



PRESS RELEASE

Frank Horvat

Paris, the World and Fashion

EXHIBITION

16 June
- 17 September 2023

PRESS RELEASE

Jeu de Paume presents the largest exhibition devoted to photographer Frank Horvat since his death on 21 October 2020. Through one-hundred-and-seventy prints and seventy archival documents, *Frank Horvat. Paris, the World and Fashion* focuses on the first fifteen years of a remarkable career. Between 1950 and 1965, Horvat forged a unique identity as an author-reporter and fashion photographer. The exhibition affords a new perspective on the work of this leading figure of French and European photography.

Born in Abbazia, Italy in 1928, to Jewish parents originally from Central Europe, Francesco Horvat was forced to seek refuge in Switzerland in 1939, close to Lugano, with his mother and sister. He moved to Milan after the war, where he tried his hand at a career in advertising before moving into photography. His first images were published in the early 1950s by Italian and Swiss newspapers like *Epoca*, *Die Woche*, and *Sie und Er*. An admirer of Henri Cartier-Bresson,—whom he had visited in Paris in 1951 in the hope of joining the Magnum agency,—he acquired a Leica and carried out a first formative journey to Pakistan and India from 1952 to 1954. Capable of capturing close-ups of intense scenes and sometimes forbidden places, he emerged as a skilled photographer of the human body and the intimate.

After *Die Woche*, a number of major international magazines, including *Paris-Match*, *Picture Post*, *Le Ore*, and *Life* began to publish his photographs, firstly under the name of Franco, then Frank Horvat. Edward Steichen even selected one of his images of Pakistan for the famous exhibition *The Family of Man* at MoMA in New York. His career as a photo-reporter continued in London and Paris, where he settled in late 1955. In his features on Parisian nightlife, with strip-tease clubs, cabarets, music halls, and places of prostitution, he succeeded in capturing as much the attitude of the spectators-voyeurs, as he did the spectacle itself.



It was around this time that he acquired a Novoflex telephoto lens and widely experimented with new viewpoints of Paris, accentuating the grainy effect and contrast, and reframing the shots to create the effect of a close-up. This new formal research also captured the saturation of the public space and the anonymity of the crowd.

Romeo Martinez, publisher and editor-in-chief of the review *Camera* devoted twenty pages to this work in the January 1957 edition and exhibited him at the very first Venice Biennale of Photography that same year. These street images, published by several European photographic reviews, would paradoxically lead Frank Horvat to the world of fashion. Thanks to William Klein, who had noticed his images in *Camera*, Horvat was introduced to Jacques Moutin, artistic director of *Jardin des Modes*.

Frank Horvat

It was thanks to him that Horvat produced his most famous images: Tan Arnold at the Chien qui fume, or the woman wearing a Givenchy hat watching an imaginary race through binoculars. This irruption of a lively, humorous, and quirky “reportage style” in the domain of fashion photography attracted other magazines, and Frank Horvat became a successful photographer. Monique Dutto by the métro, Nico at the Bois de Boulogne, and Ana Karina at Les Halles would appear in *Jours de France*. His work and approach were considered novel in the fashion milieu. His natural staging transformed into sophisticated compositions in the shots taken for *British Vogue* and *Harper’s Bazaar* from 1960 to 1962. Simone d’Aillencourt, China Machado, and Vera Valdez, all women with an unusual life story, would pose for him.

However, even at this time, Frank Horvat felt the desire to escape from the stereotyped codes of photojournalism and fashion photography. Supported by the director-in-chief of the German reportage magazine *Revue*, he embarked on an ambitious photographic essay around the world for eight months, which took him to Cairo, Tel Aviv, Calcutta, Sydney, Bangkok, Hong Kong, Tokyo, Los Angeles, New York, Caracas, Rio de Janeiro, and Dakar, between 1962 and 1963. In this last great black and white photo story, he gave free rein to the expression of subjects that fascinated him, and to a personal inspiration with sometimes hallucinatory vibrations. The focus on the gaze, nocturnal scenes, the fragility glimpsed behind masks, melancholy bodies, physical and romantic troubles, all contributed to drawing an intimate cartography of this photographer, motivated throughout his life by introspective research and an inexhaustible quest for new experiences.

Created from the archives left by the photographer in his studio-home in Boulogne-Billancourt, the exhibition features one-hundred-and-seventy prints and seventy archival documents (publications, writings, books, contact sheets). Alongside his iconic images, it presents ensembles of lesser-known and unknown photographs. All the richness and singularity of a complex and multifaceted body of work are revealed here, positioned within the context of the history of the photographic image and the post-war illustrated press.

Following the success of the exhibition *Frank Horvat* presented at the Château de Tours in the spring of 2022, the Jeu de Paume wanted to offer an augmented version of the exhibition in Paris. A unique ensemble of photographs, as well as numerous fashion magazines will thus be presented, shedding light on the context in which these images were created, at a time when the rise of ready-to-wear and the evolution of women’s social status profoundly modified the canons of the genre.

Exhibition curator: Virginie Chardin

This exhibition was produced by the Jeu de Paume, in collaboration with the Studio Frank Horvat.

