portraits of David H. McAlpin, Lee Friedlander, Shirley C. Burden, and Arnold H. Crane to illustrate the article. Together, the text and images emphasized the role of private collectors in gaining support for photography as a creative medium and for stoking the rise in both artistic value and purchase price.

### **Barbara Rex, Knoedler Gallery, New York**

1962

Commissioned by *Saturday Evening Post*

gelatin silver print

Anonymous gift, 2012

2015/1487

### **Anne Windfohr Marion**

1973

Commissioned by *Town & Country*

dye transfer print

Anonymous gift, 2012



2015/4054

When taking portraits of business executives, Newman emphasized his sitters' dress, professional environment, and posture to communicate their roles within a company. Here, Newman photographed Anne Windfohr Marion, dressed in a suit, looking out across the Burnett Ranch in Guthrie, Texas, to signal her managerial position.

Marion was born to a prominent Texas ranching and oil family. She would become the chairperson of Burnett Ranches, chairperson and founder of the Burnett Oil Company, and president of the Burnett Foundation, all through which she made significant contributions in support of the arts. Anne and her husband, John L. Marion, who was Sotheby's North American chair and chief auctioneer, founded the Georgia O'Keeffe Museum in Santa Fe, New Mexico. She was a benefactor of the Fort Worth Museum of Modern Art and served as a director on the board of the Kimbell Art Foundation in Fort Worth, Texas.

**Room 5**

**CREATIVE VISION**

Newman's portraits reveal not only the interests and sensibilities of his subjects but also his own. These are most evident in his photographs of artists, architects, actors, writers, and composers. Newman worked with these creative figures in various ways. He often played with the subject's own work by directly incorporating such visual elements into his portraits. He also used the unique features of a sitter's home or studio as a backdrop to reveal their personality. Newman experimented with various formal elements and techniques—including collage, combining negatives, multiple exposures, and staging—to express the subject's distinct being. Often guided by strong graphic forms, Newman's vision is a testament to art director Alexey Brodovitch's influence on both his work and the magazine field at large. Newman's process of researching and building each image highlights the conceptual and creative possibilities of the medium that anticipated the contemporary trends of later decades.

**Georgia O'Keeffe, painter, Ghost Ranch, New Mexico**

1968

Commissioned by *Holiday*

gelatin silver print

Anonymous gift, 2012

2015/3973

Newman first photographed Georgia O’Keeffe in New York in 1944 while visiting Alfred Stieglitz, his mentor and her partner. In 1968, *Holiday* commissioned Newman to photograph O’Keeffe—by then a revered artist—for an issue about Santa Fe, New Mexico.

While photographing the painter at her home in Ghost Ranch, Newman moved around the property, testing various locations and compositions. While he emphasizes the landscape in these portraits, thereby fulfilling the magazine’s desire for an illustration of place, he also highlights O’Keeffe’s deep connection to the land. By incorporating the ram skull in this composition, Newman demonstrates his knowledge of his sitter, the recurring motifs in her paintings, and this site as a direct source for her work.

**Facsimile of contact sheet for sitting #5233: Georgia O’Keeffe, Arnold Newman Papers and Photography Collection 84.3, Harry Ransom Center, The University of Texas at Austin.**

**Edward Hopper, painter, and his wife, Jo Hopper, Truro, Massachusetts**

1960

Commissioned by *Horizon*

**Philip Glass, composer, New York**

1981

Commissioned by *Life*

**Moshe Kupferman, painter, Jerusalem**

1982

**Roy Lichtenstein, artist, Southampton, New York**

1976

**Richard Artschwager, painter, Brooklyn, New York**

1987

Commissioned by *ArtNews*

**Anni and Josef Albers, artists, Orange, Connecticut**

1975

gelatin silver print, signed

**Lily Michaels, painter, New York**

1959

**Edward Ruscha, Los Angeles, California**

1985

Commissioned by *Town & Country*

chromogenic print

This photograph and collage of artist Edward Ruscha in his studio reveal how Newman revisited and reinterpreted his work.

Newman made the colour portrait of Ruscha in his studio in 1985 while on assignment for *Town & Country* magazine. The image clearly depicts the artist, his work, and his studio.

