



Pierre Leguillon features

**Diane Arbus :  
A Printed Retrospective,  
1960-1971**

December 6, 2008 – February 8, 2009

Press presentation:  
Friday, December 5 at 11am

Public opening:  
Friday, December 5, from 6 to 9pm



OPENING HOURS:  
From Thursday to Sunday, from 2pm to 7pm  
or by appointment.

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At Kadist Art Foundation Pierre Leguillon presents the first retrospective of the works of Diane Arbus (1923–1971) organized in France since 1980, bringing together all the images commissioned to the New York photographer by the Anglo-American press in the 1960s. The exhibition will present the original pages of the magazines, including 'Harper's Bazaar', 'Esquire', 'Nova' and 'The Sunday Times Magazine'. Always conceived specifically by Diane Arbus for the press medium, these photographs are showcased in their original format for the first time.

This private collection consists of more than 150 photographs, demonstrating Diane Arbus' discreet point of view through a great variety of subjects: reportage, anonymous or celebrity portraits (Norman Mailer, Jorge Luis Borges, Lilian et Dorothy Gish, Mia Farrow, Marcello Mastroianni, Madame Martin Luther King...), children's fashion, and several « photographic essays », with captions or comments by the photographer herself. By presenting the original magazines, the exhibition emphasizes the formal choices related to layout, and places the photographs back in the social or political context of that time.

Pierre Leguillon introduces a few texts or images by other photographers in the exhibition (including Walker Evans, Annie Leibovitz, Victor Burgin, Wolfgang Tillmans, la Documentation Céline Duval or Matthieu Laurette), as direct or indirect references to the images presented. The display offers unprecedented connections underlining the actuality of this major 20th century body of work.

### **Images on demand.**

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The exhibition is co-produced by the Centre Régional de la Photographie Nord Pas-de-Calais in Douchy-les-Mines, where it will be presented from March 28 to June 7, 2009.

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This first retrospective of the works of Diane Arbus (1923–1971) ever organized in France since the exhibition at the Museum of Modern Art, Centre Pompidou in 1980, brings together all the images commissioned to the New York photographer by the Anglo-American press in the 1960s.

While some of these photographs have become icons of contemporary America, and more generally of the history of photography, others are yet to be discovered. The variety of subjects covered offers indeed a wide perspective on Diane Arbus' talent: reportage, anonymous or celebrity portraits (Norman Mailer, Jorge Luis Borges, Mia Farrow, Marcello Mastroianni, Madame Martin Luther King...), children's fashion, and also several « photographic essays » where the images are credited or commented by the photographer herself ("The Vertical Journey", "The Full Circle", "Auguries of Innocence"...).

Diane Arbus (1923–1971) started working for the press when assisting her husband Allan, in the 1950s. Together, they did shootings for advertising campaigns and especially for fashion, often in their studio, in New York. The images they produced did not constitute major evolutions for these genres, but were quite a success, and the couple signed many covers for magazines such as 'Glamour', 'Seventeen' or 'Mc Call's'; some of these are included in the exhibition by way of introduction. Diane Arbus only really develops her own work at the end of the 1950s. She leaves her husband and follows the courses of Alexey Brodovitch, head of 'Harper's Bazaar' at the time, at the New School of New York, then those of Lisette Model, whose personality and work will have a great influence on Diane Arbus from then on.

The magazine press will have a central role in her career as soon as 1960, when she publishes her first photographic essay in 'Esquire', "The Vertical Journey" – photographed with a 35 mm –, showing very different personalities at a specific moment in New York in the early 1960s.

« Like most photographers of her time, Diane Arbus looked to magazines as the sole means of earning a living taking pictures, which was not merely gratifying but essential. » (Diane Arbus and Marvin Israel, New York, 1984 in Foreword, « Diane Arbus, Magazine Works », Aperture, 1984). Although most of her photographs are commissions, they allow her to affirm the frontal style of these full length portraits.

The exhibition adopts a unique viewpoint by presenting the original magazine pages, the first – and sometimes the only – publication of these images. They are directly presented on the wall.

