

SALON
de la
PHOTO

8-12 November
Paris Expo • Porte de Versailles
PARIS 2018

F.C. GUNDLACH

Itinéraires

PHOTOGRAPHY EXHIBITION
NOVEMBER 8 TO 12, 2018

All day at the beach
Karin Mossberg
Bathing cap by Radium
Giza 1966 © F.C. Gundlach Foundation

F.C. GUNDLACH

Itinéraires OF A FASHION PHOTOGRAPHER

The German photographer **F.C. Gundlach**, born in 1926, marked the second half of the 20th century in the field of fashion photography. His connection with Paris was of paramount importance in his career.

After studying photography in Kassel, looking for inspiration and thirsty for culture, he arrived in the French capital in 1950. He photographed the city and began his first independent fashion shoots. He quickly became a prominent photographer in German publications of the 1950s and 1960s.

Like his contemporaries, Jeanloup Sieff, Frank Horvat and William Klein, his elegant and refined images illustrate the newest creations of the great Parisian fashion houses. Through his photographs, young post-war German women discovered the new trends in fashion. With his covers and portfolios in *Brigitte*, Germany's most widely distributed women's magazine, and *Film und Frau*, he had an undeniable impact on his time.

His talent is expressed both in his interpretation of a New Look dress by Christian Dior, a model by Jacques Fath, or in the Op Art and Pop Art experiments by Pierre Cardin or André Courrèges. What interests him above all is to value the creativity and overflowing imagination of fashion designers and, by taking models out onto the street, to put the modern woman on front stage, to making the readers of the magazines identify themselves with their dream.

A friend of Horst P. Horst, Avedon, and Penn, he rubbed shoulders with the greatest stars of the moment and produced portraits of Romy Schneider, Jean-Luc Godard and von Stroheim among countless others. He also worked with many famous French and German star models: Bettina, Gitta, Wilhelmina...

This extensive exhibition of 120 photographs retraces his career and his special links with Paris. As he celebrates his 92nd birthday this year, he returns to a city dear to his heart: the one that most influenced him at his beginnings and which, during three decades of jet-setting around the globe, remained one of his main references. At the same time, the exhibition traces his collaboration with the greatest German fashion designers. With an eye always turned towards the future and innovation, F.C. Gundlach appears as one of the most inventive German photographers of his time. By honouring him this year, the Salon de la Photo pays tribute to a work that is fundamentally original and still little known to the French public.

Simon Edwards

Artistic director of the Salon de la Photo

SALON
de la
PHOTO



Curated by
Franziska Mecklenburg and Sebastian Lux

Exhibition supported by
F.C. Gundlach Foundation, Hamburg



Ingeborg, Wilhelmina and Gitta
Ensembles by Balmain, Ricci
and Lanvin-Castillo
Paris 1962
© F.C. Gundlach Foundation



Erich von Stroheim
while shooting 'Alraune'
Munich 1952
© F.C. Gundlach Foundation



Simone Signoret
and Yves Montand
Paris 1953
© F.C. Gundlach Foundation

F.C. GUNDLACH

INVENTING A PHOTOGRAPHIC STYLE

By **Sebastian Lux**,
Curator, F.C. Gundlach Foundation

In his individual photographic language F.C. Gundlach represented the changes both in fashion and society over a period of more than four decades, and for him as a commercial photographer, the end product was always the image in the printed magazine, in the editorial. In 1959 he described his aesthetic aspiration as follows: fashion reportages were *“not to simply photograph clothes, but to interpret the line of a new fashion by representing it in images”*. F.C. Gundlach’s photographic oeuvre is characterised by a timeless elegance and lightness. His concrete and yet sensitive photographs of German and international film stars broke with the established idiom of glamorous UFA star portraits. As he said later, *“I had dared to portray the stars without a soft focus lens and not as heroes.”* When Gundlach took up fashion photography in 1951, everything in that sector was determined by Haute Couture in Paris. Starting with the “New Look” which had



Denise Sarrault
Frankfort, 1958
© F.C. Gundlach
Foundation

been introduced by Christian Dior at his salon on Avenue Montaigne in 1947, the fashion designer *“in a lean post-war era accommodated women’s longings and dreams, their craving for luxury, in the opulent folds of fabric and the constant emphasis on extremely slim waistlines”*.

