



THE SIXTIES

EXHIBITION HENRI DAUMAN PHOTOGRAPHS



© Henri Dauman - TDR

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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.





THE SIXTIES

HENRI DAUMAN PHOTOGRAPHS

Jane Fonda
© Henri Dauman - TDR

80/130 PHOTOS

MUSE
PRESENTATION AND PRODUCTION

NEW YORK LOOKING UP

Let's go back to the beginning of the story. How did this Frenchman, born in Montmartre in 1933, arrive in the United States? In 1945 Dauman found himself alone at the end of the Second World War. Rejoining the only surviving member of his family, which had been decimated in the camps, he disembarked in New York City on Dec. 14, 1950.

The swarming energy of the city gave him enthusiasm and inspiration. One cannot miss in his pictures the astonished, sometimes even mocking gaze of the foreigner torn between the seductive « American Dream » and all the excesses of this society.

« Looking Up » - it is by looking upwards that Dauman developed a series of images on American Architecture, a series recently acquired by the Museum of Modern Art in New York.

A young Frenchman lusting after a golden future, he scrutinized the sky, framed by imposing skyscrapers of which the grandeur frightened as much as fascinated him. He captured the restructuring of the city at the time of the great construction boom of 1963.



A MODEL IN CRISIS

On November 9, 1965, a general power failure plunged almost all of the Northeastern United States into darkness for about 13 hours. Thirty million people found themselves paralyzed. The army was mobilized. An ominous forewarning of a darker era, the event appears today as a symbol of the frailty of the economic system.

Established in the comfort of the postwar era, the denizens of New York society took their vacations in Miami, where improbable hairstyles came to crown bodies cooked and re-cooked by the sun's rays.

A new fringe of the population, lively and contrarian, the teenagers carved out a space between childhood and adulthood. They defined their own codes, invented their own language and their modes of consumption.

America likes to see itself as smooth and prosperous, as a producer of ideals. It blossoms in the image of a shared and limitless consumption. The 1960s consecrated this model and its prejudices, which only hip-pies or radicals like Ralph Nader called into question.



PROTEST

It was the awakening of a new social consciousness. Around charismatic leaders, the Civil Rights Movement organized walks and protest events against racial segregation. The anti-establishment protests, coming from all sides, were expressed with strength and originality. .

Dispatched by the press to cover conflicts from the sidelines, Henri Dauman showed a personal interest in international geopolitical events. In 1964, at the height of the Vietnam war, he witnessed and shed light on the struggle of the Buddhist Monks there. In these times of Cold War confrontation between East and West, he covered speeches and official visits of both sides, from Kennedy to Khrushchev.

Henri Dauman always seized these moments, in which the « Empire » was called into question, from the same point of view: in terms of the relationship between expression and the graphic sign.



THE MAKING OF A PRESIDENT

Henri Dauman followed the electoral campaigns and captured their « fabricated » moments. John Fitzgerald Kennedy, Richard Nixon, in New York City, John Lindsay or Nelson Rockefeller - they all applied the new precepts on various levels. They were the first actors and the models of the « making » of the modern politician. They made use of all the communication tools at their disposal and knew how to make the most of them.

With his efficient, centered style, keeping as close as possible to his subjects, Henri Dauman created striking images of the political history of the United States. Some of them became iconic. They symbolize the high point of a triumphant photography and foreshadow its decline in favor of television. Color was a way to respond to the new medium.

Henri Dauman immediately understood all its power and impact. He would use it without any restriction in the covering of John Fitzgerald Kennedy's funerals. His work on the funerary procession in the Washington streets reaches the scale of history painting.



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

60's THE SIXTIES

HENRI DAUMAN PHOTOGRAPHIES

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



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

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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

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