The caption of each photograph, title and date when the magazine was published, almost systematically appear on the page itself, thus needing no other commentary. This simple presentation mode suggests an anthropology of images » of sorts, directly interrogating their circulation and economy. Moreover, a booklet allows the public to read brief summaries of the articles, illustrated by these photographs, situating them in the social or political context of that time, and sometimes in the general scope of Diane Arbus' work.

Choosing to privilege the context of their publication, the exhibition emphasizes the quality of the page layout in magazines such as 'Harper's Bazaar', 'Esquire', 'Nova' or 'The Sunday Times Magazine' during the 1960s. In the display, the beautiful margins left around the images are similar to a passe-partout frame; as if the photographs were - already - naturally framed... The composition of titles and headings, and the hierarchy between the various signatures, refer directly to the printing tradition.

For the first time, these photographs are not dissociated from their editorial context. Diane Arbus was indeed working closely with some journalists at that time, and even more with the artistic directors of these magazines. In a few rare exceptions, the photographs are not reframed, and are published in a 30 x 30 cm format – close or larger than exhibition prints for museums –, which justifies the fact of presenting them in such a straight-forward way. Paradoxically, the poverty of the medium reinforces the group work done for the circulation of these images. Indeed, journalists, graphic designers and photographers worked together for a precise and neat publication of the information. This vigilance and creativity were at the time their only weapons to fight against the increasing domination of television. The nearly systematic appearance of « signatures », whether that of the photographers or of the authors writing the articles or unpublished stories, represents a turning point initiated in the 1950s, when American magazine press is bound to seminal cultural and aesthetic stakes.

More than one hundred and fifty images are present in the exhibition, a selection of which will be presented on the walls of the gallery ; the others will be available for consultation on demand, placed inside an archive box, also containing the original articles in extenso.

At times, the exhibition will integrate a few intrusions or contemporary « breakthroughs » to show the viewpoints of some other photographers or artists who, directly or indirectly, have considered these images: Walker Evans, Victor Burgin, Annie Leibovitz, Wolfgang Tillmans, Matthieu Laurette, Documentation Céline Duval, Jack Pierson... These photographs will also be exhibited with their publication contexts. While these comparisons confirm the critical fortune of Diane Arbus' work, they also underline the persistency of some photographs in the American collective unconscious. The photograph of « Young patriot with a straw-hat, badges and a flag, preparing to march at a pro-Vietnam War demonstration in New York », in 1967, is commented by Walker Evans as soon as 1969 in a book entitled: "Quality, Its Image in the Arts". A few years later, in 1971, it is the cover of 'Art Forum', and was more recently the subject of a pastiche in a caricature published by 'The New Yorker', where George Bush is seen wearing the same hat and pro-Obama badges.

The mythology surrounding Diane Arbus' character is willingly set aside to offer a more neutral point of view on a more unfamiliar part of her work, although it was mass-distributed. Many of the characters portrayed in these commissioned works seem less sensational at first glance than the « freaks » that made Diane Arbus' work so famous, since the retrospective MOMA organized in 1973 in New York, two years after her suicide. And yet, « leafing through » all her contributions for the press, the Diane Arbus « method », her installing the model in an environment in such a particular way, emerges obviously. Long sitting sessions, sometimes repeated, were destined to allow the model to "let go", while he never stopped fixing the camera, straight forward. It is no doubt their rigorous construction that enables these images, still today, to be contemporary.

Pierre Leguillon

## Diane Arbus

Diane Arbus (1923–1971, born Némerov) starts working with photography in the 1940s. Daughter of a furrier, Diane grows up in the wealthy area of the Upper West Side in New York. During her adolescence, she meets her husband, Allan Arbus, with whom she will have two daughters. She begins her career by working with him for fashion magazines such as 'Glamour', 'Seventeen' or 'Mc Call's'.

In the mid-1950s, she becomes professionally independent and studies at the New School in New York with Alexey Brodovitch; but finds a real artistic complicity with Lisette Model as of 1957 when following her workshops.