Starting from there, F.C. Gundlach not only wrote fashion photography history, he also had a decisive influence on the image of women in Germany, from the yearning for beauty in the post-war era to the new naturalness of the 1980s. His photographs have established themselves in art collections of galleries and museums as icons of German portrait and fashion photography.

“I felt like a packager of modern fairytales,” is how Gundlach referred to this aspect of his work in 1961. *“My fashion images are a synthesis of the woman, the dress and the background, whereby the emphasis of the individual pictorial elements is composed differently in each picture.”*



Falke Fashion
St. Peter Ording, Germany, 1971
© F.C. Gundlach Foundation

Op Art-Fashion
Brigitte Bauer
Swimsuit by Sinz.
Vouliagmeni, Greece, 1966
© F.C. Gundlach Foundation



The temples of Angkor Wat swamped in jungle vegetation or Oscar Niemeyer's hypermodern drawing-board city Brasilia, the Campanile in Venice or the sensational spiral staircase in the New York Guggenheim Museum were all chosen by F.C. Gundlach as settings whose symbolic force adds further levels of meaning to his photographs. He also employed different types of transport, such as cars, planes and boats as structural elements and as pointers to social mindset. The revolutionary expansion of international air traffic in the late 1950s also fundamentally altered Gundlach's photography. As the summer collection had to be photographed in winter, the winter collection in summer, he was one of the first fashion photographers in Germany to opt for "fashion trips", flying to Africa in winter and to Lapland in summer, where temperatures and vegetation suited the fashion being photographed.

His intuitive handling of locations and his swift grasp of situations were something Gundlach had learned from his time as a photo-journalist in Stuttgart and Paris: *"As a photo-journalist it was only natural that I was soon doing the outdoor shots not with the standard Rolleiflex but with a Leica, because I was faster with it and could stage my fashion photos in a more reportage-like way."* Gundlach says today. *"For me, the fashion outfits were always the heart and soul of every picture, they were the reason for the pictures, and I would say that a sophisticated cut, even a fold, could certainly be the subject of a picture."*

It was above all the wide-angle lens that enabled him to vary perspective and composition: *"My favourite focal length was 28 millimetres! Because you could get closer with it, have steeper perspectives and greater depth of focus, even with several pictorial levels."*

Of greater influence on Gundlach's style were the works of Erwin Blumenfeld and Irving Penn, Martin Munkacsy, Richard Avedon and Edward Steichen in *Harper's Bazaar* and *Vogue*: *"Those are the images that stuck in my mind from my visits to the Amerika Haus in Stuttgart! What impressed me about Blumenfeld's photographs was the ingenious coloration, the playfully elegant pictorial compositions influenced by Surrealism. In Penn it was the clarity, the almost ascetic reduction of the pictorial design to the essential. I tried to integrate all of that."*

These studies in style influenced F.C. Gundlach's photography, and it was between these positions that he later unfurled the entire repertoire of his fashion photography. *"As a young photographer, of course, you want to be published!"* This meant the end of Gundlach's experimental photography done without a commission, and at the same time the starting point of his development into a much-published fashion photographer.



Ocelot on the tracks
Hamburg 1970
© F.C. Gundlach
Foundation



Op Art-Silhouette
Coat by Lend
Paris 1966
© F.C. Gundlach
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At that time, Gundlach was photographing stylistically confident fashion sequences for *Elegante Welt*, such as the report on the 1951 Dior Collection. In issue 9/1952, editor F.W. Koebner also published parts of Gundlach's first fashion reportage featuring an actress: his "Modebummel mit Nadja" for *Heinzelmännchen en vogue* which set the example for the series "Film Stars in Fashion" he would later be publishing. In Paris he met editor in chief Curt Waldenburger who won him over definitively to fashion photography with the publication opportunities in *Film und Frau*. By that time, Gundlach already had a photographic repertoire which he was then able to display in a variety of published fashion photographs as the youngest photographer in the *Film und Frau* team.

