



MAGNUM

MAGNUM CONTACT SHEETS - PHOTOGRAPHER BIOGRAPHIES

Abbas

An Iranian born in 1944 and transplanted to Paris, Abbas dedicated himself to documenting the political and social life of societies in conflict. In his major work from 1970 onward, he covered wars and revolutions in Biafra, Bangladesh, Northern Ireland, Vietnam, the Middle East, Chile, Cuba, and South Africa during apartheid.

Abbas photographed the revolution in Iran from 1978 to 1980 and returned in 1997 after 17 years of voluntary exile. *Iran Diary 1971–2002* (2002), his book photographed and written as a private journal, is a critical interpretation of Iranian history. During his years of exile, Abbas traveled constantly. Between 1983 and 1986, he journeyed through Mexico and attempted to photograph the country as a novelist might write about it. The resulting exhibition and book, *Return to Mexico: Journeys Beyond the Mask* (1992), helped define his photographic aesthetic.

From 1987 to 1994, he focused on the resurgence of Islam throughout the world. *Allah O Akbar: A Journey Through Militant Islam* (1994), the subsequent book and exhibition spanning 29 countries and 4 continents, attracted special attention after the 9/11 attacks by Islamic jihadists. A later book, *Faces of Christianity: A Photographic Journey* (2000), and touring show, explored Christianity as a political, ritual and spiritual phenomenon.

Abbas's concern with religion led him to begin a project on animism in 2000. In the resulting book, *Sur la route des esprits* (2005), he sought to discover why non-rational ritual had re-emerged in a world increasingly defined by science and technology.

On the first anniversary of 9/11, he started a 7-year, 16-country project on jihadism. The work was published in the book *In Whose Name?* (2009). From 2008 to 2010, he traveled and photographed the world of Buddhism for his book *Les Enfants du lotus, Voyage chez les bouddhistes* (2013). In 2011, he began a similar long-term project on Hinduism, which concluded in the book *Gods I've Seen* (2016). Before his death, Abbas was working on documenting Judaism around the world.

A member of Sipa from 1971 to 1973, then of Gamma from 1974 to 1980, Abbas joined Magnum Photos in 1981 and became a full member in 1985. He died in Paris on April 25, 2018, at the age of 74.



MAGNUM

Eve Arnold

Eve Arnold was born in Philadelphia, Pennsylvania, in 1912 to Russian immigrant parents. She began photographing in 1946 while working at a photo-finishing plant in New York City. She then studied photography in 1948 with Alexei Brodovitch at the New School for Social Research in New York.

Arnold first became associated with Magnum Photos in 1951 and became a full member in 1957. She was based in the US during the 1950s, but moved to England in 1962 to put her son through school. She lived in the UK from that time forward, except for a six-year interval when she worked in the US and China.

In 1980, she held her first major solo exhibition at the Brooklyn Museum, showcasing the images she captured during her time in China. In the same year, she received the National Book Award for *In China* and the Lifetime Achievement Award from the American Society of Magazine Photographers.

In later years, she received many other honors and awards. In 1995, she was made a fellow of the Royal Photographic Society and elected Master Photographer, the world's most prestigious photographic honor, by New York's International Center of Photography. In 1996, she received the Kraszna-Krausz Book Award for *In Retrospect*, and the following year she was granted honorary degrees by the University of St Andrews, Staffordshire University, and the American International University in London. She was also appointed to the advisory committee of the National Museum of Photography, Film & Television in Bradford, UK. She had 12 books published.

Eve Arnold died in London on January 4, 2012.



MAGNUM

Micha Bar-Am

Micha Bar-Am has been a Magnum Correspondent since 1968. He was born in Berlin in 1930 and moved with his family to Israel, then Palestine, in 1936.

Growing up in Haifa, Bar-Am lived on a kibbutz and began to document kibbutz life with borrowed cameras. Active in the pre-state underground, Bar-Am was drafted in 1948 when the Jewish-Arab conflict turned into all-out war. After his military service, he had several jobs before he began to photograph seriously, covering the 1956 Sinai War.

After the publication of his first book, *Across Sinai*, Bar-Am was asked to join the editorial staff of the Israeli Army magazine *Bamachane*, where he worked as a photographer and writer for the next eight years. In 1959 and 1960 he was awarded the Robert Capa Award. He began freelancing in 1966 and covered the Six-Day War in 1967.

In the mid-1960s, Bar-Am curated several exhibits and books with Cornell Capa, including *Israel: The Reality*. He assisted Capa with the establishment of the International Center for Photography in 1974 and became an active curator. From 1977 to 1993, he was the curator of photography at the Tel Aviv Museum. His reportages on Israel have been published in a large number of magazines and books.



MAGNUM

Bruno Barbey

Bruno Barbey, a Frenchman born in Morocco in 1941, studied photography and graphic arts at the École des Arts et Métiers in Vevey, Switzerland. With the aim of capturing the spirit of a nation, he photographed the Italians between 1961 and 1964, treating them as protagonists of a small “theatrical world.”

During the 1960s, he was commissioned by Éditions Rencontre in Lausanne to report from European and African countries. He also contributed regularly to *Vogue*. Barbey began his relationship with Magnum Photos in 1964, becoming an associate member in 1966, and a full member in 1968, the year he documented the political unrest and student riots in Paris. A decade later, between 1979 and 1981, he photographed Poland at a turning point in its history, publishing his work in the widely acclaimed book *Poland*.

Over four decades, Barbey journeyed across five continents and into numerous military conflicts. Although he rejected the label of “war photographer,” he covered civil wars in Nigeria, Vietnam, the Middle East, Bangladesh, Cambodia, Northern Ireland, Iraq, and Kuwait. His work has appeared in most of the world’s major magazines.

Barbey is known particularly for his free and harmonious use of color. He frequently worked in Morocco, the country of his childhood. In 1999, the Petit Palais in Paris organized a large exhibition of photographs that Barbey had taken in Morocco during the previous three decades. He received many awards for his work, including the French National Order of Merit. His photographs have been exhibited internationally and are in numerous museum collections.

Bruno Barbey died in Orbais-l’Abbaye, France on November 9, 2020.



MAGNUM

Jonas Bendiksen

Jonas Bendiksen's sharply evocative images explore themes of community, faith, and technology. Born in Norway in 1977, he began his career at the age of 19 as an intern at Magnum's London office before leaving for Russia to pursue his own work as a photojournalist. Throughout the several years he spent there, Bendiksen photographed stories from the fringes of the former USSR, a project that was published as the book *Satellites* (2006). Following this, he experimented with 360-degree photography in his book and 16-projector installation *The Places We Live* (2008), about daily life in four urban slums.

In 2017, he published *The Last Testament*, which told the story of seven men who all claimed to be the biblical Messiah returned to earth. The *Book of Veles* from 2021 probed the vulnerabilities of our perceptions and became hotly debated after Bendiksen revealed that what had appeared to be a classical piece of photojournalism was in large part synthetic computer-generated renderings.

His editorial clients include magazines such as *National Geographic*, *Stern*, *Time*, *Newsweek*, the *Sunday Times Magazine* and the *Guardian Weekend*. On the commercial side, he has done projects for HSBC, Canon, FUJI, BCG, Red Bull, and Land Rover. Bendiksen became a nominee of Magnum Photos in 2004 and a member in 2008. He lives with his wife and children outside Oslo, Norway.



MAGNUM

Ian Berry

Ian Berry was born in Lancashire, England, in 1934. He made his reputation in South Africa, where he worked for the *Daily Mail* and later for *Drum* magazine. He was the only photographer to document the massacre at Sharpeville in 1960, and his photographs were used in the trial to prove the victims' innocence.

Henri Cartier-Bresson invited Berry to join Magnum Photos in 1962, when he was based in Paris. He became a full member of the agency five years later. In 1964, he moved to London to become the first contract photographer for the *Observer Magazine*. He famously worked in the Whitechapel area, photographing the changing community, a project that later expanded to become a book titled *The English* (1975).

Since then, assignments have taken him around the world where he has documented: Russia's invasion of Czechoslovakia; conflicts in Israel, Ireland, Vietnam and Congo; famine in Ethiopia; and apartheid in South Africa. The major body of work produced in South Africa is represented in two of his books: *Black and Whites: L'Afrique du Sud* (with a foreword by the then French president François Mitterrand), and *Living Apart* (1996).

Important editorial assignments have included work for *National Geographic*, *Fortune*, *Stern*, *Geo*, national Sunday magazines, *Esquire*, *Paris-Match*, and *Life*. Berry has also reported on the political and social transformations in China and the former USSR. Recent projects have involved tracing the route of the Silk Road through Turkey, Iran, and southern Central Asia to northern China for *Condé Nast Traveler*, and photographing Berlin for a *Stern* supplement, the Three Gorges Dam project in China for the *Telegraph Magazine*, and Greenland for a book on climate control.

For many years, Berry has worked on a long-term project, *Water*, published by GOST in 2023.



MAGNUM

Werner Bischof

Werner Bischof was born in Switzerland in 1916. He studied photography with Hans Finsler in his native Zurich at the School for Arts and Crafts, then opened a photography and advertising studio. In 1942, he became a freelancer for *Du* magazine, which published his first major photo essays in 1943. Bischof received international recognition after the publication of his 1945 reportage on the devastation caused by the Second World War.

In the years that followed, Bischof traveled in Italy and Greece for Swiss Relief, an organization dedicated to post-war reconstruction. In 1948, he photographed the Winter Olympics in St. Moritz for *Life* magazine. After trips to Eastern Europe, Finland, Sweden and Denmark, he worked for *Picture Post*, *The Observer*, *Illustrated*, and *Epoca*. He was the first photographer to join Magnum as one of the founding members in 1949.

Disliking the “superficiality and sensationalism” of the magazine business, he devoted much of his working life to looking for order and tranquility in traditional culture, something that did not endear him to picture editors looking for hot topical material. Nonetheless, he found himself sent to report on famine in India by *Life* magazine in 1951, and he went on to work in Japan, Korea, Hong Kong, and Indochina. The images from these reportages were used in major picture magazines throughout the world.

In the autumn of 1953, Bischof created a series of expansively composed color photographs of the USA. The following year, he traveled through Mexico and Panama, and then on to a remote part of Peru, where he was engaged in making a film. Tragically, Bischof died in a road accident in the Andes on May 16, 1954, only nine days before Magnum founder Robert Capa lost his life in Indochina.



MAGNUM

René Burri

The Swiss photographer René Burri was born in 1933. At the age of 13, he photographed Winston Churchill in Zurich. He completed his training as a photographer at the Zurich School of Applied Arts.

In 1955, Burri received international attention for one of his first reportages, “Touch of Music for the Deaf,” on music pedagogue Mimi Scheiblaue’s classes for deaf-mute children, published in *Life* magazine. Burri became an associate of Magnum in 1955 and a full member in 1959.

While traveling throughout Europe, the Middle East, Southeast and East Asia, and Latin and North America, he covered historical events, such as Leonid Brezhnev’s visit to Cuba in 1974, the fiftieth anniversary of the Long March in China in 1985, and the fall of the Berlin Wall and events in Tiananmen Square in 1989. Among many other subjects, he portrayed Maria Callas, Alberto Giacometti, Yves Klein, Le Corbusier, and Ernesto “Che” Guevara. His portrait of the revolutionary with his cigar became known the world over.