In 1963, then in 1966, she is awarded a grant by the Solomon R. Guggenheim Foundation, which allows her concentrate her activity in New York and around. She is fascinated by outcast characters, transvestites, freaks, naturists, twins... Longing for experiences and encounters, she produces many images, always in black and white, trying to reveal the intimacy between the photographer and the model without any complaisance.

In 1967, she takes part in the exhibition « New Documents » at MOMA in New York; the portraits she presents co-habitate with Lee Friedlander and Garry Winogrand's urban landscapes. Her work receives a controversial reception, but her photographs appear as true artworks, instead of mere reportage photographs.

The last months of her life are dedicated to a long series made in mental hospitals, « Untitled », published after her death.

She commits suicide in July 1971 in Greenwich Village. Her work has had a major role in the history of photography and has influenced several generations of artists.

### Bibliography:

- « Diane Arbus Revelations », Random House, New York, 2006
- « Diane Arbus, Magazine Work », Aperture, New York, 1984
- Patricia Bosworth, « Diane Arbus, A Biography », W. W. Norton, New York, 2005
- Susan Sontag, « On Photography », Picador, New York, 2001

## Pierre Leguillon

Pierre Leguillon is an artist, he was born in 1969. He has developed projects as a curator and critic since the beginning of the 1990s, by creating a single page review, 'Sommaire' (35 issues between 1991 and 1996), then by collaborating to 'Journal des Arts', and 'Art press' (Special issue « Oublier l'exposition » in 2000), then to 'Purple' (column « Calme plat » about printed objects from 2002 to 2004).

In parallel, he has photographed many exhibitions, which he started reenacting in 1993 in slideshows, their content being each augmented and renewed for each session (Centre d'Art et du Paysage de Vassivière in Limousin, Maison Rouge and Ménagerie de Verre in Paris, LIFE in Saint-Nazaire, Secession in Vienna, Temple Gallery in Philadelphia...). Since October 2008, he has opened in Bordeaux, at the Capc, a franchise of "La promesse de l'écran" ("The promise of the screen"), a screening space initiated in Paris in 2007.

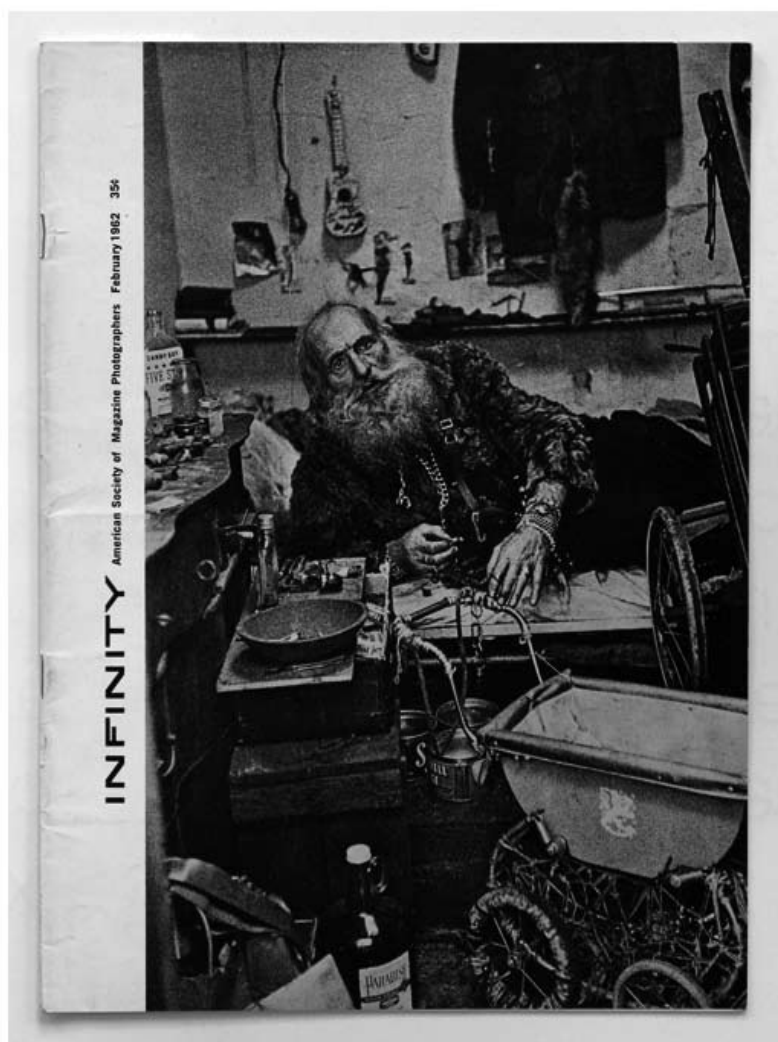
He will have a solo exhibition at the gallery Song Song in Vienna from December 2008 to January 2009. Moreover, the "Diaporama (vestiaire)", belonging to the National Contemporary Art Collection (FNAC), will be presented in New York, at Artists Space, in January 2009.