F.C. Gundlach took fashion photographs for magazines and journals over a course of thirty years. This time period saw not only enormous social changes, but also the various influences exerted by the international photography and publishing scene, the fine arts, and indeed fashion itself. This is evident in both Gundlach's pictorial idiom and composition. In the early 1950s, formal scenes in elegant interiors conveyed the dream of open luxury; in the late 1950s fashion photographed abroad mirrored the yearning for distant places. In the 1960s, self-confident poses testify to a new physicality and emancipation while, in the 1970s, fashion photography seemed to free itself from all the constraints of *mise-en-scène*, without which, however, it cannot ever occur. One example of Gundlach's response

to these developments is the obvious influence of Op Art and Pop Art. The fashion designs of the time expressed current art trends, even more strongly than before: fabric patterns and cuts reflected the brash colours, the extreme contrasts, the optically illusory line. Gundlach used a visually similar formal idiom for his pictorial compositions and photographed the strictly geometrical fashion designs by André Courrèges, Lend, Missoni and Daniel Hechter in front of equally strict black-and-white or trendily colourful backgrounds.

When Gundlach hung up his camera in the late 1980s, deliberate arrangement had been replaced by a new naturalism: sporty photo models seemingly comporting themselves as in real life. Gundlach was part of this development, shooting many of his photographs in the early 1980s in the streets of Los Angeles and San Francisco. His most important period however, extends from the first fashion reportages for *Elegante Welt* and the early portraits in Paris to the Hippie era, when he photographed knitwear and bell-bottom trousers for *Brigitte*. During that era, his fine antenna picked up stylistic influences from fashion, fashion photography, art and design and made them part of his concise photographic hallmark.

Excerpts from a text in the book
F.C. Gundlach The Photographic Work / Steidl

FILM

F.C. Gundlach - master of fashion photography.

Documentary, Germany, 2017, 26:09 Min.

Written and directed by Eva Gerberding

Production: NDR, ARTE

First broadcast: 11 February 2018 by Arte

Synopsis by ARD



Après Ski on the Avus
Püppi and Schlippi
Pantsuits by Staebel-
Segger
Berlin 1956
© F.C. Gundlach
Foundation

Interview

F.C. GUNDLACH & SIMON EDWARDS

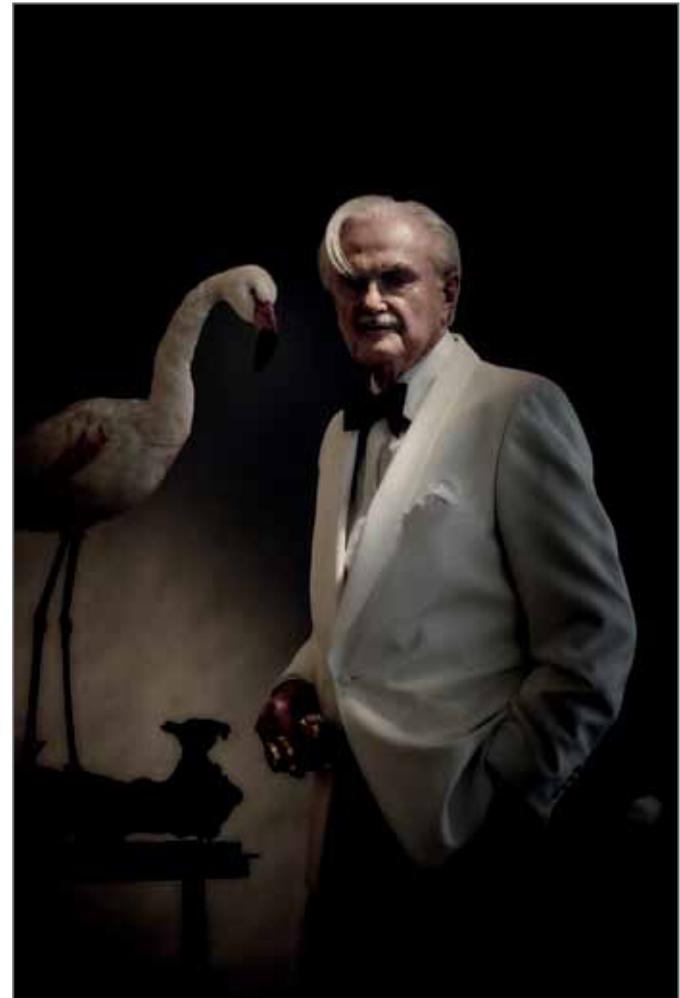
June 18, 2018 Hamburg

SIMON EDWARDS - *Which photographers did you admire when you started your career as a photographer? Who were your mentors?*

F.C. GUNDLACH

I admired Erwin Blumenfeld very much. I was very young at that time and he was a very big name in photography. I used to tear out the pages of *Vogue* and *Harper's Bazaar* with his beautiful and mysterious images. My admiration for him was based on their photographic quality and it was very exciting to be able to meet him in New York and exchange ideas. It was very relaxed at that time and I could go to an elegant event and meet people like him. Even though I was really nobody at that time, it was easy to get a good working relationship with people.

