

DAVID BAILEY
*1938
JOSEF KOUDELKA
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JOEL MEYEROWITZ
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BORIS MIKHAILOV
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DAIDO MORIYAMA
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WILLIAM EGGLESTON
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NOBUYOSHI ARAKI
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SARAH MOON
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CANDIDA HÖFER
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SEBASTIÃO SALGADO
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TINA BARNEY
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ELI REED
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JEFF WALL
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STEPHEN SHORE
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SUSAN MEISELAS
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HIROSHI SUGIMOTO
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ANNIE LEIBOVITZ
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ROGER BALLEEN
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STEVE MCCURRY
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PHILIP-LORCA DICORCIA
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MARTIN PARR
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NAN GOLDIN
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CINDY SHERMAN
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THOMAS STRUTH
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ELLEN VON UNWERTH
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EDWARD BURTYNSKY
*1955
ANTON CORBIJN
*1955
ANDREAS GURSKY
*1955
PAUL GRAHAM
*1956
THOMAS RUFF
*1958
RINEKE DIJKSTRA
*1959

1930s

1940s

1950s

TIMELINE

ANTOINE D'AGATA

***1961**

DAYANITA SINGH

***1961**

GREGORY CREWDSON

***1962**

NICK BRANDT

***1964**

PAOLO PELLEGRIN

***1964**

JUERGEN TELLER

***1964**

MARTIN SCHOELLER

***1968**

WOLFGANG TILLMANS

***1968**

ALEC SOTH

***1969**

RINKO KAWAUCHI

***1972**

ZANELE MUHOLI

***1972**

VIVIANE SASSEN

***1972**

PIETER HUGO

***1976**

RYAN MCGINLEY

***1977**

RICHARD MOSSE

***1980**

1960s

1970s

1980s



50 CONTEMPORARY PHOTOGRAPHERS

YOU SHOULD KNOW

Florian Heine
Brad Finger

PRESTEL

Munich · London · New York

CONTENTS

- 01 DAVID BAILEY 8
- 02 JOSEF KOUDELKA 10
- 03 JOEL MEYEROWITZ 12
- 04 BORIS MIKHAILOV 16
- 05 DAIDO MORIYAMA 18
- 06 WILLIAM EGGLESTON 20
- 07 NOBUYOSHI ARAKI 22
- 08 SARAH MOON 24
- 09 CANDIDA HÖFER 28
- 10 SEBASTIÃO SALGADO 30
- 11 TINA BARNEY 32
- 12 ELI REED 36
- 13 JEFF WALL 38
- 14 STEPHEN SHORE 42
- 15 SUSAN MEISELAS 46
- 16 HIROSHI SUGIMOTO 48
- 17 ANNIE LEIBOVITZ 50
- 18 ROGER BALLEEN 52

19	STEVE MCCURRY 56	37	DAYANITA SINGH 108
20	PHILIP-LORCA DICORCIA 60	38	GREGORY CREWDSON 112
21	SALLY MANN 62	39	NICK BRANDT 116
22	MARTIN PARR 66	40	PAOLO PELLEGRIN 120
23	ALEX WEBB 68	41	JUERGEN TELLER 122
24	SOPHIE CALLE 70	42	MARTIN SCHOELLER 126
25	NAN GOLDIN 74	43	WOLFGANG TILLMANS 128
26	MICHAEL KENNA 78	44	ALEC SOTH 132
27	CINDY SHERMAN 82	45	RINKO KAWAUCHI 134
28	THOMAS STRUTH 86	46	ZANELE MUHOLI 138
29	ELLEN VON UNWERTH 88	47	VIVIANE SASSEN 142
30	EDWARD BURTYNSKY 90	48	PIETER HUGO 146
31	ANTON CORBIJN 92	49	RYAN MCGINLEY 148
32	ANDREAS GURSKY 96	50	RICHARD MOSSE 152
33	PAUL GRAHAM 100		
34	THOMAS RUFF 102		PHOTO CREDITS 156/157
35	RINEKE DIJKSTRA 104		
36	ANTOINE D'AGATA 106		

01

“Who do you think you are—David Bailey?” With a late-1970s advertising campaign for Olympus cameras, the portrait and fashion photographer, already a celebrity in his native United Kingdom, became a catchphrase.



DAVID BAILEY

- 1938 Born in London, where he lived during the Blitz
- 1956 Conscripted in the Royal Air Force, serving in Singapore
- 1960 Portrait and Fashion photographer for *Vogue*
- 1965 *Box of Pin Ups*. Bailey's first publication. Started directing commercials, documentaries, and films
- 1971 First national exhibition with David Hockney and Gerald Scarfe at the National Portrait Gallery
- 1976 Founded the magazine *Ritz Newspaper* with David Litchfield
- 2001 Commander of the British Empire
- 2014 *Bailey's Stardust*. Touring exhibition in London, Edinburgh, Milan, and Arles

To date Bailey has photographed more than 350 covers for *Condé Nast* and published over 30 books

DAVID BAILEY

He was the most famous photographer of his time and the inspiration for Michelangelo Antonioni's film *Blow-Up* (1966), in which David Bailey should have played the lead role. Fashion photography and portraiture constitute his most significant and substantial work. His portraits of London in the 1960s, documented its cultural revolution. "I never considered myself a fashion photographer. I've never really been interested in fashion. The reason I did fashion was that I liked what was in the frocks." Bailey was as famous as a photographer as the music, film, and fashion icons he had in front of his camera. In 1965, he "published" his *Box of Pin-Ups*, a series of thirty-six photos, not as a book but in individual gravure prints, featuring the musicians, actors, and artists who ruled London's pop cultural scene at the time—the "popocracy." At the same time it was a sort of photographic manifesto: "This sounds conceited, but I think one of the reasons I didn't go out of fashion is because I was never fashionable. I never really had a 'style.'... The pictures I take are simple and direct and about the person I'm photographing. I spend more time talking to the person than I do taking pictures." He was not afraid of being copied: "You can't copy my portraits, because I'm photographing my personality half the time, with their personality."