Burri’s first book, *Die Deutschen*, was published by Fretz & Wasmuth in Zurich in 1962 and the following year by Robert Delpire in Paris with the title *Les Allemands*. Many international magazines also published his reportages. In 1965, Burri participated in the creation of Magnum Films and spent six months in China, where he made the film *The Two Faces of China*, produced by the BBC.

He was the recipient of numerous prizes and awards, including the Ordre des Arts et des Lettres in 1991, the Dr Erich Salomon Prize from the German Photography Society in 1998, the Swiss Press Photo Life Achievement Award in 2011, and the Leica Hall of Fame Award in 2013.

He set up the Fondation René Burri in 2013, which preserves his complete works and is located at Photo Elysée in Lausanne, where in 2020 the retrospective *Explosions of Sight* was held. Burri died in Zurich, at age 81, on October 20, 2014.



MAGNUM

Henri Cartier-Bresson

Born in Chanteloup, Seine-et-Marne, in 1908, Henri Cartier-Bresson developed a strong fascination with painting early on, particularly with Surrealism. In 1932, after spending a year in the Ivory Coast, he discovered the Leica, his camera of choice thereafter, and began a lifelong passion for photography. He had his first exhibition at the Julien Levy Gallery in New York in 1933. He later made films with Jean Renoir.

Taken prisoner of war in 1940, he escaped on his third attempt in 1943 and subsequently joined an underground organization to assist prisoners and escapees. In 1945, he photographed the Liberation of Paris with a group of professional journalists, then filmed the documentary *Le Retour (The Return)*.

In 1947, with Robert Capa, George Rodger, David “Chim” Seymour, and William Vandivert, he founded Magnum Photos. After three years spent traveling in the East, he returned to Europe in 1952, where he published his first book, *Images à la Sauvette* (published in English as *The Decisive Moment*).

He explained his approach to photography in these terms, “for me the camera is a sketchbook, an instrument of intuition and spontaneity, the master of the instant which, in visual terms, questions and decides simultaneously... It is by economy of means that one arrives at simplicity of expression.”

From 1968, he began to curtail his photographic activities, preferring to concentrate on drawing and painting. In 2003, with his wife and daughter, he created the Fondation Henri Cartier-Bresson in Paris for the preservation of his work. Cartier-Bresson received an extraordinary number of prizes, awards, and honorary doctorates. He died at his home in Provence on August 3, 2004, a few weeks short of his 96th birthday.



MAGNUM

Cornell Capa

Cornell Capa was born Cornell Friedmann to a Jewish family in Budapest in 1918. In 1936, he moved to Paris, where his brother Andre (Robert Capa) was working as a photojournalist. He worked as his brother's printer until 1937, then moved to New York to join the new Pix photo agency. In 1938, he began working in the *Life* darkroom. His first photo story, a piece on the New York World's Fair, was published in *Picture Post* soon after.

In 1946, after serving in the US Air Force, Cornell became a *Life* staff photographer. He joined Magnum following his brother's death in 1954. After David "Chim" Seymour's death in Suez in 1956, Capa took over as president of Magnum, a post he held until 1960. In 1954, Capa made an empathetic, pioneering study of children with special needs. He also covered other social issues such as old age in America and explored his own religious tradition.

While working for *Life*, Capa made the first of several Latin American trips. These continued through the 1970s and culminated in three books, among them *Farewell to Eden* (1964), a study of the destruction of indigenous Amazon cultures.

Capa covered the electoral campaigns of John and Robert Kennedy, Adlai Stevenson and Nelson Rockefeller, among others. His 1969 book, *New Breed on Wall Street*, was a landmark study of a generation of ruthless young entrepreneurs keen on making money and spending it fast.

In 1974, Capa founded New York City's influential International Center of Photography, and for two decades he dedicated much of his considerable energy to serving as its director. Cornell Capa died in New York on May 23, 2008.



MAGNUM

Robert Capa

On December 3, 1938, *Picture Post* introduced “The Greatest War-Photographer in the World: Robert Capa” with a spread of 26 photographs taken during the Spanish Civil War. But the “greatest war-photographer” hated war. Born Andre Friedmann to Jewish parents in Budapest in 1913, he studied political science at the Deutsche Hochschule für Politik in Berlin. Capa settled in Paris in 1933 after being driven out of Germany by the threat of a Nazi regime.

He was represented by Alliance Photo and met the journalist and photographer, Gerda Taro. Together, they invented Robert Capa, the “famous” American photographer, and began to sell his prints under that name. He met Pablo Picasso and Ernest Hemingway, and formed friendships with fellow photographers, David “Chim” Seymour and Henri Cartier-Bresson.

From 1936 onward, Capa’s coverage of the Spanish Civil War appeared regularly. His picture of a Loyalist soldier who had just been fatally wounded earned Capa his international reputation and became a powerful symbol of war.

After Taro, who had become his professional partner and companion, was killed in Spain, Capa traveled to China in 1938 and emigrated to New York a year later. As a correspondent in Europe, he photographed the Second World War, covering the landing of American troops on Omaha beach on D-Day, the liberation of Paris, and the Battle of the Bulge.

In 1947, Capa was the driving force behind the founding of Magnum Photos. On May 25, 1954, he was photographing for *Life* in Thai-Binh, Indochina, when he stepped on a landmine and was killed. The French army awarded him the Croix de Guerre with Palm posthumously. The Robert Capa Gold Medal Award was established in 1955 to reward exceptional professional merit.



MAGNUM

Chien-Chi Chang

Chien-Chi Chang's photography and films explore the abstract concepts of alienation and connection. His investigation of the ties that bind one person to another draws on his own deeply divided immigrant experience as he explores the contrasting themes of hope and darkness, as well as restriction and freedom.

These themes surface particularly in *The Chain*, a collection of portraits made in a Taiwanese mental institution. An exhibition of these nearly life-sized photographs has toured internationally and has been exhibited at venues including the Venice Biennale and the Biennial de São Paulo.

Chang has documented many people in fearful uncertainty: internally displaced Rohingya in Myanmar, the European refugee crisis, the war in Ukraine, Hong Kong democracy activists, and North Korean defectors escaping through China and Laos to Thailand and South Korea.

This purgatory is something Chang, who was born in Taiwan in 1961, knows intimately. He received his bachelor's degree from Soochow University in 1984 and his master's from Indiana University in 1990. He began his career as a photojournalist at the *Seattle Times* in 1991. For decades, Chang has photographed the bifurcated lives of Chinese immigrants in New York along with those of their families back home in Fujian. *China Town* was exhibited at the Venice Biennale in 2009 and the International Center of Photography in 2012. In recent years, Chang has begun to include sound and moving images in his museum exhibitions, which have enriched his narratives. "Still images can be moving, and moving images can be still," he says. "Both meet within a soundscape."

Chang joined Magnum Photos in 1995 and became a full member in 2001.



MAGNUM

Bruce Davidson

Born in Oak Park, Illinois, in 1933, Bruce Davidson won first prize in the Kodak National High School Competition at the age of 16. He went on to attend the Rochester Institute of Technology and Yale University.

During military service in Paris, Davidson met Henri Cartier-Bresson, one of the founders of Magnum Photos, and in 1958 became a full member (he is now a contributor). After leaving the military, he worked as a freelance photographer for *Life*, and from 1958 to 1961 created such seminal bodies of work as *Circus*, *Brooklyn Gang*, and *Freedom Rides*. He received a Guggenheim Fellowship in 1962 and created a profound documentation of the civil rights movement in America, later published as *Time of Change*. In 1963, the Museum of Modern Art in New York presented his early work in a solo exhibition.

The first photography grant from the National Endowment for the Arts was awarded to Davidson in 1967. He spent two years witnessing the dire social conditions on one block in East Harlem and the resulting book, *East 100th Street*, was published by Harvard University Press in 1970. This work became an exhibition that same year at the Museum of Modern Art in New York, curated by John Szarkowski.

Davidson extended his view of the city in 1980 with *Subway*, which explored the New York underground and its subterranean travelers. His next project, *Central Park*, was a four-year encounter (1992–95) with the city’s magnificent green space—a convergence of humanity, nature and the city. Davidson’s film *Living off the Land* received the Critics Award from the American Film Festival. Henry Geldzahler, the former Curator of Modern Art at the Metropolitan Museum, New York, said, “The ability to enter so sympathetically into what seems superficially an alien environment remains Bruce Davidson’s sustained triumph; in his investigation he becomes the friendly recorder of tenderness and tragedy.”

Davidson continues to live and work in New York City.



MAGNUM

Thomas Dworzak

Born in Germany in 1972, Thomas Dworzak has documented many of the most important news stories since the 1990s. At the age of 16, he started traveling to photograph conflicts in Northern Ireland, Israel/Palestine, and the disintegrating Yugoslavia. After he left his native Germany, he combined his attempt to become a photographer with an effort to study languages: Spanish in Ávila, Czech in Prague, and Russian in Moscow. During the 1990s, Dworzak lived in Georgia, exploring the people, culture, and conflicts in the Caucasus, which resulted in the book *Kavkaz* in 2010.

A months-long assignment for the *New Yorker* in Afghanistan, where Dworzak discovered studio portraits of the Taliban, became his first book, *Taliban* (2003). Images taken during his many assignments in Iraq, most of which were shot for *Time* magazine, were used to create his next book, *M*A*S*H IRAQ* (2007). Since then, Dworzak has gone on to photograph the revolutions in the former Soviet republics of Georgia, Kyrgyzstan, and Ukraine, and to cover stories in dozens of countries. In a recent project, *Feldpost* (2013–18), he photographed the “memory” of the First World War in more than 80 countries, producing 1,568 “postcards” (one for every day of the war). It was completed on November 11, 2018, exactly 100 years after the end of the conflict.

Dworzak is also a keen curator, with a particular interest in digital culture. His work mining Instagram memes under various hashtags, ranging from animals dressed as the Pope to the aftermath of the Boston Marathon bombing, has resulted in twenty sketchbooks compiled of his findings.

When covering the 2015 refugee crisis, Dworzak conceived *Europe – a photographic guide for refugees*, which was produced and distributed free of charge to migrants. His current long-term project, *War Games*, was interrupted at the beginning of the Covid-19 pandemic, whereupon he explored and photographed almost exclusively the new virtual “Zoom” world. In 2021, his 2003–18 documentation of Georgian troops in the “war on terror” was published as a feature-film screenplay/photobook, *Khidi – The Bridge*. Dworzak became a Magnum Photos nominee in 2000 and a full member in 2004.

He was president of Magnum from 2017 to 2020.



MAGNUM

Elliott Erwitt

Born in Paris in 1928, to Russian parents, Elliott Erwitt spent his childhood in Milan. He then emigrated to the US, via France, with his family in 1939. As a teenager living in Hollywood, he developed an interest in photography and worked in a commercial darkroom before experimenting with photography at Los Angeles City College. In 1948, he moved to New York and exchanged janitorial work for film classes at the New School for Social Research.

Erwitt traveled in France and Italy in 1949 with his trusty Rolleiflex camera. In 1951, he was drafted for military service and undertook various photographic duties while serving in a unit of the Army Signal Corps in Germany and France.