"The Vertical Journey: Six Movements of a Moment within the Heart of the City"  
'Esquire' (July 1960), pp. 102-107.  
Six portraits of New Yorkers. Text from notes by Diane Arbus.



"Doom an Passion along Rt. 45." 'Esquire' (November 1962), pp. 156-157, 272-275.  
Peace marchers in Woodbury, New Jersey. Text by Thomas B. Morgan.



"The Full Circle." 'Infinity' (February 1962), pp. 4-13, 19-21.  
Reprint of 'Harper's Bazaar' article with one additional photograph (Miss Stormé de Larverie).  
Five portraits of eccentrics. Text by Diane Arbus.



ON THE NEXT PAGE

Norman Mailer

vs.

William Styron

James Jones

James Baldwin

Saul Bellow

Joseph Heller

John Updike

William Burroughs

J. D. Salinger

Philip Roth

"Works in Progress: Norman Mailer vs. William Styron, James Jones, James Baldwin, Saul Bellow, Joseph Heller, John Updike, William Burroughs, J.D. Salinger, Philip Roth."  
'Esquire' (July 1963), pp. 63-69, 105. Portrait of Norman Mailer. Text by Norman Mailer.



"Auguries of Innocence." 'Harper's Bazaar' (December 1963), pp. 76-79.

Four photographs of children.

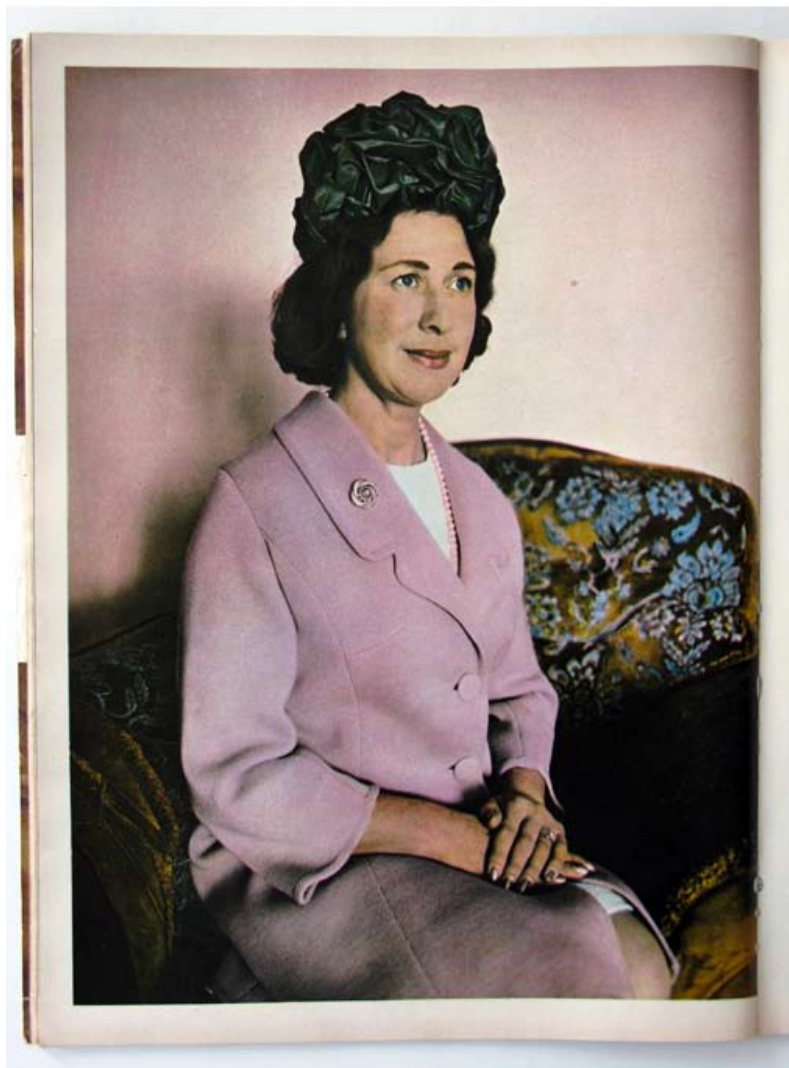
Text excerpts from William Blake, Lewis Carroll, et al.



