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the forties, when he travelled to Rome and Sicily just after World War II and photographed the street scenes there, through the glamorous fashion world of the fifties in Paris, to the more psychological portraits of literati, actors, musicians and artists.

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Richard Avedon (May 15, 1923 – October 1, 2004) was an American fashion and portrait photographer. He worked for Harper's Bazaar and Vogue, specializing in capturing movement in still pictures of fashion, theater and dance. An obituary published in The New York Times said that "his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half ...

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Richard Avedon: Photographs 1946-2004 is organized by The Louisiana Museum of Modern Art, Denmark, in cooperation with The Richard Avedon Foundation. The San Francisco presentation is made possible by generous support from The Bernard Osher Foundation, Nion McEvoy, Credit Suisse, and Paul and Anne Wattis.

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images, including what must be one of the most famous photographic portraits of the twentieth century, "Nastassja Kinski and the Serpent" (1981). Texts by Jeffrey Fraenkel, Judith Thurman, Geoff Dyer, Christoph Ribbat, Rune Gade and curator Helle Crenzien offer a sophisticated and thorough composite view of Avedon's career.

American photographer Richard Avedon captured stars with their 'masks dropped'. This publication presents over 100 of his most beautiful classical images.

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"Observer" 'Fit for Hitchcock's direction: not to be read late at night, and even in broad daylight its climaxes make the hair on the nape of the neck ripple.' "The Times"

The first definitive biography of Richard Avedon, a monumental photographer of the twentieth century, from award-winning photography critic Philip Geffer. In his acclaimed portraits, Richard Avedon captured the iconic figures of the twentieth century in his starkly bold, intimately minimal, and forensic visual style.

Concurrently, his work for Harper's Bazaar and Vogue transformed the ideals of women's fashion, femininity, and culture to become the defining look of an era. Yet despite his driving ambition to gain respect in the art world, during his lifetime he was condescendingly dismissed as a "celebrity photographer." What Becomes a Legend Most is the first

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definitive biography of this luminary—an intensely driven man who endured personal and professional prejudice, struggled with deep insecurities, and mounted an existential lifelong battle to be recognized as an artist. Philip Geffer builds on archival research and exclusive interviews with those closest to Avedon to chronicle his story, beginning with Avedon's coming-of-age in New York between the world wars, when cultural prejudices forced him to make decisions that shaped the course of his life. Compounding his private battles, Avedon fought to be taken seriously in a medium that itself struggled to be respected within the art world. Geffer reveals how the 1950s and 1960s informed Avedon's life and work as much as he informed the period. He counted as close friends a profoundly influential group of artists—Leonard Bernstein, Truman Capote, James Baldwin, Harold Brodkey, Renata Adler, Sidney Lumet, and Mike Nichols—who

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shaped the cultural life of the American twentieth century. It wasn't until Avedon's fashion work was exhibited at the Metropolitan Museum of Art in the late 1970s that he became a household name. Balancing glamour with the gravitas of an artist's genuine reach for worldly achievement—and not a little gossip—plus sixteen pages of photographs, *What Becomes a Legend Most* is an intimate window into Avedon's fascinating world. Dramatic, visionary, and remarkable, it pays tribute to Avedon's role in the history of photography and fashion—and his legacy as one of the most consequential artists of his time.

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