

EXHIBITION HENRI DAUMAN PHOTOGRAPHS

LIVING  
*With*  
POP  
ART



UNPUBLISHED  
HENRI DAUMAN

Living with Pop Art by © Henri Dauman - all rights reserved

© Henri Dauman - TDR

# Summary

HENRI DAUMAN	<b>Page 3</b>
THEMA	<b>Page 4</b>
NEW YORK, ON STAGE	<b>Page 5</b>
LESS IS MORE	<b>Page 6</b>
« LIVING WITH POP ART »...	<b>Page 7</b>
... AND« THE AMERICAN SUPERMARKET »	<b>Page 8</b>
ONE CLICK !	<b>Page 9</b>
AN ADJUSTABLE EXHIBITION	<b>Page 10</b>
PROPOSAL	<b>Page 11</b>
TERMS AND CONDITIONS	<b>Page 12</b>
CREDITS - CONTACTS	<b>Page 13</b>

# Henri Dauman

« Make yourself at home...  
but don't forget you're in MY home ! »

The words are assured, the smile welcoming, we are in the home of Henri Dauman, an insufficiently recognized photographer. Indeed, despite his friendships with Brassai, Lucien Aigner, Ernst Haas, Douglas Kirkland and Alfred Gescheidt, Dauman does not appear in any chapter of the history of photography.

Henri Dauman's photographic oeuvre offers the viewer a new vision of America. It depicts the key moment – the '60s – when new arts emerged, when an increasingly heterogeneous society asserted itself, when the worlds of politics and media started to converge.

French photographer Henri Dauman emigrated to the United States in 1950. The seventeen-year old was fascinated by the architectural power and elegance of Manhattan's urban landscape.

Throughout his career he would continue to make portraits of what came to be the only city that mattered to him: New York.

The pugnacious young man became a well-known photojournalist and collaborated with all the major magazines in America and Europe, all the while vigorously asserting his independence. Be it for Life, The New York Times, Newsweek, Paris Match or Epoca, his priority was to tell stories.

In his apartment on the Upper East Side near the Guggenheim Museum, millions of negatives, as many contact sheets, and hundreds of vintage prints, rest silently. Meticulously archived in ordered and labeled boxes, it's time that they were brought out and that their story was told. A half-century of historic events, precious and rare pieces of visual information are to be found here before our eyes.





HENRI DAUMAN PHOTOGRAPHIES

**LIVING**  
*With*  
**POP**  
**ART**

+/- 80 PHOTOS

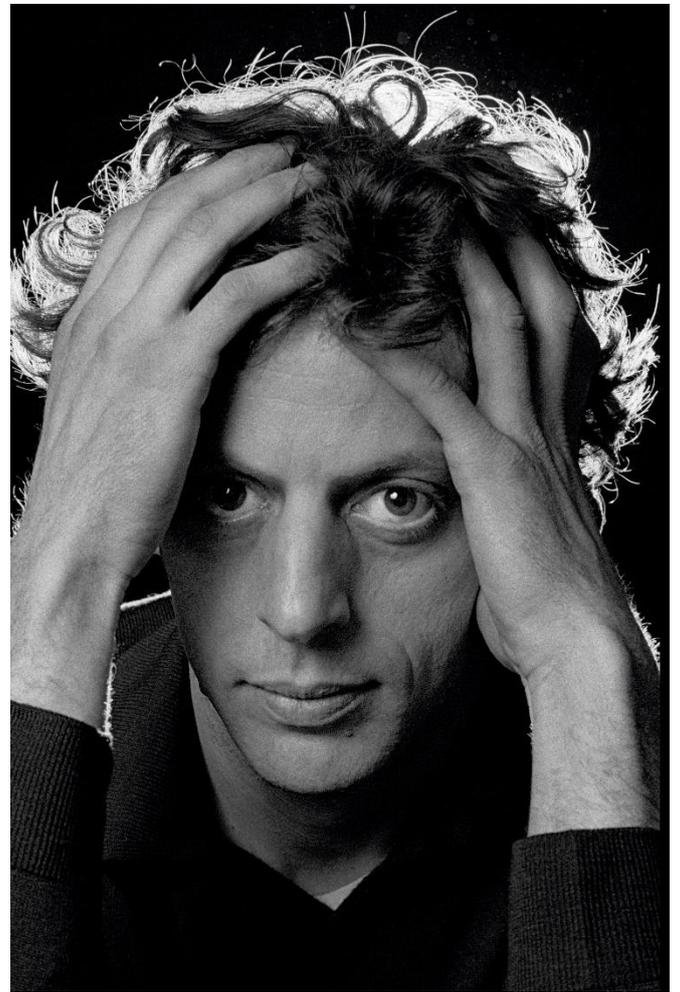
# NEW YORK, ON STAGE

The paper of record abroad, The New York Times is one of the historic titles of the American daily press. The Sunday supplement is an institution that all New Yorkers of taste await impatiently. Over these years, the edition doubled its print run.