In the 1960s, fashion photography was dominated by black-and-white images of models on the streets of London and New York. In the 1970s, he injected energy into fashion photography by shooting in exotic locales like Turkey, South America, and India. And it was on these trips that he began discovering these countries for himself, publishing over the years photo books on Papua New Guinea, Afghanistan, and Australia as well as Havana, Cuba, Sudan, India and, his most recent books about London's *East End* (2014) and *Naga Hills*, forthcoming 2016.

"Photography—like painting—is all about looking for me. You have to keep looking until you see." Fortunately, David Bailey appears to have not yet seen enough. Today it is hardly possible to understand the innovative contributions he made not only to his own field, fashion and portrait photography, but also to films and TV documentaries and the sensational notoriety that he long enjoyed as a photographer. In 1976 he founded his own magazine, *Ritz*. Originally conceived as a transitional project with which to have some fun, the magazine survived until 1992, and its celebrity pages established the cult of paparazzi so prevalent today.

Di James, Bailey's former studio manager, said, "Bailey can never stop taking photographs. His camera is an extension of his right arm and his right arm is governed by his eye. He just can't stop."

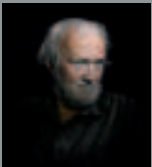


Balenciaga, *American Vogue*, 1967

02

JOSEF KOUDELKA

"I photograph only something that has to do with me, and I never did anything that I did not want to do. I do not do editorial and I never do advertising. No, my freedom is something I do not give away easily." So says Josef Koudelka, one of the art's most impressive practitioners, who left an indelible mark on twentieth-century photography.



JOSEF KOUDELKA

- 1938 Born in Boskovice, Czechoslovakia (now Czech Republic)
- 1961 Graduated in engineering from the Technical University of Prague, and worked as an aeronautical engineer until 1967
- 1961 Begins photographing the lives of the Sinti and Roma
- 1970 Political asylum in London
- 1971 Member of Magnum Photos
- 1987 Became a French citizen
- 1988 *Exiles*
- 1989 Grand Prix national de la photographie, France
- 1999 *Chaos*
- 2014 *Josef Koudelka: Nationality Doubtful*

www.magnumphotos.com

Josef Koudelka was known in the former Czechoslovakia as an expressionistic theater photographer. During the Prague Spring of 1968 he photographed the invasion of Russian troops and managed to have the images smuggled out of the country and delivered to Elliott Erwitt, then president of Magnum. They were published in 1969 on the anniversary of the invasion and became famous—the photos that is, not the photographer, who was awarded the Robert Capa Gold Medal anonymously that same year. In order to protect him, Koudelka's authorship was kept a secret and the photos were attributed instead to P. P. —"Prague Photographer"—a ruse that Koudelka maintained even after emigrating to England in 1970. Only in 1984 did he admit that the photos were his.

By then, Koudelka had achieved renown with his other photo projects. His book *Gypsies* was published in 1975, and it did away with the kitschy romantic notion of the Gypsy to present the reality of the lives of the Sinti and Roma: the poverty as well as the traditions and poetry of these people living scattered across Europe. Koudelka himself lived the life of a nomad. During his longest period without a permanent home—apart from the Magnum Paris office and the London apartment of his colleague David Hurn—he traveled the breadth of Europe and photographed whatever interested him. The result were pictures of dark poetry, filled with power, imagination, and a rarely matched engagement. Koudelka is the true poet of photography and represents, as it were, the ideal of street photography, which unites more than any other genre of photography the essential elements of the art: observation, imagination, an attentive eye, and a feel for people and places.

"I do not say anything about my pictures. The pictures should speak to the viewer, not vice versa," comments the photographer. Unlike in abstract art, in photography there is always a real point of reference: the subject. But what does the subject say? What does it say to the photographer, who considers it worth capturing; and what does it say to the viewer who sees it? For some, photography is perhaps less a medium of expression than a medium of impression. Koudelka collects impressions that affect him and he puts them into photographic form. But what do the images say? They tell of a melancholy, mournful eye. The mother of one of his children said to him, "Josef, you go through life and get all this positive energy, and all the sadness, you just throw it behind you and it drops into the bag you carry on your back. Then, when you photograph, it all comes out." Koudelka feels that there may be some truth to this statement.

Since the photographer himself remains silent about his pictures, we will let the words of another poet of the camera, André Kertész (1894–1985), serve as a perfect summation of the work of Koudelka, whose most important advice to young photographers is to wear comfortable shoes, because "with every step in the real world, an abyss of poetry can open up."



United Kingdom, Scotland, 1977