

WALKER EVANS

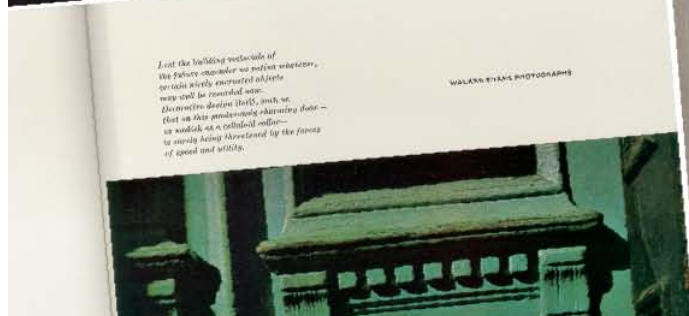
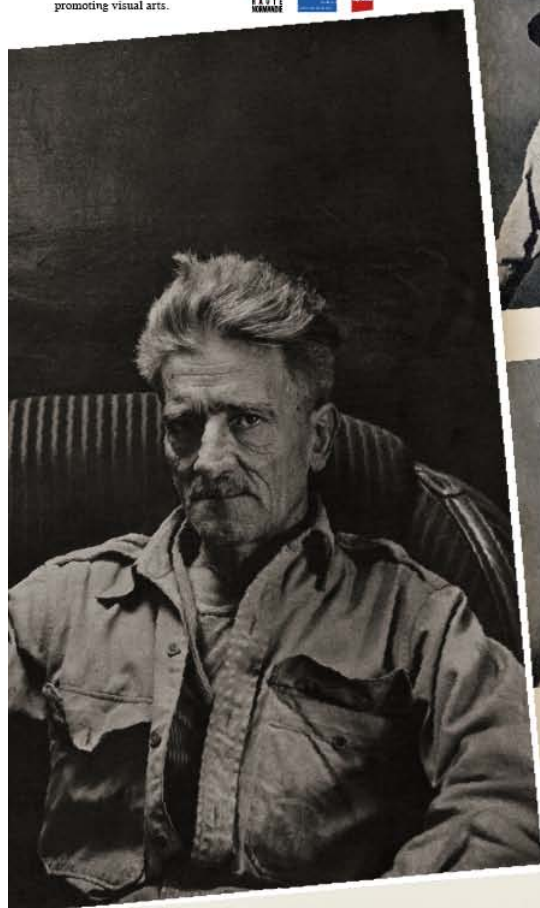
the magazine work

March 13 to May 9 2015

GALERIE
PHOTOGRAPHIQUE
PÔLE IMAGE
HAUTE-NORMANDIE

15, rue de la Chaîne
76000 Rouen
Free admission,
Tuesdays – Saturdays 2 pm to 6 pm
T.: +33 (0)2 35 89 36 96

The Pôle Image Haute-Normandie is supported by the Région Haute-Normandie and the Ministère de la Culture et de la Communication for its work in promoting visual arts.



Just the building facade of the future considered as subject whatever, so much more enriched subject may well be revealed now. Destructive desire itself, such as that on this anonymous oblique door – as window, as a cuboid column – is surely being threatened by the forces of speed and style.

WALKER EVANS PHOTOGRAPHS



1881; modified



1931



Great Northern, 1931; considerably modified



Albeit 1935; modified



1902



Chicago & North Western, 1924

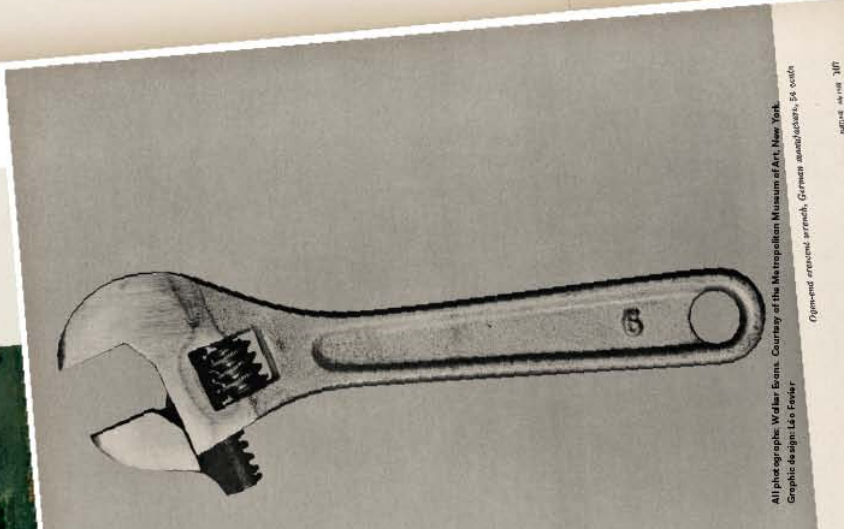


Labor Anonymous

ON A SATU

here, generally as a subject various to the features and the pattern. It has been modified in variety, perhaps controlled and was proved any one has new a specially every step. These films of the improvements as in invention