Returning to the shoot three years later in 1988, Newman reinterpreted the photographs of the artist and his space through collage. He fragmented the studio space, using prints from multiple negatives that he enlarged, cropped, and pasted on top of one another. Considered together, these portraits reveal Newman's understanding of how a magazine page should be structured as well as his desire to pursue his own creative experimentation.

**Martha Graham, dancer and choreographer, New York**

1961

**Edward Ruscha, Los Angeles, California**

1985/1988

collage; gelatin silver prints

**Jack Leether, master printer, Archive Press, Danbury,  
Connecticut**

1974

## **Worth Avenue Abstraction, Palm Beach, Florida**

1986

Commissioned by Norton Museum of Art

## **Hannah Wilke, artist, New York**

1974

## **Walter Edward Rowe, conservator, Metropolitan Museum of Art, New York**

1971

Commissioned by the Metropolitan Museum of Art

## **Dan Flavin**

1967

Commissioned by *Look*

chromogenic print

In 1967, Newman photographed American artist Dan Flavin in his exhibition at New York's Kornblee Gallery. The show highlighted the artist's "situations," a term Flavin used to describe how he would transform a space by installing various colours of commercially available fluorescent lights. To make the work on display, Flavin hung three pairs of lights diagonally, washing the space in green light.

One of the methods Newman used to photograph artists was to embed them within their work. In this portrait, Newman flattened Flavin's exhibition space into four distinct areas, thereby reinterpreting his situation. Newman elected to embrace the green cast of the lights, emphasizing the feeling that Flavin's artwork evoked.

**I.M. Pei, architect, Pei's Office, New York**

1967

Commissioned by I. M. Pei

**George Segal, sculptor**

1964

**Julio Le Parc's *Continuel Mobile*, Venice, Italy**

1966

Commissioned by *Look*

**George Segal, sculptor**

1970

**Raphael Soyer, *Palette and Objects in Studio***

1947

gelatin silver print mounted on Masonite, and paint

**Francis Bacon, painter, London England**

1975

**Alberto Giacometti, sculptor, Paris, France**

1954

**Abstract – Yechiel and Haviva Shemi's home**

1982

**Meyer Schapiro, art historian, Israel**

1979

**Allen Ginsberg, poet, New York**

1985

gelatin silver prints, unless otherwise noted

Anonymous gift, 2012

2015/4205; 2015/3448; 2015/2720; 2015/4219;

2015/2995; 2015/4611; 2015/4551; 2015/4033; 2015/3939;

2015/3352; 2015/2217; 2015/4528; 2015/3288; 2015/3435;

2015/4035; 2015/1795; 2015/1580; 2015/4382; 2015/3809;

2015/4276; 2015/4081; 2015/3806; 2015/2721; 2015/2575;

2015/4161

**Michel Tapié, art critic and curator, Paris, France**

1954

**Jean Cocteau, writer and visual artist, Paris, France**

1960

**Georges Mathieu, painter, Paris, France**



1954

**Marcel Duchamp, artist, New York**

1966

**Yaacov Agam, sculptor, Museum of Modern Art, New York**

1966, signed 1967

**Frederick John Kiesler, architect, New York**

1962

**Barnett Newman, painter, Metropolitan Museum of Art, New York**

1970

**Louise Nevelson, sculptor, Nevelson's studio, New York**

1972

**Andy Warhol, artist, The Factory, New York**

1973

Commissioned by *Town & Country*

**Adolph Gottlieb, painter, Metropolitan Museum of Art, New York**

1970

**Ernest Trova, painter, Pace Gallery, New York**

1971

## **Jean Arp, sculptor, New York**

1949

## **Henry Moore, Much Hadham, England**

1966–1972

collage: gelatin silver prints

Purchase, 1978

In 1978, the Art Gallery of Ontario purchased its first photograph: this collage of British sculptor Henry Moore. To make this collage, Newman layered a portrait of Moore atop an abstract image he made while photographing American painter Adolph Gottlieb, whose portrait is also on view nearby. The composition echoes the smooth curves of Moore's sculpture.

In the early 1970s, Moore donated a large group of his sculptures to the AGO (on view nearby in the Henry Moore Sculpture Centre). AGO curator Alvin Balkind and then-Coordinator of Photographic Services Maia-Mari Sutnik (later the AGO's first Curator of Photography) used the opportunity to propose a new collecting initiative for acquiring portraits of painters and sculptors by well-known photographers. Like other institutions, the AGO had resisted collecting photography as an independent art form. Photographs entering the collection therefore had to be justified

on the merits of what they could contribute to other artworks already in the collection.