At the end of each week the extremely substantial cultural supplement retraced the week's artistic events in all areas. Henri Dauman was a regular contributor there between 1967 and 1974.

When they were published, the images were simple, illustrative, and rather badly printed. It didn't matter. What was happening was nothing less than the establishment of a dynamic and dominant artistic scene. New York began to distinguish itself by its avant-garde, whose names still represent the ideal of American excellence today. It was not yet the moment to analyze, but simply to represent these groundbreaking new trends. Turning its back on European culture, the new American art developed its own forms and freed itself from its inspirations.

New York always knew how to take on the rebels, the opponents, and the critics. The city swallows and digests all forms of expression.



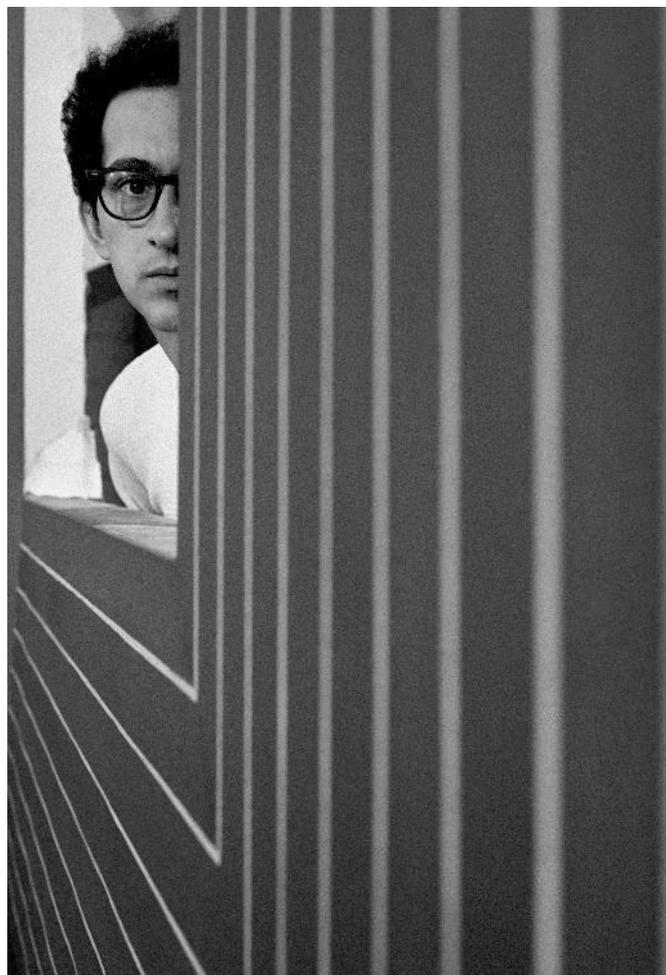
# LESS IS MORE

In opposition to Pop Art, for the « culture » pages of the New York Times or Life Magazine, Henri Dauman was where things got written.

From 1966 to 1968, he followed the birth and expansion of Minimal Art, as closely as possible, in the studios of Robert Morris, Charles Hinman, Will Insley, Richard Artschwager, Alain Jacquet, Dennis Oppenheim or Frank Stella.

This current of contemporary art, emerged in the early 1960s in the United States, is in reaction to the pictorial lyricism of abstract expressionism and in opposition to figurative and ironic trend of Pop Art. Where these artists have in common to favor formal stripping, reductionism and neutrality, even silence, Henri Dauman takes the opposite view of this art.

In these unseen photos worthy of a DIY house, we hear the sounds of hammering, the screeching of saws or the movement of concrete mixers.



# « LIVING WITH POP ART » ...

« You Bought It, Now Live With It! »

When the article appeared in the July 16, 1965 issue of Life, Pop Art had been surprising and entertaining viewers for a decade.

For the series « Living with Pop Art », Henri Dauman met three of the most important Pop Art collectors.

The three New Yorkers from the patron-families Scull, Krausher and Abrams welcomed him into their homes, around their works of art. At the heart of these temples of worship to Pop Art, the photographer's challenge consisted in revealing the content of the interiors. How does one live among these genius productions, apparently incoherent or provocative?

What does the life of these worshippers of James Rosenquist or Roy Lichtenstein look like? What place does Claes Oldenburg's « Stove » or Robert Rauschenberg's large-format works hold in their daily lives?