these street would seem the grace of finding the powerful as of themselves as "labor."



All photographs: Walker Evans. Courtesy of the Metropolitan Museum of Art, New York. Graphic design: Les Feyer. Copyright 2000. Evans, German publications, 1st edition. 1931. 1931.

WALKER EVANS

the magazine work

13 March - 9 May 2015

Press release

The work of **WALKER EVANS**, one of the guiding lights in the history of modern photography, was among the first to find its way into the museums. And yet that work has only reached us in piecemeal fashion. Evans's induction into the museums involved the omission of an essential part of his work as a photographer: everything he produced for magazines.

Presented for the first time in France, the exhibition **WALKER EVANS, THE MAGAZINE WORK**, sets out to go back over the most representative collaborations of Evans's press career in order to show the influence and importance that he attached to his editorial work, and to enable a fuller appreciation of the whole body of his work.

This exhibition, which includes essays written by Evans and portfolios of his photographs, as well as a large number of magazines of the period, amounts to more than the work of one man; it adds up to a history of photography. The exhibition looks at Evans's photography from the early beginnings, when he was much influenced by the 1920s European avant-garde, to the establishment of what is called his 'documentary' style. The exhibition takes in the main trends in 20th-century photography and sheds light on the depth and breadth of the mark that Walker Evans has left on contemporary photography.

In addition to being a stylistic history of photography, the exhibition is also a history of the use of photography in the press, from avant-garde art publications to the advent of the illustrated magazines and, in particular, great titles such as *Fortune*, *Life* and *Harper's Bazaar* in their heyday before their

inevitable decline, which was already underway in the late 1960s with the arrival of television.

The Magazine Work is not confined to a mere display of great moments in the history of photography, its style, its practices and purposes. Through the publications exhibited, a whole chapter of United States history unfolds – from the Roaring Twenties, through the Wall Street crash of 1929, the Great Depression that followed, the New Deal, the Second World War, the enthusiasm of the immediate post-war period, to the advent of modern consumer society. These events made an indelible mark on Western society, and Walker Evans, in his awareness of the responsibility incumbent on creators of pictures, and fully conscious of the far-reaching influence of mass circulation magazines, was keen to document it all. Running through the exhibition, there is an implicit lesson in the use of the press as a vector of popular culture with high standards.

Practical information

Vernissage Thursday 12 March from 6.0 pm

Exhibition 13 March - 9 May 2015

Galerie photographique

Pôle Image Haute-Normandie

15 rue de la Chaîne, 76000 Rouen

Tel.00 33 (0)2 35 89 36 96

Admission free. Tuesday - Saturday 2.0 pm - 6.0 pm.

www.poleimagehn.com

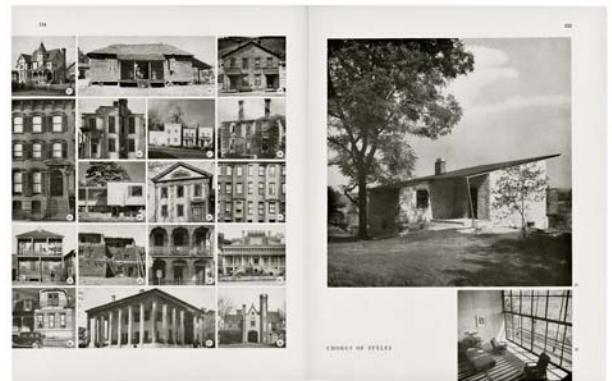
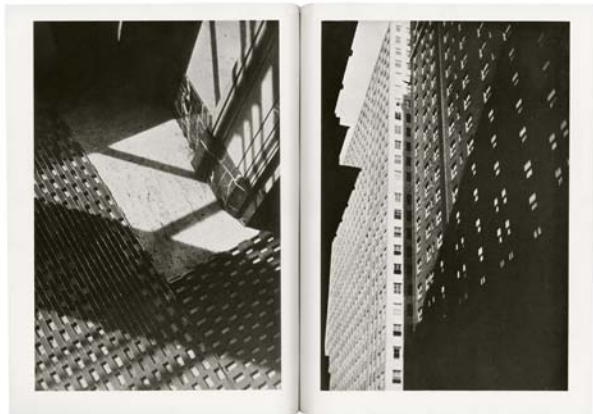
Press contact