"Affinities." 'Harper's Bazaar' (April 1964), pp. 142-145.  
 Portrait of Lilian and Dorothy Gish; Erik Bruhn and Rudolf Nureyev;  
 W. H. Auden and Marianne Moore; Pearl Bailey and Louis Bellson.  
 Text by Geri Trotta.



"Ad Reinhardt-Or the Artist as Artist." 'Harper's Bazaar' (November 1966), pp. 176-177.  
 Portrait of Ad Reinhardt. Text by Annette Michelson.



"People Who Think They Look Like Other People." 'Nova' (Octobre 1969), pp. 66-71.  
Huit portraits de sosies. Text de Pauline Peters et Margaret Pringle.

Diane Arbus : The Spreads Survey, 1960–1971  
List of photographs presented in the exhibition

Before 1960 (with Allan Arbus)

- "Mr. & Mrs. Inc.", 'Glamour' (April 1947), p.???. Self-portrait by Diane and Allan Arbus in a mirror.
- "The Family of Man", exhibition catalogue, Moma.

+ Covers from a few 'Seventeen', 'Mc Call's' and 'Glamour' magazines

1960

- "The Vertical Journey: Six Movements of a Moment within the Heart of the City" 'Esquire' (July 1960), pp. 102–107. Six portraits of New Yorkers. Text from notes by Diane Arbus.

1962

- "The Full Circle." 'Infinity' (February 1962), pp. 4–13, 19–21. Reprint of 'Harper's Bazaar' (1961) article with one additional photograph (Miss Stormé de Larverie).
- "Bill Blass Designs for Little Ones." 'Harper's Bazaar' (September 1962), pp. 252–253. Two photographs.
- "56 Seconds, \$56,000, 150 People = ? Or the Sell behind the Shoe." 'Show' (September 1962), pp. 86–89. The making of a television commercial in eighteen photographs. Text by Alan Levy.
- "Doom an Passion along Rt. 45." 'Esquire' (November 1962), pp. 156–157, 272–275. Peace marchers in Woodbury, New Jersey. Text by Thomas B. Morgan.
- "James T. Farrell: Another Time, Another Place." 'Esquire' (December 1962), pp. 156–157, 272– 275. Portrait of the novelist. Text by Richard Schickel.