**Pablo Picasso, painter, Vallauris, France**

1954

**Akira Kurosawa, filmmaker, Japan House, New York**

1981

Commissioned by Alfred A. Knopf, Inc.

**Buffy Sainte-Marie, singer-songwriter**

1966

Commissioned by *Seventeen Magazine*

**Jim Dine, artist**

1977

**Julio Le Parc, artist, New York**

1967

**Lucas Samaras, artist, in his studio**

1980

**Lee Krasner, Krasner's studio, Long Island, New York**

1973

Commissioned by *Art in America*

In 1973, *Art in America* commissioned Newman to photograph American painter Lee Krasner. The magazine used a different negative from the same sitting on the cover of its November/December 1973 issue. In this photograph, Newman unites Krasner with the leaf-like forms of her 1972 abstract expressionist painting *Rising Green*. By bringing elements of her work into the portrait, he makes visible the artist's inner mind. Newman first photographed Krasner in 1949 while on assignment for *Life* to photograph Jackson Pollock.

## **William Baziotas, painter, New York**

1959

gelatin silver prints, unless otherwise noted

Anonymous gift, 2012

2015/3384; 2015/1339; 2015/3374; 2015/4182; 2015/4568;

2015/4567; 2015/3281; 2015/4203; 2015/3589; 2015/4602;

2015/4416; 2015/3937; 77/178; 2015/4008; 2015/2684;

2015/1771; 2015/2440; 2015/1783; 2015/4250; 2015/2145;

2015/3498

**Max Ernst, painter, New York**

1942

**Paul Bocuse, chef**

1973

Commissioned by *Holiday*

**Geoffrey Holder, actor, choreographer, dancer, and artist**

1986

**Elie Wiesel, writer and political activist, New York**

1980

Commissioned by Summit Books

**Marlene Dietrich, actor, New York**

1948

Commissioned by *Life*

**Diana Vreeland, in her home, New York**

1974

Commissioned by *Town & Country*

This image of fashion editor and writer Diana Vreeland at home surrounded by her décor provides insight into her stylistic vision and collecting sensibilities. By photographing Vreeland in a striped garment against her striped sofa and wallpaper, Newman

underscores the fashion icon's personal taste while playfully using line to guide the eye vertically through the composition.

Vreeland worked as the fashion editor of *Harper's Bazaar* from 1936 to 1962, subsequently serving as the editor-in-chief of *Vogue* until 1971.

**Truman Capote, writer, New York**

1977

Commissioned by *Travel & Leisure*

**Yigael Yadin, archeologist, Israel**

1967

Commissioned by *Look*

instant print (Polaroid Type 57), signed

**Charmion Von Wiegand, journalist and painter**

1961

Commissioned by Charmion Von Wiegand

**Dong Kingman, painter**

1959

Commissioned by Lawrence Gumbinner

**David Hockney, painter, London, England**

1978

Commissioned by the London Portrait Gallery and *Sunday Times*

colour instant print (Polaroid Type 808)

**Louis Kahn, architect, Yale University, New Haven,  
Connecticut**

1964

Commissioned by *Holiday*

**Henry Geldzahler, curator**

1972

Commissioned by *Town & Country*

**Leonard Bernstein, conductor and pianist, New York**

1946

**Minoru Yamasaki, architect, Detroit, Michigan**

1960

Commissioned by *Look*

**Newman Apartment Walls, 33 West 67th St., New York**

1974

**Susannah York, Susan Hampshire, and Judi Dench,  
actors, Covent Garden, London, England**

1978

Commissioned by the London Portrait Gallery and *Sunday Times*  
chromogenic print

**Augusta Newman at Home, New York**

1977

Commissioned by *Du Magazine*

Augusta “Gus” Newman–Arnold’s partner, studio manager, and central force in his life—played a vital role in structuring the artist’s photographic practice. Newman viewed his relationship with Gus as the key to his success. He relied heavily on her intelligence, companionship, strong social skills, wit, and exceptional memory. Here, he positions Gus in the living room of their New York apartment, surrounded by their extensive art collection.