I also met Horst P. Horst in New York. I admired his work very much. He was German born so we had a lot in common. Horst invited me to his home and I spent some time there. He gave me many hints on how to become a freelance photographer like himself. The photography profession was much better organised in the US at that time. Avedon and others had their own agents. I took this idea back to Germany and I started it here. Sometimes it wasn't easy, yet, on the other hand I was quite successful. At the end of the 50s and the beginning of the 60s, I appreciated very much the work of Irving Penn and of course Richard Avedon. They came to Paris for the fashion collections. Once I photographed Avedon at work in his studio.



F.C. Gundlach, 2016
© Esther Haase

Interview

SE - Why did you decide to come to France? Was it for a commission or was it from a sense of adventure?

FCG - It was for both. Paris was the center of culture in Europe and the center of the fashion world. Of course it was difficult for me to get my pass at the Chambre Syndicale de la Couture Parisienne. I had to apply for it every year and for every collection. You had to be accepted by them. Working with the fashion houses themselves, I went along with the editor of the magazine I was commissioned by, to make a choice of the dresses that I wanted to photograph and to get permission to take the dresses away to shoot. In the various houses you always worked with the press attaché who would give you a list of numbers corresponding to the dresses. You chose the dresses from that list during the show. They didn't have a name particularly, just a number: "modèle 83" for example. I would sweet-talk them into giving me the models I wanted and sometimes I would say I really wanted two particular ones and to not give them to anybody else. I also was able to change the order of the dresses in the list so I could shoot them first.

SE - In the early 50s it was possible for you to go to places like Saint Germain des Prés for example and meet anybody, artists, writers, musicians, cinema people.

FCG - Yes, everybody was there, it was a great time for that part of Paris, with the Café de Flore and Les Deux Magots. Les Deux Magots was more interesting because the more important artists went there. That's how I was introduced to Cocteau.

SE - Did you go up to these people and ask them to sit for you or were you introduced?

FCG - I was always introduced, that way people then knew that I was a professional and not an amateur. I also was very friendly with Pierre Gassmann who founded Picto. He was the person to know, he would make it possible to work in Paris. It wasn't an organised thing, he was just able to make the connections.

Also at that time I was given the use of the studio of Harry Meerson. I worked for a German magazine *Elegante Welt* and for its editor F.W. Koebner who knew him very well, and he set up the contact. It was in a very good location in the rue Lambert. He took me under his wing. He had done some very important photographs for Dior. He was quite an intellectual and sometimes stood his ground with magazine editors, which was not easy to do. He helped me get started in Paris.

SE - Fashion photography in the early 1950s was mostly studio based. What made you go out in the street? This was revolutionary at the time.

FCG - Well, for one thing I did that because I didn't have a studio of my own. But I also very much loved the street photos, I had some fantastic natural light in special secret locations so as not to be disturbed. First of all you had to build up the trust of the presse attachés to be able to do this kind of work and get the dresses out. I was not allowed to photograph the dresses inside the fashion house during the show or even make drawings. It was a closed world. You always met the same people, editors and photographers and sometimes had to share the location for the shoots. The models got dressed in the fashion house and had to wear a blanket over their clothes, as soon as they went outside on location, because no one was allowed to see the dresses before the release date.

SE - The staged photography with cars was a favourite of yours.

FCG - Cars were great for background if you had sporty dresses. And sometimes I had to accept to photograph outdoors in places I didn't like and I couldn't change them, so a car always modified the scene. With a car you can get a particular atmosphere and a certain style for the photograph.

Interview

SE - Which model agencies did you work with?