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cecilecartron@poleimagehn.com

HIGH RESOLUTION IMAGES ARE AVAILABLE

Send an email application to cecilecartron@poleimagehn.com and they will be sent. The captions, as written, must be used whenever the images are published. Images must not be cropped.



1 - «Photographic Studies» by Walker Evans, *The Architectural Record*, Sept. 1930. Courtesy of the Metropolitan Museum of Art, New York

2 - Walker Evans and Wilder Hobson, «Homes for Americans», *Fortune*, April 1946. Courtesy of the Metropolitan Museum of Art, New York



3 - Walker Evans, «The London Look», *Architectural Forum*, April 1958. Courtesy of the Metropolitan Museum of Art, New York

4 - Walker Evans, «The Pitch Direct», *Fortune*, October 1958. Courtesy of the Metropolitan Museum of Art, New York

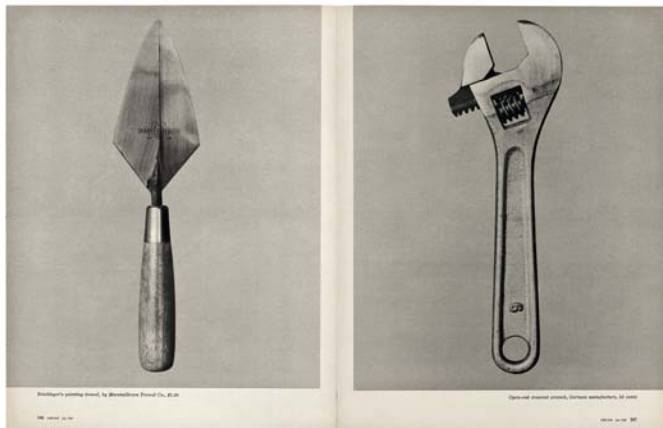


5 - Walker Evans, «Before They Disappear», *Fortune*, March 1957. Courtesy of the Metropolitan Museum of Art, New York

6 - Walker Evans, «People and Places in Trouble», *Fortune*, March 1961. Courtesy of the Metropolitan Museum of Art, New York

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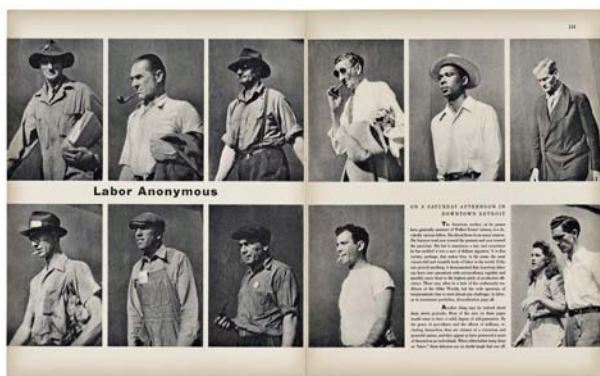
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7 - Walker Evans, «Beauties of the Common Tool», *Fortune*, July 1955. Courtesy of the Metropolitan Museum of Art, New York



8 - Walker Evans, «Color Accidents», *Architectural Forum*, January 1958. Courtesy of the Metropolitan Museum of Art, New York



9 - Walker Evans, «Labor Anonymous», *Fortune*, November 1946. Courtesy of the Metropolitan Museum of Art, New York



10 - «Mr. Walker Evans records a City's scene», *Creative Art* (New York), Dec. 1930. Courtesy of the Metropolitan Museum of Art, New York



11 - Walker Evans, «Chicago: A camera exploration», *Fortune*, February 1947. Courtesy of the Metropolitan Museum of Art, New York



12 - Walker Evans, «The Auto Junkyard», *Fortune*, April 1962. Courtesy of the Metropolitan Museum of Art, New York

WALKER EVANS – A FEW DATES



Walker Evans in the office of *Fortune*, New York, by Marvin Kroner, 1956.