## ... AND « THE AMERICAN SUPERMARKET »

A major figure of the movement, Andy Warhol has a special place in Henri Dauman's work.

Star of the collective 1964 exhibition « The American Supermarket » at the Bianchini Gallery on 78th St, he posed among the Brillo boxes and the Campbell Soup cans that could be purchased for \$1500.

Henri Dauman was one of the few photographers who covered the event – this series is the most sought after in his archives – and yet the exhibition was historic inasmuch as it was one of the first direct confrontations between the general public and the Pop artists.

Taking the ironic form of a supermarket, it offered a caustic criticism of the art market and of mass consumption, and dealt with the question of the very nature of art and of its position in this new world.



# UNPUBLISHED HENRI DAUMAN



## IN ONE CLICK !

Henri Dauman is perhaps the most famous photographer you've never heard of, at least not by name. He portrayed, for Life Magazine, The New York Times, Newsweek or Paris Match, a changing America torn by its exuberances and contradictions.

Henri Dauman's work is atypical. He has witnessed important historical events which include iconic images of Marilyn Monroe, Andy Warhol, Jackie and John Kennedy or the protests for American civil rights, the Vietnam War.

Henri Dauman is an engaging storyteller. From Paris where he escaped the Shoah to Manhattan where he reinvents himself, he is one of the most prominent photojournalists of the 20th century.



## HENRI DAUMAN DISCOVERED IN 2014

For the first time, the Henri Dauman retrospective is being held at the Palais d'Iéna from November 2014. This exhibition of more than 300 previously unseen photographs retraces the photographer's career.

His work arouses media interest, such as the very long article in Le Figaro "Dauman, this unknown". Some see it as a discovery "à la Vivian Maier" or, like the newspaper Libération, an intrusion into a box of unpublished archives.

Henri Dauman expresses his surprise when he sees his pictures on the walls because basically he remains a journalist. For him, press photography is made to be edited and not exhibited. No offense to it, more than 20,000 visitors rush in a few days to see and see this corner of America again.

The very serious Wall Street Journal included the exhibition in the Top 5 Parisian exhibitions in 2014, along with Garry Winogrand presented at the Jeu de Paume.





## AN EXHIBITION THAT ADAPTS

This exhibition revolves around a photographic collection of more than 300 unpublished works by photographer Henri Dauman which was created during the month of photography at the Palais d'Iéna in Paris.

Depending on the themes and the location chosen to host The Manhattan Darkroom, the project is designed to allow local organizations, communities and museums to host a unique cultural event for their inhabitants and audiences.

It can be adapted to already existing structures such as a media library, an art or cultural center, an art library, a heritage place, a shopping center, a local or municipal museum. It can also be integrated into a business and living space to promote and / or animate a territory.



## AN EDUCATIONAL APPROACH

The exhibition is particularly suited to artistic and cultural education paths, to activities at the heart of a business or at the center of a local community. It also allows a free or educational guided visit.

This exhibition is an open door to diversity, history, fine arts, culture and counter-culture, the media, live performance ...

The Manhattan Darkroom encourages the appetite to understand and appreciate. It is aimed at all audiences, offering an authentic artistic and cultural educational approach. It is also an effective and insightful communication tool.

"The Manhattan Darkroom - Henri Dauman Photographs" is not just an exhibition of beautiful images but a scientific collection recounting, over more than 30 years, the construction of the world of today





## PROPOSAL

HENRI DAUMAN PHOTOGRAPHIES

# LIVING *With* POPART

### THE EXHIBITION INCLUDES:

- **More than 80 original framed photographs** (Adapted curatorship possible).

#### Size of artworks:

**Large formats :** 32 x 47 inch / 28 x 39 inch / 20 x 32 inch

**Regular formats :** 16 x 24 inch / 13 x 20 inch / 12 x 16 inch

#### Documents available

- Magazines vintage (Life, Newsweek, New York Times, Epoca, Paris Match...) / scanned magazines and articles / digitized photographs / Room texts (FR-ENG)
- Book (on demand) : ISBN : 978-2-9568955-0-3
- Photos cards (on demand)

#### Video films available

- Exhibition films (Duration 2'30, English subtitles)
  - Documentary film : "Henri Dauman - Looking Up"\* (90mn)
- \*Screening subject to acceptance by production

#### Packaging

Storage location: Paris - France

Box size: Crates 24x55x12 inch

Large format wrapped photographs

#### Various

- Communication support (official website, community management, visuals, etc.) / Mediation support and training where applicable
- "Photo pack" for the written and television press, editions of the organizers (municipal newspapers, doc presentations of the museum, etc.)
- Assistance of hooking / unhooking (2 peoples)

#### The average duration of the exhibition

- Between 4 to 8 weeks (Expandable)

#### Transport

Transport to and from Paris is included for an exhibition taking place in France (excluding Dom Tom and Corsica).