## **The Gross Family**

1991

**Jacob Lawrence, painter, New York**

1959

**Sir Cecil Beaton, photographer, Board Chalke,  
England**

1978

Commissioned by the London Portrait Gallery and *Sunday Times*  
gelatin silver prints, unless otherwise noted

Anonymous gift, 2012

2015/3958; 2015/2108; 2015/3340; 2015/3447; 2015/565;  
2015/2199; 2015/3955; 2015/4596; 2015/1432; 2015/3500;  
2015/4115; 2015/3657; 2015/3326; 2015/3627; 2015/1352;



2015/4415; 2015/4110; 2015/2416; 2015/3037; 2015/3383;  
2015/2554

**Pablo Picasso, painter, Vallauris, France**

1954

gelatin silver print

Anonymous gift, 2012

2015/4020

**Pablo Picasso, painter, Vallauris, France**

1954

gelatin silver prints

Anonymous gift, 2012

2015/4009; 2015/4025; 2015/3982; 2015/4012

**Facsimile of contact print for sitting #2255: Pablo Picasso, Arnold Newman Papers and Photography Collection 26.9, Harry Ransom Center, The University of Texas at Austin.**

**Facsimile of contact print for sitting #2255: Pablo Picasso, Arnold Newman Papers and Photography**

## **Collection 26.5, Harry Ransom Center, The University of Texas at Austin.**

Newman took these photographs of Spanish artist Pablo Picasso while in Europe on assignment for *Life* and *Holiday*. He sought Picasso out independently in his studios in Vallauris and Cannes, France, and photographed him during two separate shoots in 1954 and 1956.

This selection of prints from Newman's time with Picasso demonstrates the way he continued to build his photographs in the darkroom through cropping. Newman's photographs of Picasso circulated widely in magazines such as *ArtNews* and *The Atlantic*. Today, these portraits are still considered iconic representations of the famed artist.

### **Pablo Picasso, painter, Cannes, France**

1956

gelatin silver print

Anonymous gift, 2012

2015/4006

**ArtNews (January 1983). Purchase, 2023. LA.168132.  
The Edward P. Taylor Library & Archives, Art Gallery  
of Ontario.**

## **Aaron Siskind**

1976

Photographer Aaron Siskind—known for his ability to extract beauty from mundane, everyday details—built his practice around abstracting street scenes. Here, Newman places Siskind at the bottom of the frame, leaning against a decaying, peeling wall that alludes to Siskind's own work and vision.

Newman photographed many prominent photographers for his *Artist's Portrait* series and in his personal practice. In the process, he created a rich visual map of the field of photography. Like his other portraits of artists, the photographs on this wall reference or reinterpret the depicted artist's own visual language.

## **Ruth Bernhard, photographer**

1997

## **Berenice Abbott, photographer, New York**

1986

Commissioned by *American Photographer*

**Eikoh Hosoe, photographer**

1991

**Harry Callahan, photographer, New York**

1980

**Henri Cartier-Bresson, photographer, New York**

1947

**Manuel Álvarez Bravo, photographer, New York**

1987

**Duane Michals, photographer, Tucson, Arizona**

1977

**Israel Museum Abstract – Tree**

198

**Bill Brandt, photographer, London, England**

1972

**Ansel Adams, photographer, Carmel, California**

1976

**Sebastião Salgado, photographer, Maine**

1991

**W. Eugene Smith, photographer, Smith's studio, New York**

1977

Commissioned by *Du Magazine*

**André Kertész, photographer, New York**

1980

## **Hands**

around 1951

gelatin silver prints

Anonymous gift, 2012

2015/4603; 2015/4226; 2015/2905; 2015/3092; 2015/2599;  
2015/503; 2015/4172; 2015/3597; 2015/3294; 2015/2054;  
2015/3967; 2015/3085; 2015/3595; 2015/2626; 2015/4316

## **Room 6**

# **IGOR STRAVINSKY: ICON AND STORY**

This section features two distinct depictions of celebrated composer, pianist, and conductor Igor Stravinsky: the formal, now iconic, singular portrait and the extended photo-essay for the 1967 book *Bravo Stravinsky*. These representations of the same subject demonstrate Newman's versatility as a photographer.

In 1946, *Harper's Bazaar* commissioned Newman to photograph Stravinsky. Although the magazine did not publish the

photograph, the image became Newman's most celebrated portrait. He strategically built the composition—positioning the piano's lid to resemble a music note—to suggest to the viewer that the man and his music are one.