While in New York, Erwitt met Edward Steichen, Robert Capa, and Roy Stryker, the former head of the Farm Security Administration. Stryker initially hired Erwitt to work for the Standard Oil Company, where he was building up a photographic library for the company, and subsequently commissioned him to undertake a project documenting the city of Pittsburgh. In 1953, Erwitt joined Magnum Photos and worked as a freelance photographer for *Collier's*, *Look*, *Life*, *Holiday*, and other luminaries in that golden period for illustrated magazines. Throughout his career, which spanned three quarters of a century, he worked for a variety of journalistic and commercial outfits.

In the late 1960s, Erwitt served as Magnum's president for three years. He then turned to film. In the 1970s, he produced several noted documentaries and in the 1980s, 18 comedy films for Home Box Office (HBO). Erwitt became known for benevolent irony, and for a humanistic sensibility traditional to the spirit of Magnum.

Erwitt died in New York City on November 29, 2023.



MAGNUM

Nikos Economopoulos

Nikos Economopoulos was born in the Peloponnese, Greece, in 1953. He then studied law and worked as a journalist in Parma, Italy. He started photographing in Greece and Turkey and eventually abandoned journalism to dedicate himself to photography.

He joined Magnum Photos in 1990 and his photographs began appearing in newspapers and magazines around the world. In the same period, he started traveling and photographing extensively around the Balkans. This work won him the Mother Jones Award for work in progress. Upon completion of his Balkans project in 1994, Economopoulos became a full member of Magnum Photos. His book, *In the Balkans*, was published in 1995 in New York and Athens.

In the 1990s, Economopoulos started working on borders and crossings, photographing the inhabitants of the “Green Line” in Cyprus, the irregular migrants on the Greek-Albanian borderline, and the mass migration of ethnic Albanians fleeing Kosovo. In the mid-1990s, he started photographing the Roma and other minorities. In 2000, he completed a book project on the Aegean islands storytellers, commissioned by the University of the Aegean.

A retrospective of his work, titled *Economopoulos, Photographer*, was published in 2002 and later exhibited at the Benaki Museum in Athens in 2005. Over the past decade, Economopoulos has turned to the use of color. He is currently spending most of his time away from Greece, traveling, teaching, and photographing around the world.



MAGNUM

Martine Franck

Born in Belgium in 1938, Martine Franck grew up in the United States and in England. She studied art history at the University of Madrid and at the École du Louvre in Paris. After a trip to the Far East with Ariane Mnouchkine in 1963–64, Franck worked at *Time-Life* in Paris as an assistant to the photographers Eliot Elisofon and Gjon Mili. Her friendship with Mnouchkine also led her to follow the Théâtre du Soleil from its beginnings in 1964 until her death.

After joining the Vu Photo Agency, Franck contributed to the founding of the Viva agency in 1972. She took many portraits of artists and writers, including a noteworthy series of women for *Vogue*. She undertook more far-reaching work for the French Ministry of Women's Rights in 1983. That same year, she became a full member of Magnum Photos. From 1985, Franck collaborated with the International Federation of Little Brothers of the Poor, a non-governmental organization which cares for the elderly and outcasts of society. It was in 1993 that Franck first visited the island of Tory, off the northwest coast of Ireland. There, she studied the daily life of a traditional Gaelic-speaking community separated from the mainland.

She next traveled to Asia to meet Buddhist Tibetan children in India and Nepal. With the help of Marilyn Silverstone, a former member of Magnum Photos who became a Buddhist nun, she encountered the Tulkus, the young lamas who are thought to be the reincarnations of ancient great spiritual masters.

In 2003 and 2004, Franck undertook a theater project in which she shadowed the avant-garde stage director Robert Wilson at the Comédie Française, documenting his innovative rendition of La Fontaine's *Fables*.

Martine Franck died in Paris on August 16, 2012.



MAGNUM

Stuart Franklin

Stuart Franklin was born in Britain in 1956. He studied photography and film at West Surrey College of Art and Design and geography at the University of Oxford (BA and PhD). During the 1980s, he worked as a correspondent for Sygma Agence Presse in Paris before joining Magnum Photos in 1985, where he became a full member four years later.

Franklin's coverage of the Sahel famine from 1984 to 1985 won him acclaim, but he is perhaps best known for his celebrated photograph of a man defying a tank in Tiananmen Square, China in 1989, which won him a World Press Photo Award. Since 1990, Franklin has completed over 20 assignments for National Geographic. His documentary photography has taken him to Central and South America, China, Southeast Asia, and Europe. Since 2004, he has focused on long-term projects concerned primarily with man and the environment.

In 1999 he produced *The Time of Trees*, a photographic essay examining the social relationship between nature and society through the prism of trees. This was followed four years later by *The Dynamic City*, about the evolution and everyday life of cities. In 2005, he completed *Hôtel Afrique*, an exhibition on Africa's elite hotels (the book of the same title was published in 2007). Also in 2005, aided by a grant funded by the National Trust, he published *Sea Fever*, a documentary project about the British coastline.

In 2008, Franklin worked on landscape projects in *Europe: Footprint: Europe's Changing Landscape* (published 2008), focusing on climate change, which was followed by a parallel commission and acquisition from the National Galleries of Scotland. Between 2009 and now, Franklin has completed a trilogy of projects on nature and memory, published by Hatje Cantz. Beginning in Norway, *Narcissus* (2013), the book and exhibition, was followed by *Analogies* (2019), and concluded with the book, *Traces*, published in 2023. Franklin has also taken time out to teach and write on photography: *The Documentary Impulse* (2016) was followed by *Ambiguity Revisited: Communicating with Pictures* (2020).



MAGNUM

Leonard Freed

Born in 1929, in Brooklyn, New York, to working-class Jewish parents of Eastern European descent, Leonard Freed first wanted to become a painter. However, he began taking photographs while in the Netherlands in 1953, and discovered that this was what he was passionate about. In 1954, after trips through Europe and North Africa, he returned to the United States and studied in Alexei Brodovitch's "design laboratory." He moved to Amsterdam in 1958 and photographed the Jewish community there. He pursued this concern in numerous books and films, examining German society and his own Jewish roots. His book on the Jews in Germany was published in 1961, and *Made in Germany*, about post-war Germany, appeared in 1965. Working as a freelance photographer from 1961 onward, Freed began to travel widely, photographing Black citizens in America (1964–65), events in Israel (1967–68), the Yom Kippur War in 1973, and the New York City police department (1972–79). He also shot four films for Japanese, Dutch, and Belgian television.

Early in Freed's career, Edward Steichen, then Director of Photography at the Museum of Modern Art, bought three of his photographs for the museum. Steichen told Freed that he was one of the three best young photographers he had seen and urged him to remain an amateur, as the other two were then doing commercial photography and their work had become uninteresting. "Preferably," he advised, "be a truck driver."

Freed became a member of Magnum in 1972. His coverage of the American civil rights movement first made him famous, but he also produced major essays on Poland, Asian immigration in England, North Sea oil development, and Spain after Franco. Photography became Freed's means of exploring societal violence and racial discrimination.

Leonard Freed died in Garrison, New York, on November 30, 2006.



MAGNUM

Paul Fusco

Paul Fusco was born in Leominster, Massachusetts, in 1930. He worked as a photographer with the United States Army Signal Corps in Korea from 1951 to 1953, before studying photojournalism at Ohio University, where he received his Bachelor of Fine Arts degree in 1957. He moved to New York City and started his career as a staff photographer with *Look* magazine. In this role, he produced important reportages on social issues in the US, including the plight of destitute miners in Kentucky, Latino ghetto life in New York City, cultural experimentation in California, African-American life in the Mississippi delta, religious proselytizing in the South, and migrant laborers. He also worked in England, Israel, Egypt, Japan, Southeast Asia, Brazil, Chile, and Mexico, and he made an extended study of the Iron Curtain countries, from northern Finland to Iran.

Fusco moved to Mill Valley, California, in 1970. After *Look* closed down in 1971, Fusco approached Magnum Photos, becoming an associate in 1973 and a full member the following year. His photography has been published widely in major US magazines, including *Time*, *Life*, *Newsweek*, the *New York Times Magazine*, *Mother Jones*, and *Psychology Today*, as well as in other publications worldwide.

Fusco's later career focus was photographing the lives of the oppressed. Among his subjects were people living with AIDS in California, homelessness and the welfare system in New York, the American military victims of the Iraq War, and the Zapatista uprising in the Mexican state of Chiapas. He also worked on a long-term project documenting Belarussians sickened by radioactive fallout from the Chernobyl explosion.

His most acclaimed work was the result of a *Look* assignment in 1968, when Robert F. Kennedy was assassinated and his body was carried by train from New York to Washington, DC. Many of those unpublished images eventually appeared in the book *Paul Fusco: RFK* (and two more expanded editions), inspired an HBO documentary, and were exhibited around the world. A hugely successful installation of the photos, known as *The Train*, was shown at the San Francisco Museum of Modern Art in 2018.

Paul Fusco died in July 2020 in San Anselmo, California.



MAGNUM

Cristina García Rodero

Cristina García Rodero was born in Puertollano, Spain, in 1949. She studied painting at the School of Fine Arts at the Complutense University of Madrid before taking up photography. She then qualified as a teacher and worked full-time in education. For the next 16 years, she dedicated her time to researching and photographing popular and traditional festivities, religious and pagan, principally in Spain, but also across Mediterranean Europe. This project culminated in her 1989 book, *España Oculta*, which won the Book of the Year Award at Rencontres d'Arles. The same year, she also won the prestigious W. Eugene Smith Fund Grant.

García Rodero's work always shows a deep interest in human behavior, particularly in its dualities and contradictions: religious/pagan, natural/supernatural, life/death, pleasure/pain, war/peace, city/countryside, new/old, land/water, men/gods, spirits/earth. Her work is often an inquiry into the traditions and rites that have survived for centuries, as well as the new beliefs and manifestations that result from economic and political changes, current needs, and social conflicts.

García Rodero has received many honors, including the Dr. Erich Salomon Prize, Spain's National Photography Award, and RNE's "El Ojo Crítico" Award. Her work has been widely exhibited internationally, including at MoMA PS1 in New York, the Venice Biennale, Museo del Prado in Madrid, Guggenheim Museum in Bilbao, and Museo Álvarez Bravo in Oaxaca. It is also part of many permanent collections, such as the Museo Nacional Centro de Arte Reina Sofía in Madrid, J. Paul Getty Museum in Los Angeles, International Center of Photography in New York, and Museum Folkwang in Essen, among many others.

García Rodero has produced several books, including *España, Fiestas y Ritos* (1992), *Rituales en Haití* (2001), *Transtempo* (2010), *Los siete pecados capitales* (2013), and *Lalibela, cerca del cielo* (2017). She was a member of the agency Vu for more than 15 years.

She joined Magnum Photos in 2005 and became a full member in 2009.



MAGNUM

Jean Gaumy

Jean Gaumy was born in France in 1948. He is known for his eloquently evocative photography and cinematography, achieved through a deep engagement with his subjects. From his famous long-term projects on the fishing industry, Arctic exploration, and 1980s Iran to his groundbreaking work on the French penal and healthcare systems, he produces work that is both vivid and impactful. From 2005, he undertook location scouting and shoots for the film *Sous-Marin*, spending four months underwater aboard a nuclear attack submarine. His numerous works on human confinement have been coupled with a more contemplative photographic approach in recent years.