1963

- "Europe's Uncommon Market." 'Show' (March 1963), pp. 65–73. Portrait of Marcello Mastroianni. Text by Frank Gibney.
- "Art and the Circus." 'Harper's Bazaar' (April 1963), pp. 162–163, 198–199. Portrait of circus performers. Text by Geoffrey Wagner.
- "Directors with Direction." 'Harper's Bazaar' (June 1963), pp. 80–81. Portrait of José Quintero, Franco Zeffirelli, Gian Carlo Menotti, Michael Langham, and Gower Champion; portrait of Peter Ustinov. Text by Geri Trotta.
- "New Flurry of Italian Films." 'Harper's Bazaar' (July 1963), pp. 67, 118. Portrait of the Sardinian actor Nani Loy. Text by Geri Trotta.
- "Works in Progress: Norman Mailer vs. William Styron, James Jones, James Oaldwin, Saul Bellow, Joseph Heller, John Updike, William Burroughs, J.D. Salinger, Philip Roth." 'Esquire' (July 1963), pp. 63–69, 105. Portrait of Norman Mailer. Text by Norman Mailer.
- "William Golding." 'Harper's Bazaar' (August 1963), pp. 122–123 Portrait of the British novelist. Text by Geri Trotta.
- "The Kennedys Didn't Reply." 'New York Times Book Review' (November 17, 1963), p. 6. Review by John Kenneth Galbraith of Norman Mailer's The presidential Papers. Portrait of Norman Mailer.
- "Auguries of Innocence." 'Harper's Bazaar' (December 1963), pp. 76–79. Four photographs of children. Text excerpts from William Blake, Lewis Carroll, et al.
- Reprint of «Child in a nightgown, Wellfleet, Mass.», 1957, in Christie's Auction sale catalogue, «Photographs by Diane Arbus, from the Collection of Bruce and Nancy Berman, Thursday 10 April 2008», p. 11.

1964

- "What's New: The Witch Predicts." 'Glamour' (January 1964), pp. 66–69. Portraits of soothsayers Sandra an Dr. George Dareas. Uncredited text by Diane Arbus, edited by Marguerite Lamkin.
- "Madame Grès: A unique talent" 'Harper's Bazaar' (February 1964), pp. 154–155. Two portraits of the French fashion designer.
- "The Long Happy Life of Bennett Cerf." 'Esquire' (March 1964), pp. 154–155. Portrait of the president of Random House. Text by Thomas B. Morgan.
- "Affinities." 'Harper's Bazaar' (April 1964), pp. 142–145. Portrait of Lilian and Dorothy Gish; Erik Bruhn and Rudolf Nureyev; W. H. Auden and Marianne Moore; Pearl Bailey and Louis Bellson. Text by Geri Trotta.

- "Fashion Independents: The young Heiresses." 'Harper's Bazaar' (April 1964), pp.162-167. Five portraits of trendsetters Reed Buchanan, Mia Villiers-Farrow, Patricia Merle Silver, Maria Christine Drew, Cynthia Boves Taylor.
- "Lee Oswald's Letter to His Mother (with Footnotes by Mrs. Oswald)." 'Esquire' (May 1964), pp. 67-75, 162. Portrait of Marguerite Oswald.
- "Blaze Starr in Nighttown." 'Esquire' (July 1964), pp. 58-62, 110. Two portraits of the burlesque queen. Text by Thomas B. Morgan.
- "The Couple." 'Harper's Bazaar' (September 1964), pp. 256-257, 307-308, 312. Photograph of anonymous couple on park bench. Text by Marcel Aymé.
- "Nevertheless, God Probably Loves Mrs. Murray..." 'Esquire' (October 1964), pp. 110-112, 168- 171. Portrait of atheist Madalyn Murray. Text by Bynum Shaw.
- "What's New: The Witch Predicts." 'Glamour' (October 1964), pp. 130-131. Portraits of soothsayers Leslie Elliot and Doris Fulton. Uncredited text by Diane Arbus, edited by Marguerite Lamkin.
- "This Ho-Ho-Ho Business." 'Saturday Evening Post' (December 12, 1964), pp. 20-21. Three portraits of students at Santa Claus school. Text by Alan Levy.

## 1965

- "Mae West: Emotion in Motion." 'Show' (January 1965), pp. 42-45. Three portraits, one in color. Text by Diane Arbus.
- "Familial Colloquies." 'Esquire' (July 1965), pp. 54-57. Portraits of Jane Jacobs and son; Ogden Reid and son; Jayne Mansfield Climber-Ottaviano and daughter; Richard Lippold and daughter. Uncredited captions by Diane Arbus.