The Jeu de Paume receives public funding from the Ministère de la Culture.

Our principal corporate sponsor is Manufacture Jaeger-LeCoultre.



PRESS VISUALS

The royalty-free reproduction and display of the following selection of images is permitted solely as part of the promotion of this exhibition at the Jeu de Paume and only while the exhibition is in progress.

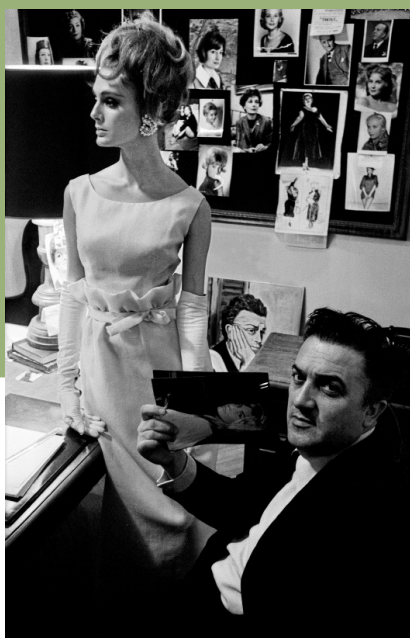
Press visuals can be download at

www.jeudepaume.org
Password : photosJDP

Copyright for all visuals (except 0.) :

© Studio Frank Horvat, Boulogne-Billancourt

0. Helmut Newton
Frank Horvat by Helmut Newton
1970s
© Helmut Newton Foundation



1. Frank Horvat
Deborah Dixon and
Federico Fellini, Italian
haute couture, for
Harper's Bazaar, Rome,
Italy, 1962
Modern gelatin silver print

1.



2.

2. Frank Horvat
Store, Tokyo, Japon, 1963
Vintage gelatin silver print

3. Frank Horvat
Paris through a telephoto lens,
métro Strasbourg-Saint-Denis,
1956
Vintage gelatin silver print



3.

Frank Horvat



4. Frank Horvat
Tan Arnold aut the Chien qui fume, Paris, for Jardin des Modes, 1957
Vintage gelatin silver print

4.

5. Frank Horvat
Givenchy hat, Paris, for Jardin des Modes, 1958
Modern inkjet print



5.

6. Frank Horvat
Monique Dutto at the subway exit, Paris, for Jours de France, 1959
Modern gelatin silver print



6.

Frank Horvat



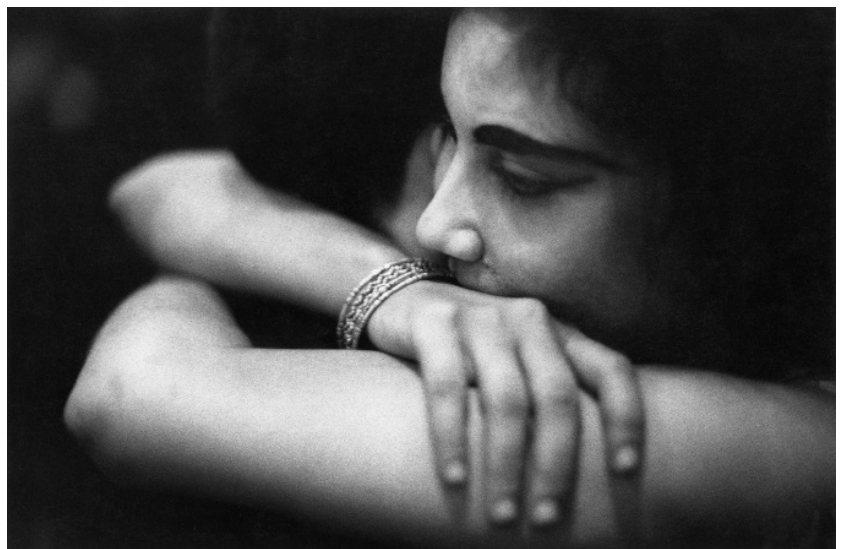
7. Frank Horvat
Deborah Dixon on the steps of the Piazza di Spagna, Italian haute couture, Rome, Italy, for Harper's Bazaar, 1962
Modern gelatin silver print

7.

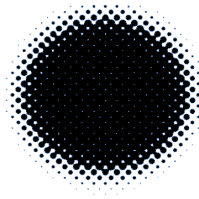
8. Frank Horvat
Macumba session, Rio de Janeiro, Brazil, 1963.
Vintage gelatin silver print

9. Frank Horvat
Christmas night, hostess in a bar for sailors, Calcutta, India, 1962.
Vintage gelatin silver print

8.



9.



Useful Information



JEU DE PAUME

1, place de la Concorde
75001 Paris
01 47 03 12 50
www.jeudepaume.org

Opening Hours

Tuesday to Sunday, 11 am–7 pm
Monday / closing day

Admission

General admission: €10
Concession: €7,50

Contacts

Presse / Anne-Solène Delfolie
annesolenedelfolie@jeudepaume.org
+33 (0)6 42 53 04 07

Communication / Arantxa Vaillant