In 2008, he started photographic reconnaissance work that has taken him from the Arctic seas to the contaminated lands of Chernobyl and Fukushima. For the same project, he began a series of mountain landscapes. In 2010, he received his second Prix Nadar for the resulting book, *D'Après Nature*. The same year, he spent time aboard the last and most modern submarine dedicated to nuclear deterrence.

In 2020, after a stint in Niger, Gaumy spent two years documenting daily life as well as social and medical services during the Covid-19 crisis in the town in France where he lives, Fécamp, in Upper Normandy. Among other projects over the past decade, he has been pursuing a series on the Cordouan lighthouse in Gironde — the oldest working lighthouse in the world, classified UNESCO World Heritage in 2021. He is also working on a long-term project on Monet's garden in Giverny.

Gaumy's work has been exhibited worldwide, and he has received many accolades for both his film work and photography, including being appointed "Peintre Officiel de la Marine" and being elected as a member of the prestigious Académie des Beaux-Arts of the Institut de France in 2018.

Gaumy joined Magnum Photos in 1977, becoming a full member in 1986. He has lived in Fécamp since 1995.



MAGNUM

Bruce Gilden

Bruce Gilden was born in Brooklyn, New York, in 1946. Over a career spanning more than 50 years, he has honed his immediately recognizable street-photography style: up-close, flash-lit, emotionally engaged, and real photographs of real people.

Gilden first went to Penn State University, but found his sociology courses too boring for his temperament and quit college. He briefly toyed with the idea of being an actor, but in 1967 he decided to buy a camera and to become a photographer. Besides taking a few evening classes at the New York School of Visual Arts, Gilden is predominantly self-taught. Right from childhood, he has been fascinated by life on the streets, and this was the spark that inspired his first long-term personal projects, photographing in Coney Island and then during Mardi Gras in New Orleans. Since then, Gilden has continued to focus on strong characters and to apply Robert Capa's mantra to his own work, "If the picture isn't good enough, you aren't close enough."

Gilden joined Magnum Photos in 1998 and became a full member in 2002. Over the years, he has produced long and detailed photographic projects in New York, Haiti, France, Ireland, India, Russia, Japan, England, and more recently America. He has published 23 monographs of his work, among them *Cherry Blossom* (2021), *Black Country* (2022) and *The Circuit* (also 2022).

His work has been exhibited widely around the world and is part of many permanent collections, such as the Museum of Modern Art in New York, Victoria and Albert Museum in London, Tokyo Metropolitan Museum of Photography, and J. Paul Getty Museum in Los Angeles. His new color work was exhibited in the Strange and Familiar group exhibition at the Barbican Art Gallery in London in 2016 and at Pier 24 Photography in San Francisco in 2019. Already the recipient of numerous grants and awards, Gilden became a Guggenheim Fellow in 2013.



MAGNUM

Burt Glinn

Born in 1925, in Pittsburgh, Pennsylvania, Burt Glinn served in the United States Army between 1943 and 1946, before studying literature at Harvard University, where he edited and photographed for the *Harvard Crimson* college newspaper. From 1949 to 1950, Glinn worked for *Life* magazine before becoming a freelancer.

Glinn became an associate member of Magnum in 1951, along with Eve Arnold and Dennis Stock, the first Americans to join the young photo agency, and a full member in 1954. He made his mark with spectacular color series on the South Seas, Japan, Russia, Mexico, and California. In 1959, he received the Mathew Brady Award for Magazine Photographer of the Year from the University of Missouri.

In collaboration with the writer Laurens van der Post, Glinn published *A Portrait of All the Russias* and *A Portrait of Japan*. His reportages appeared in *Esquire*, *Geo*, *Travel and Leisure*, *Fortune*, *Life*, and *Paris-Match*. He covered the Sinai War, the US Marine invasion of Lebanon, and Fidel Castro's takeover of Cuba. In the 1990s, he completed an extensive photo essay on the topic of medical science.

Versatile and technically brilliant, Glinn was one of Magnum's great corporate and advertising photographers. He received numerous awards for his editorial and commercial photography, including the Best Book of Photographic Reporting from Abroad from the Overseas Press Club and the Best Print Ad of the Year from the Art Directors Club of New York. Glinn served as president of the American Society of Media Photographers. He was president of Magnum between 1972 and 1975, and was re-elected to the post in 1987.

Burt Glinn died in New York on April 9, 2008.



MAGNUM

Jim Goldberg

Born in Connecticut in 1953, Jim Goldberg's innovative and multidisciplinary approach to documentary makes him a landmark photographer and social practitioner of our times. His work often examines the lives of neglected, ignored, or otherwise outside-the-mainstream populations. Through long-term, in-depth collaborations, his work investigates the nature of universal myths about class, power, and happiness.

Goldberg has been working with experimental storytelling for over 40 years, and his major projects and books include *Rich and Poor* (1977–85), *Raised by Wolves* (1985–95), *Nursing Home* (1986), *Coming and Going* (1996–present), *Open See* (2003–9), *The Last Son* (2016), *Ruby Every Fall* (2016), *Candy* (2013–17), *Darrell & Patricia* (2018), *Gene* (2018), *Fingerprint* (2021), *Another Life* (2022), and *Coming and Going* (2023).

Goldberg's work is in numerous private and public collections, including New York's Museum of Modern Art, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the J. Paul Getty Museum, and the Los Angeles County Museum of Art. He is the recipient of numerous awards, including three National Endowment for the Arts Fellowships, a Guggenheim Fellowship (1985), the Henri Cartier-Bresson Award (2007) and the Deutsche Börse Photography Foundation Prize (2011). Goldberg has been a member of Magnum Photos since 2006 and is Professor Emeritus at the California College of the Arts.



MAGNUM

Philippe Halsman

Philippe Halsman was born in Riga in 1906, and began to take photographs in Paris in the 1930s. He opened a portrait studio in Montparnasse in 1934, where he photographed André Gide, Marc Chagall, André Malraux, Le Corbusier, and other writers and artists using an innovative twin-lens reflex camera that he had designed himself. He arrived in the United States in 1940, just after the fall of France, having obtained an emergency visa through the intervention of Albert Einstein.

In the course of his prolific career in America, Halsman produced reportage and covers for most major American magazines, including a record 101 covers for *Life* magazine. His assignments brought him face-to-face with many of the century's leading personalities.

In 1945, he was elected the first president of the American Society of Magazine Photographers, where he led the fight for photographers' creative and professional rights. His work soon won international recognition, and in 1951, he was invited by the founders of Magnum Photos to join the organization as a "contributing member," so that they could syndicate his work outside the United States. This arrangement still stands.

Halsman began a 37-year collaboration with Salvador Dalí in 1941 which resulted in a stream of unusual "photographs of ideas," including "Dalí Atomicus" and the "Dalí's Mustache" series. In the early 1950s, Halsman began to ask his subjects to jump for his camera at the conclusion of each sitting. These uniquely witty and energetic images have become an important part of his photographic legacy.

Philippe Halsman died in New York City on June 25, 1979.



MAGNUM

Thomas Hoepker

Thomas Hoepker was born in Munich, Germany, in 1936. He studied art, history and archaeology, but his real fascination was photography. His grandfather gave him an old plate camera for his 14th birthday, which inspired him to experiment with photography. In 1960, before he could finish his studies, he was hired by *Münchner Illustrierte* magazine. He went on to work at *Kristall* until 1963, then joined *Stern* magazine in 1964.

That same year, Hoepker was invited to join Magnum Photos, which then started to distribute his archive photographs. In 1989, he became a full member. He went on to become the president of Magnum between 2003 and 2006.

Hoepker and his former wife, Eva Windmöller, lived in East Berlin, where they worked as *Stern*'s first accredited correspondents. In 1976, they moved to New York, where Hoepker spent most of his time. As well as working as an art director for the American edition of *Geo*, between 1987 and 1989 Hoepker worked at *Stern* in Hamburg.

Over the course of many years, Hoepker has exhibited his work all over the world. Additionally, he has received various awards for his photographic and TV, film and documentary work. *Dear Memories*, his 2022 documentary released in cinemas, explores Hoepker's life and work. In the same year, he published his most recent book, *The Way It Was*.



MAGNUM

David Hurn

Born in 1934, of Welsh descent, David Hurn is a self-taught photographer who began his career in 1955 as an assistant at the Reflex Agency. While a freelance photographer, he gained his reputation with his reportage of the 1956 Hungarian revolution.

Hurn eventually turned away from coverage of current affairs, preferring to take a more personal approach to photography. He became an associate member of Magnum Photos in 1965 and a full member in 1967. In 1973, he set up the famous School of Documentary Photography in Newport, Wales, and has been in demand throughout the world to teach workshops.

In 1997, he collaborated on a very successful textbook with Professor Bill Jay, *On Being a Photographer*. However, it is his book *Wales: Land of My Father* that truly reflects Hurn's style and creative impetus. In the last two decades of the 20th century, Wales experienced a remarkable transformation. From a country with an economy, culture and landscape dominated by agriculture and the heavy industries of coal, steel and slate, Wales has become a place where the mines, mills and quarries are closed, either for good or to be reinvented as mythical "heritage" tourist attractions, and where the new industries are high-tech and computer-based. Hurn's book, a collection of carefully observed photographs, reveals both the traditional and the modern sides of the country.

David Hurn has a longstanding international reputation as one of Britain's leading reportage photographers. He continues to live and work in Wales.



MAGNUM

Richard Kalvar

Richard Kalvar, born in 1944, is American. After studying English and American literature at Cornell University from 1961 to 1965, he worked in New York as an assistant to fashion photographer Jérôme Ducrot. It was an extended trip with a camera in Europe in 1966 that made him decide to become a photographer. After another two years in New York, he settled in Paris and first joined Vu Photo Agency, before helping to found the Viva agency in 1972. In 1975, he became an associate member of Magnum Photos and two years later a full member, subsequently serving as vice-president and president.

In 1980, Kalvar had a solo show at the Agathe Gaillard gallery in Paris, and has since participated in many group shows. He published *Portrait de Conflans Sainte-Honorine* in 1993. A major retrospective of his work was shown at the Maison Européenne de la Photographie in 2007, accompanied by a book, *Earthlings*. In 2019, his Photofile book was published by Thames & Hudson, and in 2023 *Selected Writings* was published by Damiani. He has carried out extensive personal, editorial and commercial assignments throughout the world, notably in France, Italy, England, Japan and the United States, and continues to work on a long-term project on the city of Rome.

Kalvar's photographs are marked by a strong homogeneity of aesthetic and theme. His images frequently play on a discrepancy between the banality of a real situation and a feeling of strangeness that emerges from a particular choice of timing and framing. The result is a state of tension between two levels of interpretation, attenuated by a touch of humor.



MAGNUM

Hiroji Kubota

Hiroji Kubota was born in Tokyo in 1939. During a visit by Magnum members to Japan in 1960, Kubota came to know René Burri, Burt Glinn, Brian Brake and Elliott Erwitt. After graduating in political science from Tokyo's University of Waseda in 1962, Kubota moved to the US, with Elliott Erwitt as his sponsor. Kubota settled in Chicago, where he continued photographing while supporting himself by working in a Japanese catering business.