FCG - In the beginning, there were no agencies, you had to have the models in your address book. When I came to New York in 1956, I met Eileen Ford who had a big agency for fashion models. She asked me to stay in her home for a while. She came very often to see the collections in Paris. It was a flowing collaboration. She helped me to find the models I wanted for my shoots. I would have the idea for a photograph and she would get some models, but in the end it was Wilhelmina Cooper who turned out to be my best contact. I had photographed with her quite a lot before she became the model with the most covers on American Vogue. In New York she later founded her own agency and helped me find my models. We were very close. I was present at her marriage. I don't know how well matched they were...

SE - Did you have a favourite model?

FCG - Gitta Schilling was one of my favourite models, she was a real star at the time. In Paris there was also Bettina Graziani. She was an up and coming star then. I photographed

her in the middle of the Champs Elysées. The dress she wore was made exclusively for her. There was also Candy Tannev whom I photographed a lot in Paris. I also loved photographing my models in furs. I was very well known as a fur photographer in the profession.

SE - You had houses all round the globe. South America, North America, Greece. Was this connected with the work you intended to do in these countries or were you a globetrotter by predeliction?

FCG - Both. First of all I had a contract with Lufthansa, which made it much easier to travel. I could get tickets for me and my team. Various fashion houses came up with a special interest in particular countries at a certain time. I bought a flat in New York when that city became interesting for me in the 1970s. It was the place to be. In the late 70s early 80s I went a lot to Brazil so I bought a place in Rio. Already before that in the 60s I started travelling to Greece so I had a place in Athens. Also Gran Canaria. It was a hopeless sensation to stay in any place for too long. Sometimes in the morning I didn't know that I would be spending my evening in New York. I would take on a job, get a plane and just go.



Supremo Tribunal Federal
Brasilia 1963
© F.C. Gundlach Foundation

Interview

SE - Did you ever work in digital photography. If so how did you adapt to that big change?

FCG - I was one of the people who was at the start of digital photography on the side of printing processes. In fact I never photographed a lot with a digital camera but with my company PPS. I was doing the prepress for large magazines digitally already since the late 70s. At that time I had bought the first scanner, we got transparencies from the photographers and did the colour separating process which was used to print in the magazines digitally. It was a huge innovation at the time. We were also doing Dye Transfer Prints with this process. We produced many fine colour prints for Harry Callahan, William Eggleston and many other photographers.

SE - Why did you become so involved with all aspects of photography. Did this begin after you stopped working as a professional photographer? Why did you become a collector?

FCG - I think it was a question of being open to the world around me and approaching and meeting people that contributed to this, the friendships and the need to innovate. For example in the US it was not a problem to have your films developed overnight and yet in Germany you had to send the films to Stuttgart and get the transparencies back a week later. I needed that speed in my profession so I founded Creative Colour (CC) and PPS. I did it for myself in the beginning and to get the results of my work quicker, one hour later in fact. Today everything is instantaneous. We had a very close contact to our partners in London and New York. As a result I was introduced to another circle of people.

The same thing happened when I founded my gallery in 1976 in Dusseldorf. I decided that I wanted to show the results of these new processes and the work of well known photographers. The company had already grown and there were several branches around Germany, Hamburg and Dusseldorf being the first and later Berlin, Frankfurt and

Bremen. It became the second gallery for photography in Germany.

SE - When did you start collecting?

FCG - I believe in the late 60s when few people were collecting. Museums never had time for that kind of thing so the gallery was there to put forward the work of artists.

SE - What advice would you give to young photographers?

FCG - It's hard for me to answer because I'm no longer in the front line. They should have their eyes open, they should realise what's going on around them at all times. I think it's very important to be in contact with the magazines and to try and get close to the editors and make sure that they trust you also. If you're lucky enough to have the opportunity to go to places like South Africa as I did, you can produce some good work to send back to these editors. Find out who the most important players are in the business these days and stick with them.

SE - Is there an element of luck involved?

FCG - I think it's important. But if you try to catch it or grasp it, it doesn't work. I think it comes to you.

F.C. GUNDLACH



Self-portrait - 1956
© F.C. Gundlach
Foundation

BIOGRAPHICAL NOTES

Born 1926 in Heinebach, Franz Christian Gundlach, is one of Germany's most significant post-war fashion photographers. His first publications were in theatre and cinema. Gundlach's œuvre covers fashion from 1950s Haute Couture to Prêt-à-Porter, and from Berlin Chic to the colorful designs of 1980s fashion. His work deals with aesthetic, social and cultural questions and reflects on how to convey fashion through photography. His photographs reflect the spirit of the time – from the optimistic postwar years to the beginning of postmodernism.