## 1966

- "The Girl of the Year, 1938." 'Esquire' (July 1966), pp. 72-75, 116. Portrait of former debutante Brenda Diana Duff Frazier. Text by Bernard Weinraub.
- "Not to Be Missed: The American Art Scene." 'Harper's Bazaar' (July 1966), pp. 80-85. Portraits of Frank Stella, James Rosenquist, Charles Hinman, Lee Bontecou, Tom Wesselman, Larry Bell, Lucas Samaras, Roy Lichtenstein, Kenneth Noland, Marvin Israel, Agnes Martin, Claes Oldenbourg, Richard Lindner. Text by Geri Trotta.
- "Ad Reinhardt-Or the Artist as Artist." 'Harper's Bazaar' (November 1966), pp. 176-177. Portrait of Ad Reinhardt. Text by Annette Michelson.

## 1967

- "Just Plain H. L. Hunt." 'Esquire' (January 1967), pp. 64-69, 140-154. Portrait Of the Texas Oil magnate. Text by Tom Buckley.
- "Thomas Hoving Talks about the Metropolitan Museum." 'Harper's Bazaar' (April 1967), pp. 178- 179, 108, 112. Portrait of the museum director. Text by Geri Trotta.
- "The Transsexual Operation." 'Esquire' (April 1967), pp. 111-115, 205-208. Portrait of a man who became a woman in 1958. Text by Tom Buckley. Uncredited extended caption by Diane Arbus.
- "Mirror, Mirror, on the Ceiling, How'm I Doin'?" 'Esquire' (July 1967), pp. 72-74, 113-114. Color portrait of Mae West; variant of series published in Show. (January 1965). Text by Helen Lawrenson.

## 1968

- "Pauline Peters On People: Dr. Glassbury's Widow." 'Sunday Times Magazine' (London) (January 7, 1968), pp. 30-31. Portrait of Betty Blanc Glassbury (published in «Diane Arbus», Aperture, 1972: Widow in Her Bedroom, New York City, 1963). Text by Pauline Peters.
- "God Is Back, He Says So Himself." 'Esquire' (February 1968), pp. 104-105. Portrait of folk singer Mel Lyman. Text by L. M. Kit Carson.
- "The New Life." 'Harper's Bazaar' (February 1968), pp. 160-161. Portrait of Anderson Hayes Cooper, infant son of Gloria Vanderbilt and Wyatt Cooper. Poems by Sandra Hochman.
- Anderson Cooper photographed by Annie Leibovitz for the cover of 'Vanity Fair' (June 2006).
- "Let Us Now Praise Dr. Gatch." 'Esquire' (June 1968), pp.108-111, 152-156. Three photographs of the crusading doctor with some of his patients in Beaufort County, South Carolina. Text by Bynum Shaw.
- "On a Photograph of Mrs. Martin Luther King at the Funeral." 'Harper's Bazaar' (December 1968), pp. 106-107. Portrait of the widow at her Atlanta home. Poem by Paul Engle.

1969

- "Not to Be Missed." 'Harper's Bazaar' (February 1969), pp. 162-163. Portrait of the singers Evelyn Lear and husband Thomas Stewart. Text by Geri Trotta.
- "Three Poems." 'Harper's Bazaar' (March 1969), pp. 238-239; and "Editor's Guest Book," p. 155. Two portraits of the Argentine writer Jorge Luis Borges, one with his wife. Poems by Borges.
- "Leonard in the Lyons Den." 'Holiday' (March 1969), pp. 44-47, 94. Portrait of columnist Leonard Lyons. Twenty-one portraits of Lyons with celebrities. Text by Alfred Bester.
- "The Greatest Showman on Earth, and He's the First to Admit It." 'Sports Illustrated' (April 21, 1969), pp. 36-49. Portrait of Judge Roy Mark Hofheinz. Text by Tex Maule.
- Untitled. "Creative Camera" (May 1969), pp. 174-175. Reprint of 'New York' article "La Dolce Viva" with one additional photograph.
- "Tokyo Rose Is Home." 'Esquire' (May 1969), pp. 168-169. Portrait of Tokyo Rose. Text by Diane Arbus.
- "Get to Know Your Local Rocker." 'Nova' (September 1969), pp. 60-65. Five portraits of members of a British motorcycle gang. Text by Peter Martin.
- "Make War Not Love!" 'Sunday Times Magazine' (London) (September 14, 1969), pp. 18-29. Nine portraits of feminist leaders Roxanne Dunbar, Rose Mary Byrd, Ti-Grace Atkinson, June West, Betty Friedan, Anne Koedt, Kate Millet, and members of The Red Stockings, a radical feminist group. Text by Irma Hertz.
- "'But Ladies, I Am 76 Years Old.' 'The World's Most Perfectly Developed Man' Now Lives among the Aged in Florida. But Age, to Charles Atlas, Does Not Mean Being Reduced to a Seven - Stone Weakling Again." 'Sunday Times Magazine' (London) (October 19, 1969), pp. 26-31. Two portraits of Charles Atlas. Text by Philip Norman.
- "People Who Think They Look Like Other People." 'Nova' (October 1969), pp. 66-71. Eight portraits of look-alikes. Text by Pauline Peters and Margaret Pringle.
- "Jacqueline Susann: The Writing Machine." 'Harper's Magazine' (October 1969), pp. 65-71. Portrait of the author with husband Irving Mansfield. Text by Sara Davidson.
- Reprint of "Young Boy in a Pro-War Parade", in 'Quality: Its Image in the Arts', New York: Atheneum, 1969, p. 173. Image selected and commented by Walker Evans.