He became a freelance photographer in 1965, and his first assignment for the UK newspaper *The Times* was to Jackson Pollock's grave in East Hampton. In 1968, after award-winning coverage of the US presidential campaign, Kubota returned to live in Japan, where his work was recognized with a Publishing Culture Award from Kodansha in 1970. The next year, he became a Magnum Photos associate (he is now a contributor).

Kubota witnessed the fall of Saigon in 1975, refocusing his attention on Asia. It took him several years to get permission to photograph in China. Finally, between 1979 and 1984, Kubota embarked on a 1,000-day tour, during which he made more than 200,000 photographs. The book and exhibit, *China*, appeared in 1985.

Kubota's awards in Japan include the Nendo Sho (Annual Award) of the Japanese Photographic Society (1982), and the Mainichi Art Prize (1983). In 1989, Kubota became a full member of Magnum Photos. He photographed most of the Asian continent for his book *Out of the East*, published in 1997, which led to a two-year project, in turn resulting in the book *Can We Feed Ourselves?*

Kubota has had exhibitions in cities all around the world, including: Tokyo, Osaka, Beijing, New York, Washington, Rome, London, Vienna, Paris and many other cities. The retrospective book *Hiroji Kubota Photographer* was published by Aperture in 2015.



MAGNUM

Guy Le Querrec

Born in 1941 into a modest family from Brittany, Guy Le Querrec acquired his first camera, an Ultra Fex, as a Christmas present in 1953. He shot his first pictures of jazz musicians in London in 1962, and made his professional debut in 1967. The weekly periodical *Jeune Afrique* published one of his photographs of the events of May 1968, as well as his first reportages on the Paris Jazz Festival and Morocco, and hired him as picture editor and photographer; he did several reportages in the Maghreb and Francophone Africa.

In 1971, he entrusted his archives to Vu, recently founded by Pierre de Fenoÿl, and in 1972 he co-founded the co-operative Viva agency, but left it three years later. Le Querrec joined Magnum Photos in 1976, becoming a full member the following year. In the late 1970s, he co-directed two films, and in 1980, directed the first photographic workshop organized by the City of Paris. During the Rencontres d'Arles in 1983, he created a new form of show by projecting photographs alongside a live quartet of jazz musicians, repeating the experiment in 1993 and 2006.

Le Querrec has undertaken numerous reportages on the Concert Mayol in Paris, subjects in China and Africa, and North American Indians. He punctuates his work with breaks devoted to jazz (festivals, clubs and tours), and has traveled through 25 African countries with the Romano–Sclavis–Texier trio.

Le Querrec's background in jazz has informed his photography. He sees everyday scenes as a musical score, played or activated by natural forces. Sun rays in a café could be a cry or a trumpet call; Spanish workers resting on the edge of a limestone quarry are musical notations in a solo piece.

Le Querrec has also devoted much time to teaching workshops and classes in France and other countries. He has exhibited regularly throughout the world.



MAGNUM

Herbert List

Herbert List was born into a prosperous Hamburg merchant family in 1903. He began an apprenticeship at a Heidelberg coffee dealer in 1921 while studying literature and art history at Heidelberg University. During travels for the coffee business between 1924–28, the young List began to take photographs.

Influenced by the Surrealist movement and Bauhaus artists, List developed his style and technical abilities by capturing still lifes and portraits. He was introduced to the Rolleiflex camera in 1930, which allowed him to make deliberate compositions.

Leaving Germany in 1936 for political reasons, List pursued photography as a profession in London and Paris, where he was referred to *Harper's Bazaar*. Dissatisfied with the challenges of fashion photography, List instead focused on studio compositions, many reminiscent of paintings by Max Ernst and Giorgio de Chirico.

From 1937 to 1939, List's primary interest was Greece and its ancient temples, sculptures, and landscapes. This fascination led to his first solo show in Paris. Publications in *Life*, *Photographie*, *Verve* and *Harper's Bazaar* followed, and List began work on his first book, *Licht Ueber Hellas*, which wasn't published until 1953. Despite hopes of escaping World War II by working in Athens, List was forced to return to Germany in 1941. Because of his Jewish background, he was forbidden to publish or work officially in Germany and several of his works stored in Paris have been lost. Before the war ended in 1945, he made portraits of notable figures in Paris and Vienna. Post-war, he photographed the ruins of Munich and became art editor of *Heute*, an American magazine for the German public.

In 1951, List met Robert Capa, who convinced him to work as a contributor to Magnum. Focusing on Italy from 1950 to 1961. Early in this period, he discovered the 35mm camera and telephoto lens. Influenced by his Magnum colleague Henri Cartier-Bresson and the Italian Neo-Realism film movement, his work became more spontaneous. Over the next few years, he completed several books, including *Rom*, *Caribia*, *Nigeria* and *Napoli*

By the time he died in Munich in 1975, List's photographs had been almost forgotten. Interest has revived recently, though, thanks to a fine monograph published by Schirmer Mosel and many exhibitions. His work is represented in the photography collections of the Museum of Modern Art in New York, the V&A in London, the J. Paul Getty Museum in Los Angeles, and the Pompidou Center in Paris.



MAGNUM

Constantine Manos

Constantine Manos was born in 1934 in South Carolina, to Greek immigrant parents. His photographic career began when he was 13, in the school camera club, and within a few years he was a professional photographer. At the age of 19, he was hired as the official photographer of the Boston Symphony Orchestra at Tanglewood. During this time, he attended the University of South Carolina, graduating in 1955 with a BA in English Literature. After military service, he moved to New York, where he worked for *Esquire*, *Life* and *Look*. His book *Portrait of a Symphony*, on the Boston Symphony Orchestra, was published in 1961. For the next three years, he lived in Greece, producing work that resulted in *A Greek Portfolio*, first published in 1972 and an award winner at Arles and at the Leipzig Book Fair. In 1963, Manos joined Magnum Photos and became a full member two years later. He is now a contributor.

Manos's work is in the permanent collections of the Museum of Modern Art in New York, the Museum of Fine Arts in Boston, the Museum of Fine Arts in Houston, the Bibliothèque Nationale in Paris, the Art Institute of Chicago, the George Eastman House in Rochester, and the High Museum of Art in Atlanta.

His book *Bostonians*, which celebrates the people of that city, was published in 1974. A new edition of *A Greek Portfolio* was published in 1999, accompanied by a major exhibition at the Benaki Museum in Athens. In 1995, Manos's *American Color* was published, and in 2003, he was awarded the Leica Medal of Excellence for his continuing work on that project.



MAGNUM

Peter Marlow

Peter Marlow, born in Britain in 1952, was an eminent, internationally recognized photographer and a two-time president of Magnum Photos. Marlow joined in 1980 and became a full member in 1986. He was made an Honorary Fellow of the Royal Photographic Society in 2006, and his work is held in 12 public collections worldwide.

His work as a photographer spanned 41 years and 84 countries, capturing major world events for prestigious magazines and newspapers, in addition to his personal long-form projects. His archive includes work that is of international interest as well as that shines a light on Britain. His exhibitions include *Point of Interest*, *London at Night*, and *The English Cathedral*, all at The Wapping Project Bankside, London; *Magnum Contact Sheets* at Magnum, London, and touring; and *No Such Thing as Society: Photography in Britain, 1967–1987*, with works from the Arts Council Collection and the British Council Collection, at the Hayward Gallery, London, touring to Centre Pompidou, Paris, among other international venues. Collections that hold his work include the Centre Pompidou; Arts Council England; Victoria and Albert Museum, London; Qatar Museums; Harry Ransom Center, Texas; Museum of New Zealand Te Papa Tongarewa; Library of Birmingham; and Tokyo Fuji Art Museum.

Peter Marlow died in London, on February 21, 2016. In his lifetime, he worked all over the world, and his ever thoughtful photographs deal with close observation of the physical and personal landscape that is often overlooked. His lens was always on the human and social. His legacy will be continued through the Peter Marlow Foundation, which encourages, examines and celebrates the photography of humanity, its impact and legacy.



MAGNUM

Steve McCurry

Born in 1950, Steve McCurry is an American photographer who has been working for more than four decades. He has published 20 books and has had scores of major exhibitions at venues around the world. He joined Magnum Photos in 1986 and is now a contributor.

After graduating from university, McCurry made his first of what would become many trips to India. Traveling with little more than a bag of clothes and another of film, he made his way across the subcontinent, exploring the country with his camera.

It was after several months of travel that he met a group of refugees from Afghanistan, who smuggled him across the border into their country, just as the Russian invasion was unfolding. Emerging after weeks embedded with the Mujahideen, McCurry brought the world the first images of the Soviet assault and mass murder in Afghanistan.

McCurry went on to cover other conflicts around the world, but prefers to focus on the human condition and ways in which cultures and peoples share common characteristics, activities and emotions.



MAGNUM

Susan Meiselas

Susan Meiselas was born in the USA in 1948. Her first major photographic essay focused on the lives of women doing striptease at New England country fairs. She photographed the carnivals during three consecutive summers while teaching photography in the New York public schools. *Carnival Strippers* was published in 1976, and a selection of the images was installed at the Whitney Museum of Art in June 2000.

Meiselas received her BA from Sarah Lawrence College, New York, and her MA in visual education from Harvard University. She joined Magnum Photos in 1976, and became a full member four years later. Best known for her coverage of the insurrection in Nicaragua and for her documentation of human rights issues in Latin America, her second monograph, *Nicaragua, June 1978–July 1979*, appeared in 1981.

Meiselas edited and contributed to *El Salvador: The Work of 30 Photographers* and edited *Chile from Within*, which features work by photographers living under the regime of Augusto Pinochet. She has co-directed two films: *Living at Risk: The Story of a Nicaraguan Family* (1986) and *Pictures from a Revolution* (1991) with Richard P. Rogers and Alfred Guzzetti. In 1997, she completed a six-year project curating a 100-year visual history of Kurdistan. Her 2001 monograph, *Pandora's Box*, which explores a New York S&M club, was followed by *Encounters with the Dani*, an account of an indigenous people living in Indonesia's Papua highlands.

Meiselas received the Robert Capa Gold Medal for “outstanding courage and reporting” from the Overseas Press Club for her work in Nicaragua; the Maria Moors Cabot Prize from Columbia University for her coverage of Latin America; and, in 2005, the Cornell Capa Infinity Award. In 1992, she was named a MacArthur Fellow.



MAGNUM

Inge Morath

Inge Morath was born in Graz, Austria, in 1923. After studying languages in Berlin, she became a translator, then a journalist and the Austrian editor for *Heute*, an Information Service Branch publication based in Munich. All her life, Morath would remain a prolific diarist and letter-writer, retaining a dual gift for words and pictures that made her unusual among her colleagues.

A friend of photographer Ernst Haas, she wrote articles to accompany his photographs and was invited by Robert Capa and Haas to Paris to join the newly founded Magnum agency as an editor. She began photographing in London in 1951, and joined Magnum Photos as a photographer in 1953. While working on her own first assignments, Morath also assisted Henri Cartier-Bresson during 1953–54. She became a full Magnum member in 1955.