F.C. Gundlach has always been a contract photographer. Working from the beginning for high-circulation magazines such as *Film und Frau* (1952-1966) and *Brigitte* (1963-1986), he also worked for *Deutscheillustrierte*, *Stern*, *Revue*, *Quick*, *Elegante Welt*, *Annabelle*, *Brigitte* and *Twen*. In addition to fashion photography, which dominates his work, his œuvre also includes remarkable reportages and star portraits, as well as travel photography.

F.C. GUNDLACH



Romy Schneider
Hamburg 1961
© F.C. Gundlach
Foundation

VISUAL AESTHETICS

F.C. Gundlach developed his specific pictorial language in close contact and exchange with the aesthetic standards set by Professional photographers in Germany, France and the USA. His aesthetics are characterized by strict reduction of photographic means and stylistic conciseness.

Many personalities of cultural life in Germany and especially Paris in the 1950s were portrayed by F.C. Gundlach, from Maria Schell to Curd Jürgens, from Romy Schneider to Jean Marais, from Nadja Tiller to Jean-Luc Godard. Paris

and Berlin, New York and Beirut, the Egyptian desert, the Canaries, the ancient cultures of South America and Asia are settings Gundlach unlocked for fashion photography. There he found his inspiration for exceptional compositions. The photographs of F.C. Gundlach cover almost 50 years of history in the face of fashion, film and advertisement, where realities, projections, dreams and desires are mixed inextricably.

PRECURSOR

In addition to his own photography, F.C. Gundlach was an active promoter and initiator in all areas of photography. He founded the photo service providers, CCD and PPS as well as one of the first photo-galleries in Germany, he became a teacher at the UdK Berlin, a collector and a curator of exhibitions such as *Das Medium der Photographie ist berechtigt, Denkanstöße zu geben* in the Kunstverein Hamburg and *Emotions & Relations* in the Kunsthalle Hamburg.

In 2000, F.C. Gundlach committed his extensive photographic collection and his own photographic work to the F.C.

Gundlach Foundation. The Foundation will preserve and present this extensive portfolio.

In 2003 he was appointed founding director of the House of Photography by the Senate of Hamburg and gave his collection "*The human image in photography*" as a permanent loan. There, he presented the exhibitions *A Clear Vision* and *The Heartbeat of Fashion* consisting of works from his outstanding collection as well as monographic and thematic exhibitions such as *Corpus Christi*, Martin Parr and Martin Munkacsy – *Think while you shoot*.

F.C. GUNDLACH

EXHIBITIONS

The photographic work of F.C. Gundlach has been exhibited since 1951 (Librairie Jean Robert in St. Germain des Prés) and continues to be.

The exhibition *ModeWelten*, traveling from 1986 to 1990 could be seen in the Rheinische Landesmuseum Bonn, the Neue Galerie Kassel, the Museum für Kunst und Gewerbe Hamburg, the Neue Galerie des Joanneums Graz, the Goethe-Institutes Paris and Rotterdam and many other locations.

The exhibition *F.C. Gundlach – The photographic Work* has been very successful in the House of Photography Hamburg (2008), the Martin-Gropius-Bau Berlin (2009/10) and the Neues Museum Nürnberg (2011). In 2016 Contemporary Fine Arts Berlin presented the exhibition *F.C. Gundlach – 90 years, 90 images*.

ALSO IN PARIS IN NOVEMBER

"A Tribute to F.C. Gundlach, photographer and collector"

Exhibition at **Christie's**
9 avenue Matignon - 75008 Paris
From Saturday November 3rd
to Thursday November 8th
from 10am to 6pm

Christie's will celebrate F.C. Gundlach's talent in a tribute exhibition of some of his finest fashion photographs taken in Paris in the early 1960s, as well as a selection of works from his personal collection, including prints by Richard Avedon, Irving Penn, Guy Bourdin and Erwin Blumenfeld..

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Children's Fashion
Costa del Sol, Spain 1967
© F.C. Gundlach Foundation

F.C. GUNDLACH

Itinéraires

PHOTOGRAPHY EXHIBITION
SALON DE LA PHOTO - PARIS
NOVEMBER 8 TO 12, 2018