1970

- "Lulu's Career Is Important." 'Nova' (January 1970), pp. 30-33. Nine photographs of the British rock singer. Text by Helen Lawrenson.

1971

- "The Affluent Ghetto." 'Sunday Times Magazine' (London) (January 3, 1971), pp. 8-15. Six photographs of planned communities in America. Text by Ann Leslie.
- "Five Photographs by Diane Arbus." 'Artforum' (May 1971), pp. 64-69. Photographs from Arbus portfolio. Text by Diane Arbus.
- "The Last of Life." 'Esquire' (May 1971), pp. 118-119, 128. Yetta Grant and Charles Fahrer (published in «Diane Arbus», Aperture, 1972: The King and Queen of a Senior Citizen Dance, N. Y. C., 1970). Text by Gina Berriault. Caption by Diane Arbus.
- "The Happy, Happy, Happy Nelsons." 'Esquire' (June 1971), pp. 97-101, 157-168. Three portraits of the Ozzie and Harriet Nelson families. Text by Sara Davidson

## Kadist Art Foundation

Kadist Art Foundation is a private foundation initiated in 2001. It is dedicated to promoting contemporary art through the constitution of an art collection and the organization of exhibitions and residencies in its space in Paris. Kadist's intention is to be actively involved in the promotion and international dimension of contemporary art.

The collection brings together international artists and contemporary works of all mediums. It is the seminal point of involvement with artists that can thereafter expand to a residency and exhibition project.

The residencies are open to international artists and curators, invited to spend four to six months in Paris leading to an exhibition project at the Foundation. A flat, a workshop place and an allowance are provided to the resident by the Foundation.

By means of these various programs, Kadist manifests its support to a group of artists who define together its artistic identity.

## Upcoming program

This year, the Foundation's programme will be structured along the projects by the resident curators and exhibitions elaborated in relation to the collection.

While the Foundation will not literally present its collection through a selection of works, it will favour working with artists from the collection, in order to conceive and present new projects. The aim is to develop exhibitions in collaboration with these artists and to find different ways to support their practice on a long-term basis.

## Next exhibitions :

### Exhibition related to the collection :

A project by **Ryan Gander**, in collaboration with gb agency.  
March - May 2009

## Next residencies :

British writer **Maria Fusco** will inaugurate a new project at Kadist as the first critic-in-residency staying at the Foundation for a month from December 11, 2008 to January 10, 2009.

The residency for critics is an invitation for art critics from abroad to discover the Parisian artistic scene and context during a residency of one to two months. The resident is also invited to write about Kadist's collection and chose a form of public event (lecture, discussion, etc.) to present his publications or the art scene of his country.

Berlin-based Danish artist **Danh Vo** will be Kadist Art Foundation's next artist-in-residency, staying from January to May 2009. He will present an exhibition at the Foundation in May 2009.