In the following years, Morath traveled extensively in Europe, North Africa and the Middle East. Her special interest in the arts found expression in photographic essays published by a number of leading magazines. After her marriage to playwright Arthur Miller in 1962, Morath settled in New York and Connecticut. She first visited the USSR in 1965. In 1972, she studied Mandarin and obtained a visa to China, making the first of many trips to the country in 1978.

Morath was at ease anywhere. Some of her most important work consists of portraits, but of passers-by as well as celebrities. She was also adept at photographing places: her pictures of Boris Pasternak's home, Pushkin's library, Chekhov's house, Mao Zedong's bedroom, artists' studios and cemetery memorials are permeated with the spirit of invisible people still present.

Inge Morath died in New York City on January 30, 2002.



MAGNUM

Paolo Pellegrin

Paolo Pellegrin was born in 1964 in Rome. He studied architecture at the Università la Sapienza, and later photography at the Istituto Italiano di Fotografia. He became a Magnum Photos nominee in 2001 and a full member in 2005. He was a contract photographer for *Newsweek* magazine for 10 years.

Pellegrin has won many honors, including ten World Press Photo awards, numerous Photographer of the Year awards, a Leica Medal of Excellence, an Olivier Rebbot Award, the Hansel-Mieth-Preis, and the Robert Capa Gold Medal Award. In 2006, he was assigned the W. Eugene Smith Fund Grant.

He has produced a number of books, including *Kosovo, 1999–2000: The Flight of Reason* (2002), *As I Was Dying* (2007), *Double Blind* (2007), *Dies Irae* (2011), *Heart of Darkness* (2015), and the colossal collaboration with fellow Magnum photographer Alex Majoli, *Congo* (2015). In 2022, at Gallerie d'Italia in Turin, Pellegrin exhibited an extensive project on climate change, featuring work from around the world.

Paolo Pellegrin lives in Geneva and continues to shoot for news publications and magazines, as well as personal projects.



MAGNUM

Raghu Rai

Raghu Rai was born in 1942 in the small village of Jhhang, now part of Pakistan. He took up photography in 1965, and the following year joined *The Statesman* newspaper as its chief photographer. Impressed by an exhibit of his work in Paris in 1971, Henri Cartier-Bresson nominated Rai to join Magnum Photos in 1977.

Rai left *The Statesman* in 1976 to work as picture editor for Sunday, a weekly news magazine published in Calcutta. He left in 1980 and worked as Picture Editor/Visualizer/Photographer for *India Today*, India's leading news magazine, during its formative years. From 1982 to 1991, he worked on special issues and designs, contributing trailblazing picture essays on social, political and cultural themes, many of which became the talking point of the magazine. In the last 18 years, Rai has specialized in extensive coverage of India. He has produced more than 18 books, including *Raghu Rai's Delhi*, *The Sikhs*, *Calcutta*, *Khajuraho*, *Taj Mahal*, *Tibet in Exile*, *India*, and *Mother Teresa*.

For Greenpeace, he has completed an in-depth documentary project on the chemical disaster at Bhopal in 1984, and on its ongoing effects on the lives of gas victims. This work resulted in a book and three exhibitions that have been touring Europe, America, India and southeast Asia since 2004, the 20th anniversary of the disaster. Rai hopes that the exhibition can support the many survivors through creating greater awareness, both about the tragedy, and about the victims — many who are still uncompensated — who continue to live in the contaminated environment around Bhopal.

Rai was awarded the Padmashree in 1971, one of India's highest civilian awards ever given to a photographer. In 1992, his *National Geographic* cover story Human Management of Wildlife in India won him widespread critical acclaim for the piece. Besides winning many national and international awards, Rai has exhibited his works in London, Paris, New York, Hamburg, Prague, Tokyo, Zurich and Sydney. His photo essays have appeared in many of the world's leading magazines and newspapers including *Time*, *Life*, *Geo*, *The New York Times*, *The Sunday Times*, *Newsweek*, *The Independent* and *The New Yorker*.

He has served three times on the jury of the World Press Photo and twice on the jury of UNESCO's International Photo Contest.

Raghu Rai lives in Delhi with his family and continues to be a correspondent of Magnum Photos.



MAGNUM

Eli Reed

Eli Reed was born in the US in 1946 and studied pictorial illustration at the Newark School of Fine and Industrial Arts, graduating in 1969. In 1982, he was a Nieman Fellow at Harvard University. At Harvard's Kennedy School of Government, he studied political science, urban affairs, and the prospects for peace in Central America.

Reed began photographing as a freelancer in 1970. His work from El Salvador, Guatemala and other Central American countries attracted the attention of Magnum, and he became a full member in 1988.

In the same year, Reed photographed the effects of poverty on America's children for a film documentary called *Poorest in the Land of Plenty*, narrated by Maya Angelou. He went on to work as a stills photographer for major motion pictures. His video documentary *Getting Out* was shown at the New York Film Festival in 1993 and honored by the 1996 Black Filmmakers Hall of Fame International Film and Video Competition in the documentary category.

Reed's special reports include a long-term study which became his first, highly acclaimed book, *Beirut, City of Regrets*; the ousting of Baby Doc Duvalier in Haiti (1986); US military action in Panama (1989); the Walled City in Hong Kong; and, perhaps most notably, his documentation of African American experience over more than twenty years. Spanning the 1970s through the end of the 1990s, his book *Black in America* includes images from the Crown Heights riots and the Million Man March. In 2015, he published his first career retrospective, *A Long Walk Home*.

Reed has lectured and taught at the International Center of Photography, Columbia University, New York University, University of Texas and Harvard University.



MAGNUM

Marc Riboud

Born in Lyons in 1923, Marc Riboud was active in the French Resistance from 1942 to 1945. Until 1951, Riboud worked as an engineer in Lyons factories, then became a freelance photographer and moved to Paris in 1952. He was invited to join Magnum as an associate by Henri Cartier-Bresson and Robert Capa in 1953; in 1955 he became a full member.

In the mid-1950s, he set off for India in a specially converted Land Rover that once belonged to Magnum co-founder George Rodger, who had used it for his celebrated work in Africa. When he went to China in 1957, Riboud was one of the first European photographers to visit the country; he returned for a lengthy stay in 1965 with writer K. S. Karol. He is best known for his extensive reports on the East: *The Three Banners of China* (1966), *Faces of North Vietnam* (1970), *Visions of China* (1981), *In China* (1996), *Tomorrow Shanghai* (2003) and *Istanbul 1954–1998* (2003).

One of his most famous pictures was taken in Washington, DC, during the 1967 March for Peace in Vietnam: a young woman holds a flower towards the bayonets of soldiers guarding the Pentagon. Riboud's photographs have appeared in numerous magazines, including *Life*, *Geo*, *National Geographic*, *Paris-Match* and *Stern*. He twice won the Overseas Press Club Award (1966 and 1970), and had major retrospectives at the Musée d'Art Moderne de la Ville de Paris (1985), International Center of Photography, New York (1988 and 1997), and Maison Européenne de la Photographie (2004). In 2011, he donated 192 original prints made between 1953 and 1977 to the Centre Georges Pompidou in Paris. His work has been distinguished by numerous prestigious awards and is held in museums and galleries including the Musée d'Art Moderne de la Ville de Paris, Metropolitan Museum of Art in New York, Central Academy of Fine Arts Museum in Beijing, and Moderna Museet in Stockholm, among others.

Marc Riboud died in Paris on August 30, 2016, aged 93. The core of his archives has been donated to Guimet National Museum of Asian Arts, Paris.



MAGNUM

George Rodger

Born in Cheshire in 1908, George Rodger served in the British Merchant Navy. After a short spell in America, he worked as a photographer for the BBC's *The Listener* magazine, followed in 1938 by a brief stint working for the Black Star Agency.

His pictures of the London blitz brought him to the attention of *Life* magazine, and he became a war correspondent. He won 18 campaign medals covering Free French activities in West Africa and went on to document the war front in Eritrea, Abyssinia and the Western Desert. He traveled to Iran, Burma, North Africa, Sicily and Salerno, Italy, where he met and befriended Robert Capa.

Having covered the liberation of France, Belgium and Holland, Rodger was the first photographer to enter Bergen-Belsen concentration camp in April 1945. In May, he photographed the German surrender at Lüneburg for *Time* and *Life*. Traumatized by the experience of looking for “nice compositions” in front of the dead, Rodger embarked on a 28,000-mile journey all over Africa and the Middle East, focusing on animal life, rituals, and ways of life that exist in a close relationship with nature.

In 1947, Rodger was invited to join Robert Capa, Henri Cartier-Bresson, David “Chim” Seymour and William Vandivert in founding Magnum. His next major trip was a Cape-to-Cairo trans-Africa journey, during which he made extraordinary pictures of the Kordofan Nuba tribe which first appeared in *National Geographic* in 1951. Africa remained a preoccupation for him for over 30 years.

Enormously successful during his lifetime, George Rodger died in Kent on July 24, 1995.



MAGNUM

Alessandra Sanguinetti

Alessandra Sanguinetti was born in New York in 1968 and brought up in Argentina, where she lived from 1970 until 2003. She studied anthropology at the University of Buenos Aires until she left to enroll in general studies at the International Center of Photography in New York (1993).

Back home in Argentina, she began working on what became *On the Sixth Day*, which explored the relationship between humans and domesticated animals in the countryside south of Buenos Aires. Five years into the project, she turned her attention to two nine-year-old cousins, Belinda and Guille, who lived on neighboring farms. Sanguinetti initially followed the two girls for five years, but the work has turned into a life-long collaborative project, capturing the girls into their adulthood. This work was published in two much-acclaimed monographs, *The Adventures of Guille and Belinda and The Enigmatic Meaning of Their Dreams* (2010) and *The Illusion of an Everlasting Summer* (2020), with a third volume in the making.

Sanguinetti has also published *Sorry, Welcome* (2013), a meditation on family life; *Le Gendarme sur la colline* (2017), the result of an Hermès/Aperture commission; and *Some Say Ice* (2022), a portrait of people, places and animals in the small Midwestern town of Black River Falls, Wisconsin, her confrontation with photography's uneasy relationship to life and death.

Sanguinetti is the recipient of a Guggenheim Fellowship, a Hasselblad Foundation Grant, a Discovery Award from Rencontres d'Arles, a MacDowell Fellowship, a Robert Gardner Fellowship from Peabody, and a John Gutmann Photography Fellowship, among other awards.

Sanguinetti joined Magnum Photos in 2007 and became a full member in 2010. She is currently based in San Francisco, California.



MAGNUM

Ferdinando Scianna

Ferdinando Scianna was born in Italy in 1943. He studied literature, philosophy and art history at the University of Palermo. It was at this time, in the 1960s, that he started taking photographs, initially focusing on the people of Sicily. In 1966, Scianna won the Prix Nadar for his book *Feste Religiose in Sicilia*, which included an essay by Leonardo Sciascia, one of many famous writers Scianna has collaborated with throughout his career.