Note : Transport is covered by the organizer if the exhibition takes place abroad.





## TERMS AND CONDITIONS

HENRI DAUMAN PHOTOGRAPHIES

# LIVING *With* POPART

### TERMS AND CONDITIONS

#### Exhibition's venue :

- The provision of an equipped and compliant space;
- Ideal exhibition space: at least 870 to 1300 sq ft
- Ideal conditions: relative humidity 50% at 60°F
- Ideal light: Max lighting: 60 lux, UV 0%
- Display cases, if applicable
- Minimum duration of 4 weeks - Maximum duration of 8 weeks (Extension possible)
- Security: places secured by alarm - security agent
- Safety and health organization

#### Exhibition

- Hanging / unhooking (Consumables included);
- Additional scenographic elements (room texts, labels, etc.)
- Possibility of additional curatorial presentations at the expense of the organizer
- Where appropriate, if necessary, video equipment (Screens / Touch screens - touch terminals)

#### Program, support material and communication

- Press material / press and public relations
- Communication of the exhibition in its territory and / or national territory, opening, related events, private or organized visits;
- Catalog: Print model available (approx. 136 pages Fr/ Eng - Possible adjustments for other languages by the borrower)
- Mediation can be carried out by production at the expense of the organizer.

#### Transport

- The journey and hotel (if applicable) of the exhibition managers (2 people from Paris) for installation and removal, the exhibition opening and mediations.
- Insurance, nail to nail;
- For international exhibitions, the transport of artworks and transport insurance are covered by the organizer.



# Credits

## Original Title

THE MANHATTAN DARKROOM ©  
Henri Dauman, photographies

## Original production

Muse pour la valorisation  
et la préservation culturelle (2014-2022)  
Musée de la photographie  
Musée Nicéphore Niépce (2014-2017)  
Avec le soutien  
du Ministère de la Culture et de la communication  
Drac Bourgogne Franche Comté

## Original patronage

AG2R La Mondiale, Groupe Carrefour, Européquiment,  
Groupe Pernod Ricard et la Banque Palatine

## Curators

**Audrey Hoareau, François Cheval  
and Vincent Montana**

## Main exhibitions

**Palais d'Iéna, Paris (création)**

Novembre/Décembre 2014

**Musée Nicéphore Niépce – Chalon sur Saône, France**

Février/avril 2017

**Espace Carpeaux - Courbevoie, France**

Octobre 2017

**KP Projects - Los Angeles, Usa**

Avril/Octobre 2018

**Breman Museum – Atlanta, Usa**

Septembre 2019/Février 2020

**The Art Center Highland Park – Chicago, Usa**

Octobre/décembre 2021

**Salon d'Honneur Hôtel de Ville de Levallois – France**

Janvier/février 2022

## Original catalogue

**The Manhattan Darkroom - Henri Dauman Photographies**

ISBN : 978-2-9568955-0-3

## Prints

Laboratoire Musée de la photographie

Musée Nicéphore Niépce (2014)

Sylvain Charles sous la supervision d'Henri Dauman

Contre collages: OOBLIK

Encadrements : Le temps approuvé

*Photographies : © Henri Dauman / daumanpictures.com - Tous droits réservés.  
Manhattan Darkroom - © Muse asso / MV*

*Toutes représentations ou reproductions intégrales ou partielles faites sans le  
consentement de l'auteur ou de ses ayants droit ou de ses ayants cause est illicite.  
Tous les droits d'auteur sur la photographie, l'image, la reproduction et  
l'exposition publique sont réservés. Aucun autre droit n'est accordé, y compris le  
droit de reproduire ou de préparer des œuvres dérivées à partir de la  
photographie par toutes autres méthodes ou procédés antérieurs, actuels ou  
futurs connu à d'autres fins que celles spécifiées ici.*



## CONTACTS



### PRODUCTION CONTACT

**Délégué Général : Vincent Montana**  
**Délégué Général adjoint : Michel Dupuy**

Tel : +33 (0) 1 84 05 03 40  
+33 (0) 6 22 76 47 88

Email : [contact@manhattan-darkroom.com](mailto:contact@manhattan-darkroom.com)

Web site : [www.manhattan-darkroom.com](http://www.manhattan-darkroom.com)

### DIFFUSION ET GESTION FRANCE

# MUSE

préservation & valorisation culturelle

Muse association  
34,rue de Turenne - 75003 Paris – France

W75 1222 470  
SIRET : 799 422 969 00011 SIREN: 799 422 969  
APE / NAF : 9499Z