This meeting in 1946 also led to a lifelong friendship. In 1966 and 1967, Newman photographed Stravinsky to create the book *Bravo Stravinsky*, a long-form visual narrative of Stravinsky at work and at home that offers an intimate look into the life of the musical icon.

**Facsimiles of contact sheets for sitting #1054: Igor Stravinsky, Arnold Newman Papers and Photography Collections 6.22 and 6.23, Harry Ransom Center, The University of Texas at Austin.**

## **Igor Stravinsky**

1946

Commissioned by *Harper's Bazaar*

gelatin silver print

Anonymous gift, 2012

2015/4030

*What was to become my best known and widely reproduced photograph, the 1946 portrait of Stravinsky, was assigned by Brodovitch but not used. He did say, however, "It is too good a picture to be used small."*—Newman

For most of Newman's career, this portrait of Igor Stravinsky was his most celebrated portrait. By using the piano's shape to reference a B-flat note, Newman created a symbolic image of his sitter.

First commissioned but never published by *Harper's Bazaar*, the photograph then circulated in *Life* in 1948. Newman basked in telling the story of the magazine's rejection of this portrait, omitting the detail that it was "too good a picture to be used small."

**"Magazine Camera Show," *Life* (December 13, 1948): 122–123. Purchase, 2023.**

**"One Man Show: Arnold Newman," *The Camera* (May 1951): 48–49. Purchase, 2023. LA.168134. The Edward P. Taylor Library & Archives, Art Gallery of Ontario.**

**Helmut Gernsheim, *A Concise History of Photography* (New York: Dover, 1986): 102–103. LA.169330. The Edward P. Taylor Library & Archives, Art Gallery of Ontario.**

**Michel Frizot, *A New History of Photography* (Köln: Könemann, 1998): 504–505. LA.169331. The Edward P. Taylor Library & Archives, Art Gallery of Ontario.**

**Arnold Newman, Robert Craft, and Francis Steegmuller, *Bravo Stravinsky* (Cleveland, World Publishing, 1967). Purchase, 2015. LA.168639. The Edward P. Taylor Library.**

## **IGOR STRAVINSKY**

born Oranienbaum, Saint Petersburg, Russia, 1882

died New York, New York, United States, 1971

### **Camera sketch**

1966

ink on paper



Collection of the Newman Family

## **Igor Stravinsky**

1966–1967

gelatin silver prints

Anonymous gift, 2012

2015/3995; 2015/3999; 2015/4631-35; 2015/4637-38; 2015/4640-44; 2015/4646-50; 2015/4652-54; 2015/4656-64; 2015/4666; 2015/4668-69; 2015/4671; 2015/4673; 2015/4675-77; 2015/4679-80; 2015/4682; 2015/4684; 2015/4686-87; 2015/4689; 2015/4691-92; 2015/4694-97; 2015/4699-4701; 2015/4703; 2015/4705; 2015/4708; 2015/4709; 2015/4710; 2015/4711-14; 2015/4716; 2015/4718-32; 2015/4734-43; 2015/4745-46; 2015/4748-53; 2015/4755-58; 2015/4760-68; 2015/4770-72; 2015/4774-90; 2015/4792-97; 2015/4799; 2015/4801; 2015/4803; 2015/4805; 2015/4807; 2015/4809; 2015/4811; 2015/4813; 2015/4815; 2015/4817; 2015/4819; 2015/4821; 2015/4823; 2015/4825-26; 2015/4829; 2015/4830; 2015/4832-33; 2015/4835; 2015/4839; 2015/4857; 2015/4891

*The photographer must be a part of the picture. It's a matter of joining forces with the sitter, in a sense.*

–Newman

Newman followed and photographed Stravinsky for a total of three weeks between October 1966 and January 1967 while the composer worked up to his public premiere of the *Requiem Canticles*. Newman grouped these images in *Bravo Stravinsky* narratively, not chronologically. This decision allowed him to tell a story that showcased the creation of Stravinsky's original composition from conception to premiere in front of a live audience. Sensitive to the role one's partner and community played in the creative process, Newman included several interactions between Stravinsky and his wife, Vera de Bosse, and their friends.

Unlike the iconic single image of Stravinsky, displayed here on the opposite wall, this accumulation of images relays a larger, more intimate, and detailed account of the composer, his creative process, and his life.