Scianna started working for *L'Europeo* magazine in 1967, initially as a photographer, before moving into journalism. He also wrote on politics for *Le Monde Diplomatique* and on literature and photography for *La Quinzaine Littéraire*. In the 1970s, Scianna met Henri Cartier-Bresson, who asked him to join Magnum. Scianna became a full member in 1989, and is now a contributor. In the 1980s, Dolce & Gabbana selected him to photograph their campaign, for which he achieved international fame. By the end of the decade, he had published a retrospective book, *Le forme del caos* (1989).

Scianna's portraits of the Argentine writer Jorge Luis Borges were published in 1999, and in the same year, the exhibition Niños del Mundo displayed Scianna's images of children from around the world.

He has published over 80 books, including *Viaggio a Lourdes (Journey to Lourdes)* in 1995, *Dormire forse sognare (To Sleep, Perchance to Dream)* in 1997 and *Viaggio racconto memoria (Travels, Tales, Memories)* in 2018. In *Quelli di Bagheria (Those of Bagheria)* from 2002, he sought to reconstruct the atmosphere of his youth through text and photographs of Bagheria, his home town in Sicily, and the people who live there.



MAGNUM

David Seymour

David Szymin was born in 1911 in Warsaw into a family of publishers that produced works in Yiddish and Hebrew. His family moved to Russia at the outbreak of the First World War, returning to Warsaw in 1919.

After studying printing in Leipzig and chemistry and physics at the Sorbonne in the 1930s, Szymin stayed in Paris. David Rappaport, a family friend who owned the pioneering picture agency Rap, lent him a camera. One of Szymin's first stories, about night workers, was influenced by Brassai's *Paris de Nuit* (1932). Szymin, or "Chim," began working as a freelance photographer. From 1934, his picture stories appeared regularly in *Paris-Soir* and *Regards*. Through Maria Eisner and the new Alliance agency, Chim met Henri Cartier-Bresson and Robert Capa.

Chim photographed the Spanish Civil War from 1936 to 1938. After it was over, he went to Mexico on an assignment with a group of Spanish Republican émigrés. On the outbreak of the Second World War he moved to New York, where he adopted the name David Seymour. Both his parents were killed by the Nazis. Seymour served in the US Army (1942–45), winning a medal for his work in intelligence.

In 1947, along with Cartier-Bresson, Capa, George Rodger and William Vandivert, he founded Magnum Photos. The following year, he was commissioned by UNICEF to photograph Europe's children in need. He went on to photograph major stories across Europe, Hollywood stars in Europe, and the emergence of the State of Israel. After Robert Capa's death, he became the new president of Magnum. He held this post until November 10, 1956, when, traveling near the Suez Canal to cover a prisoner exchange, he was killed by Egyptian machine-gun fire.



MAGNUM

Dennis Stock

Dennis Stock was born in 1928 in New York City. At the age of 17, he left home to join the United States Navy. In 1947, he became an apprentice to *Life* magazine photographer Gjon Mili and won first prize in Life's Young Photographers contest. He joined Magnum Photos in 1951 and became a full member in 1954.

Stock managed to evoke the spirit of America through his memorable and iconic portraits of Hollywood stars, most notably James Dean. From 1957 to 1960, Stock made lively portraits of jazz musicians, including Louis Armstrong, Billie Holiday, Sidney Bechet, Gene Krupa and Duke Ellington for his book *Jazz Street*. In 1968, Stock took a leave of absence from Magnum to create *Visual Objectives*, a film production company, and he shot several documentaries. In the late 1960s, he captured the attempts of California hippies to reshape society according to ideals of love and caring. Then, throughout the 1970s and 1980s, he worked on color books, emphasizing the beauty of nature through details and landscape. In the 1990s, he went back to his urban origins, exploring the modern architecture of large cities. After the turn of the century, his work mostly focused on the abstraction of flowers.

Stock generated a book or an exhibition almost every year from the 1950s. He taught numerous workshops and exhibited his work widely in France, Germany, Italy, the United States and Japan. He worked as a writer, director and producer for television and film, and his photographs have been acquired by most major museum collections. He served as president of Magnum's film and new media division in 1969 and 1970.

Dennis Stock was married to the author Susan Richards. He died at their home in Sarasota, Florida, on January 11, 2010.



MAGNUM

Mikhael Subotzky

Mikhael Subotzky, born in Cape Town, South Africa, in 1981, is a Johannesburg-based artist whose works in multiple mediums engage critically with the instability of images and the politics of representation.

Subotzky studied at Michaelis School of Fine Art in Cape Town and his first body of photographic work, *Die Vier Hoeke (The Four Corners)*, was an in-depth study of the South African penal system. *Umjiegwana (The Outside)* and Beaufort West extended this investigation to the relationship between everyday life in post-apartheid South Africa and the historical, spatial and institutional structures of control.

Subotzky joined Magnum Photos in 2007, becoming a full member in 2011. His practice has evolved to include film installation, video, collage and painting. His work has been featured in a number of important international exhibitions, including most recently *Global(e) Resistance* at the Centre Pompidou, Paris (2020–21), *Masculinities: Liberation through Photography* at the Barbican Art Gallery, London (2020), and *Inheritance: Recent Video Art from Africa* at the Fowler Museum at UCLA, Los Angeles (2019).

His *Ponte City* project (co-authored with Patrick Waterhouse) was the recipient of the 2015 Deutsche Börse Photography Foundation Prize and was presented at Art Basel Unlimited in 2018. The full exhibition and archive of this project has since been acquired by the San Francisco Museum of Modern Art, and will be the subject of a monographic exhibition.

Subotzky's work was also included in Lubumbashi (2013) and Liverpool (2012) biennials. *Pixel Interface*, a multi-component video installation, was included in *All the World's Futures*, curated by Okwui Enwezor at the 56th Venice Biennale (2015).



MAGNUM

Marilyn Silverstone

Born in London in 1929, Marilyn Silverstone graduated from Wellesley College in Massachusetts, then worked as an associate editor for *Art News*, *Industrial Design* and *Interiors* during the 1950s. She also served as an associate producer and historical researcher for an Academy Award-winning series of films on painters.

In 1955, she began to photograph professionally as a freelancer (with the Nancy Palmer Agency, New York), working in Asia, Africa, Europe, Central America and the Soviet Union. In 1959, she was sent on a three-month assignment to India, but ended up moving to New Delhi and was based there until 1973. During that time she produced the books *Bala Child of India* (1962) and *Ghurkas and Ghosts* (1964), and later *The Black Hat Dances* (1987), and *Ocean of Life* (1985), a journey of discovery that aims to take the reader to the heart of a complex and compassionate Buddhist culture. *Kashmir in Winter*, a film made from her photographs, won an award at the London Film Festival in 1971. Silverstone became an associate member of Magnum in 1964, a full member in 1967, and a contributor in 1975.

Silverstone, whose photographs have appeared in many major magazines, including *Newsweek*, *Life*, *Look*, *Vogue* and *National Geographic*, became an ordained Buddhist nun in 1977. She lived in Kathmandu, Nepal, where she practiced Buddhism and researched the vanishing customs of the Rajasthani and Himalayan kingdoms. She died in October 1999 at Shechen Monastery, near Kathmandu, which she had helped to build.



MAGNUM

Jacob Aue Sobol

Jacob Aue Sobol was born in Copenhagen, Denmark, in 1976. His images focus on the universality of human emotion and the search for love within often harsh surroundings.

Besides his native Denmark, he has settled for long periods in Canada, Greenland, Guatemala, Japan, Thailand, and Russia. In 2019, he moved to an island in Southern Denmark, where he now lives with his wife Sara and two children, Carmen and Isaac. There, he combines a life of fishing and bookmaking.

His very first images are from the settlement Tiniteqilaaq on the east coast of Greenland. In this township from 1999 to 2002, he made photographs and lived the life of a fisherman and seal hunter while staying with his Inuit girlfriend Sabine and her family. The resulting book, *Sabine*, was published in 2004.

After his years in Greenland, Aue Sobol traveled to the mountains of Guatemala, where he met the indigenous Gomez-Brito family. He stayed with them for months to tell the story of their everyday life.

He moved to Tokyo in 2006 and over the next two years created the images for the book *I, Tokyo*, exploring his own loneliness and need for closeness in the tight and confined reality of Japan's capital. While living in Tokyo, he also traveled intensively to Bangkok. The pictures in the book *By The River of Kings* are a record of what he saw and the people he met along the Chao Phraya River.

Aue Sobol joined Magnum Photos in 2007 and became a full member in 2012. That year, he began photographing along the Trans-Siberian Railroad. His project *Arrivals and Departures* focuses on life in the three major cities connected by the rails: Moscow, Ulaanbaatar, and Beijing. This journey lured him further northeast to the remote Russian province of Yakutia and resulted in his project *Road of Bones*. The title refers to the hundreds of thousands of forced laborers who were interred in the pavement of the road after dying during its construction.

All of Aue Sobol's work has been published in the monograph *With and Without You*, starting in Greenland and ending in Yakutia. With his most recent book, *James' House*, the circle is completed. Back in Greenland, it is where everything started more than twenty years earlier. *James' House* is a tribute of love and admiration for an Inuit man and his continuous fight to provide for his family.



MAGNUM

Alec Soth

Alec Soth was born in the USA in 1969. He became a nominee of Magnum Photos in 2004 and a full member in 2008. He is based in Minneapolis, Minnesota.

Likening his process to web surfing in the real world, Soth prizes coincidence and serendipity. Since publishing his first book in 2004, *Sleeping by the Mississippi*, he has published over 25 books, including his most recent, *A Pound of Pictures* (2022).

Soth has had over 50 solo exhibitions and survey exhibitions, including survey shows organized by Jeu de Paume in Paris (2008), the Walker Art Center in Minnesota (2010), Media Space in London (2015), and the Museum of Modern Art in Hayama (2022).

Soth has been the recipient of numerous fellowships and awards, including the Guggenheim Fellowship (2013). In 2008, Soth created Little Brown Mushroom, a multimedia enterprise focused on visual storytelling.



MAGNUM

Chris Steele-Perkins

Chris Steele-Perkins was born in 1947. At the age of two, he moved to England from Burma with his father. Steele-Perkins attended the University of Newcastle-upon-Tyne, where he studied psychology while working for the student newspaper. He graduated with honors in 1970 and moved to London in 1971, where he worked as a freelance photographer.

While working in Britain, Steele-Perkins concentrated on areas concerned with urban poverty and subcultures. In 1975, he worked with EXIT, a collective dealing with social problems in British cities. This involvement culminated in the book *Survival Programmes* in 1982. In 1976, Steele-Perkins joined the Paris-based Viva agency. Following this, in 1979, he published his first solo book, *The Teds*. Concurrently that year, he edited the Arts Council of Great Britain's book, *About 70 Photographs*.

After joining Magnum Photos in 1979 (he became a full member in 1983), Steele-Perkins began working extensively in economically developing nations — particularly, in Africa, Central America and Lebanon. He also continued to take photographs in Britain: *The Pleasure Principle* explores Britain in the 1980s. In 1992, he published *Afghanistan*, the result of four trips over four years. After marrying his second wife, Miyako Yamada, he embarked on a long-term photographic exploration of Japan, publishing *Fuji* in 2000. A highly personal diary of 2001, *Echoes*, was published in 2003. This was followed by the second of his Japanese books, *Tokyo Love Hello*, in March 2007.