1903: Walker Evans born in Saint Louis, Missouri.

1924: Works in the New York Public Library.

1926: Lives in Paris and studies literature at the Sorbonne; reads the French classics, including Flaubert and Baudelaire. The following year he returns to New York and takes a job in a bookshop.

1928: Works on his first photographic subjects – city life in Manhattan.

1929: Has his first photographs published, in *Alhambra*, an avant-garde art journal. He is 25 years old.

1930: Is published in *Hound & Horn*, a Harvard University quarterly devoted to art and literature

1931: In *Hound & Horn* again, he contributes the essay 'The Reappearance of Photography', in which he discusses the works of Eugène Atget and August Sander.

1934: Beginning of his long collaboration with *Fortune* magazine, founded in 1929, just before the Wall Street crash (when it was launched *Fortune* sold 30,000 copies; in 1939 it published 130,000).

1935 - 36: Is one of the photographers (with Dorothea Lange, among others) employed by the FSA (Farm Security Administration), assigned to document the effects of the Depression on rural communities.

1936: James Agee is commissioned by *Fortune* to write an article on sharecroppers in the Southern United States. Walker Evans is chosen as photographer. *Fortune* never published the article. A manuscript from this assignment, titled *Cotton Tenants*, was discovered in 2003. Agee turned it into a book, *Let Us Now Praise Famous Men*, published in 1941 and now considered to be his masterpiece.

1928 - 1938: Evans develops his 'documentary style', explores the potential of connections between text and image, and establishes his favourite subjects: anonymity, the vernacular, the neglected.

1938: Monographic exhibition at the MoMA. Publication of his book *American Photographs*.

1943 - 45: Becomes a contributor to *Time*, writing art, literary, and film criticism.

1945: Is contracted as a photographer (the only one under contract) at *Fortune*.

1948: Is appointed Special Photographic Editor of *Fortune*, a post which he held for 17 years and which guaranteed him greater independence in his choice of photographs, layout, typography and titles.

1950 - 1960: Walker Evans realizes a large number of topics devoted to American vernacular creativity (portfolios on railroads, industrial architecture, office furniture, little stores, etc.). He is recognized as the high priest of this vernacular, now threatened by a society in which 'design' reigns supreme.

1955: Death of James Agee.

1965: Evans leaves *Fortune*.

1970: Hugely successful retrospective at the MoMA; a large part of the exhibition is devoted to the FSA photographs.

1975: Walker Evans dies.

* *Cotton Tenants* has recently been translated into French as *Une saison de coton*, see following page for the related event.

AROUND THE EXHIBITION

LECTURE by David Company, critic and curator, author of *Walker Evans, the magazine work*, published by Editions Steidl, in 2013.

David Company is the author of *Art and Photography* (Phaidon, 2003), *Photography and Cinema* (Reaktion, 2008), *ANONYMES, l'Amérique sans nom: photographie et cinéma* (Steidl/Le Bal, 2010), *Gasoline* (MACK, 2013), *Jeff Wall: Picture for Women* (Afterall 2011) and most recently *Lewis Baltz: Common Objects* (Steidl, 2014), *The Open Road: Photography & the American Road Trip* (Aperture, 2014).

He is a contributor to *Aperture*, *Frieze*, *Photoworks* and *Source* and founder of *PA Magazine*.

David Company teaches at the University of Westminster, London.

Thursday 12 March at 10.30 a.m.

In the auditorium of the Musée des Beaux-Arts

26 bis rue Jean Lecanuet, 76000 Rouen

as part of the cycle « Écoute l'artiste », ESADHaR (Ecole Supérieure d'Art et de Design Le Havre - Rouen)

Admission free

Reservations: cecilecartron@poleimagehn.com

Illustrations opposite:

David Company, *Walker Evans, the magazine work*, Steidl, Göttingen 2013. (On sale in the Galerie Photographique).

David Company, portrait. © Polly Braden, 2011

GUIDED VISIT of the exhibit by Raphaëlle Stopin, art director of the galerie photographique

followed by a **READING - DISCUSSION** with Hélène Borraz, translator of the book «Cotton Tenants» *Une saison de coton – Trois familles de métayers*, by James Agee, photographs by Walker Evans (éditions Christian Bourgois, 2014)

Saturday 11 April from 3 to 5 p.m.

at the Galerie Photographique

Pôle Image Haute-Normandie

15 rue de la chaîne, 76000 Rouen

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