Recently, Steele-Perkins has published two books: *The Troubles* (2021) and *The New Londoners* (2019). *The Troubles* is a collection of images that Steele-Perkins took in 1978 in Northern Ireland. *The New Londoners* celebrates London's diversity through a series of family portraits captured by Steele-Perkins.



MAGNUM

Larry Towell

Larry Towell was born in rural Ontario in 1953. After studying visual arts at York University in Toronto from 1972 to 1976 and a stint of volunteer work in Calcutta, he lived in solitude on a homemade raft for two years in order to write.

In the 1980s, Towell taught folk music at night school and simultaneously documented the Nicaraguan Contra war and the relatives of the disappeared in Guatemala, which resulted in two oral histories and a book of poems. He joined Magnum in 1988 and became a freelance photographer.

In 1996, he completed a 10-year report on the war in El Salvador, which was followed by two books on the Palestinians. *The World from My Front Porch*, a project on his family and his philosophy on land and landlessness, was published in 2008, followed by a 10-year project documenting Mennonite migrant workers in Mexico and Canada. *The Mennonites*, published in 2000 by Phaidon, won many accolades and was re-released by GOST in 2022. His highly original book *Afghanistan*, a moving and in-depth look at a country crippled by conflict for decades, was published by Aperture in 2014.

Towell's coverage of historical events, human rights and conflict, complemented by personal projects, has appeared in many leading publications, including the *New York Times Magazine*, *Life* magazine, *Rolling Stone*, *Geo*, *Stern*, *Vanity Fair* and *The New Yorker*, and has resulted in 16 books plus several music projects and films.

Honors include World Press Photo of the Year, the Leica Oskar Barnack Award, the inaugural Henri Cartier-Bresson Award, the W. Eugene Smith Award and the Prix Nadar, among others. In 2020, Towell was named a Guggenheim Fellow.

He is also a gifted musician and songwriter, whose recordings include *The Man I Left Behind*, a set of three vinyl LPs of original ballads that focus on photography and the international issues he has documented. The collection was released in 2023, along with a feature-length documentary of the same name. That same year, *The History War*, a book documenting the situation in Ukraine, was published by GOST.

Towell has had numerous international exhibitions throughout his career, and his work is held in collections that include the Getty Center, National Gallery of Canada, George Eastman Museum, National Museum of Qatar, and Archive of Modern Conflict in the UK.



MAGNUM

Martin Parr

Martin Parr was born in 1952 in Epsom, Surrey. He is one of the best-known documentary photographers of his generation. With over 100 books of his own published, and another 30 edited by Parr, his photographic legacy is already established.

Parr also acts as a curator. He has curated two photography festivals, Arles in 2004 and Brighton Biennial in 2010. In 2016, he curated the Barbican exhibition, *Strange and Familiar*. Parr has been a member of Magnum Photos since 1994 and was president from 2013 to 2017. In 2013, he was also appointed the visiting professor of photography at the University of Ulster.

Parr's work has been collected by many of the world's leading museums, from Tate in the UK to the Centre Pompidou in Paris and the Museum of Modern Art in New York. He established the Martin Parr Foundation in 2017.



MAGNUM

Trent Parke

Trent Parke was born in 1971 and raised in Newcastle, New South Wales. Using his mother's Pentax Spotmatic and the family laundry as a darkroom, he began taking pictures when he was around 12 years old. He began his career as a press photojournalist and, in 2007, became the first Australian to become a full member of Magnum Photos.

Parke is one of the most innovative photographers of his generation. He is known for his poetic, often darkly humorous photography which offers an emotional and psychological portrait of his home country of Australia — from the southern outback to its busy beaches. Though rooted in documentary, his works sit between fiction and reality, exploring themes of identity, place and family life.

Parke's work has been exhibited widely and is held in major institutional collections, including the National Gallery of Australia, Museum of Contemporary Art Australia, National Gallery of Victoria, Art Gallery of New South Wales, and Art Gallery of South Australia. In 2015, his solo exhibition *The Black Rose* premiered at the Art Gallery of South Australia, featuring photographs, lightboxes, video, written texts and books. Parke has also published seven monographs: *Dream/Life* (1999), *The Seventh Wave* with Narelle Autio (2000), *Minutes to Midnight* (2013), *The Christmas Tree Bucket* (2014), *Crimson Line* (2020), *Cue the Sun* (2022) and *Monument* (2023).



MAGNUM

Gueorgui Pinkhassov

Gueorgui Pinkhassov was born in Moscow in 1952. His interest in photography began while he was still at school. After studying cinematography at the VGIK (the Moscow Institute of Cinematography), he went on to work at the Mosfilm studio as a cameraman, then as a set photographer.

In 1978, Pinkhassov joined the Moscow Union of Graphic Arts and was awarded independent artist status. His work was noticed by the prominent Russian filmmaker Andrei Tarkovsky, who invited Pinkhassov to work on the set of his film *Stalker* (1979). In the same year, some of his images were included in a group exhibition of Soviet photographers held in Paris, where they attracted attention.

Pinkhassov moved permanently to Paris in 1985. He worked for the international press, particularly for *Geo*, *Grand Reportage* and the *New York Times Magazine*, but covering events did not interest him. As his first book, *Sightwalk*, proves, Gueorgui Pinkhassov prefers to explore individual details, through reflections or particular kinds of light, often approaching abstraction.

In 2015, Pinkhassov released *Un nouveau regard sur la mobilité urbaine (A New Look at Urban Mobility)*, a book of work made while on commission for RATP. For this, he captured people from Casablanca, Florence, London, Paris and Seoul on city transport. *Sophistication Simplification*, featuring Pinkhassov's Instagram work, was published in 2017, reflecting on his practice and changes in the role of photography.

Pinkhassov became a full member of Magnum Photos in 1994 and a contributor in 2017.



MAGNUM

Mark Power

Mark Power was born in the UK in 1959. He studied painting (1978–81) but turned to photography soon afterwards, working on editorial and charity commissions for the next decade. His complex, meticulously crafted images, usually made with large-format cameras, have earned him a reputation as one of the forerunners of British photography. He began lecturing at the University of Brighton in 1992, eventually becoming the Professor of Photography before relinquishing his teaching post in 2017.

His position at the university coincided with a shift towards long-term, self-initiated projects which sit comfortably alongside large-scale commissions in the industrial sector. In a career spanning 40 years, he has published 14 books: *The Shipping Forecast* (1996), a poetic response to the esoteric language of daily maritime weather reports (a much-expanded and re-edited reprint was published in 2022); *Superstructure* (2000), a documentation of the construction of London's Millennium Dome; *The Treasury Project* (2002), about the restoration of a nineteenth-century historical monument; *26 Different Endings* (2007), which depicts landscapes that fall just off the edge of the London A–Z map; *The Sound of Two Songs* (2010), the culmination of a five-year project set in Poland following her accession to the European Union; *Mass* (2013), an investigation into the power and wealth of the Polish Catholic church; *Die Mauer ist Weg!* (2014), about chance and choice when confronted, accidentally, with a major news event (here, the fall of the Berlin Wall); *Destroying the Laboratory for the Sake of the Experiment* (2016), a collaboration with the poet Daniel Cockrill about pre-Brexit England; *Icebreaker* (2018), which documents two Finnish ships operating in the Bay of Bothnia; and *Good Morning, America, Volumes One* (2018), *Two* (2019), *Three* (2020) and *Four* (2023), a project that reflects the state of the nation while responding to memories of the cultural imperialism that crossed the Atlantic during Power's childhood in the British suburbs in the form of music, film and, in particular, television (begun in 2012 and still ongoing, this will eventually become a five-book set).

Power's work has been seen in numerous galleries and museums across the world and is in several important collections, both public and private. He joined Magnum as a nominee in 2002, becoming a full member in 2007. He lives in Brighton, on the south coast of England, with his wife Jo and their dog Kodak.



MAGNUM

Alex Webb

Alex Webb was born in San Francisco, California, in 1952. He became interested in photography during his high school years and attended the Apeiron Workshops in Millerton, New York, in 1972. He majored in history and literature at Harvard University, simultaneously studying photography at the Carpenter Center for the Arts. In 1974, he began working as a professional photojournalist. He joined Magnum Photos in 1976, becoming a full member in 1979.

During the mid-1970s, Webb photographed in the American South, documenting small-town life in black and white. He also began working in the Caribbean and Mexico, which prompted his starting to photograph in color, which he has continued to do to this day. He has published more than 15 photography books, including *Hot Light/Half-Made Worlds*, *Under A Grudging Sun*, *The Suffering of Light* and *La Calle*. He has created six collaborative books with the photographer Rebecca Norris Webb, his wife and creative partner, including *Violet Isle* and, most recently, *Waves*.

Webb received a New York Foundation for the Arts Fellowship in 1986, National Endowment for the Arts Fellowships in 1990 and 2019, a Hasselblad Foundation Grant in 1998 and a Guggenheim Fellowship in 2007. He won the Leopold Godowsky Color Photography Award in 1988, the Leica Medal of Excellence in 2000 and the David Octavius Hill Award in 2002. His photographs have been the subject of articles in *Art in America*, the *New York Times* and other publications. He has exhibited widely in the United States and Europe, in museums including the Walker Art Center, Minneapolis; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; High Museum of Art, Atlanta; Museum of Contemporary Art, San Diego; and Whitney Museum of American Art, New York.



MAGNUM

Patrick Zachmann

Patrick Zachmann was born in France in 1955. A freelance photographer since 1976 and full member of Magnum Photos since 1990, he has dedicated himself to long-term projects on cultural identity, memory and immigration.

Zachmann's reportage on the Naples Mafia led to the publication of the book *Madonna!* (1982). From 1982 to 1984, he worked both on a project on highway landscapes, supported by the French Ministry of Culture, and on the challenges of integration facing young French Arabs in the northern neighborhoods of Marseilles.

After working for seven years on a personal project about Jewish identity, Zachmann published his second book, *Enquête d'Identité* (1987). In 1989, his story on Beijing's Tiananmen Square was widely published in the international press. Together with other photographers, he created Droit de Regard, an association for the protection and promotion of authorship in press photography.

Still fascinated by the themes of immigration, Zachmann focused on the Chinese diaspora, resulting in the book *W., ou L'Œil d'un Long Nez* (1995), followed by a critically acclaimed exhibition. In 1997, he exhibited his work on Malian emigration.

Between 1996 and 1998, Zachmann directed the short film *La Mémoire de mon père*, followed by his first feature-length film *Allers-Retour: Journal d'un photographe*. Both won awards and were featured in numerous film festivals.

In 2009, Zachmann presented a retrospective on his 25 years of work concerning immigration and French suburbs at Cité Nationale de l'Histoire de l'Immigration in Paris, with an accompanying book, *Ma proche banlieue (My dearest suburb)*. An exhibition at MEP in Paris, *So long, China*, focused on Zachmann's work in China from 1982 to 2015; the book received the 2016 Nadar Award. The Musée d'Art et d'Histoire du Judaïsme in Paris produced a retrospective and a book, *Voyages de mémoire (Memory Trips)* in 2022. Zachmann has also been the official photographer of the reconstruction of Notre-Dame cathedral since the fire on April 15, 2019, and will continue to document and exhibit this historical project until the end of the process.