



MAGNUM

## WHERE IDEAS ARE BORN - 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.



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### **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.



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### **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.



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### **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.



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## 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.



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### **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.



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## 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.



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## **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.





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### **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.



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## 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).



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## **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.



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## **Harry Gruyaert**

Harry Gruyaert is known for his extraordinary photographic work with color. Born in Antwerp in 1941, he originally dreamed of becoming a film director. In the late 1970s, Pop art and a trip to Morocco inspired him to become one of the first photographers in Europe to devote his work entirely to color photography. Gruyaert's cinematographic background instilled in him an aesthetic conception of photography. Rather than telling stories or documenting the world through his lens, he searches for beauty in everyday elements. His images are simply snapshots of magical moments in which different visual aspects, primarily color, form, light and movement, spontaneously come together in front of his lens.

A member of Magnum Photos since 1982, Gruyaert has photographed extensively in the United States, Morocco, Europe, and India. He has also taken many photographs of Belgium, his native country, which have been published in two books: *Made in Belgium* and *Roots*. His many other publications, including *Morocco*, *Rivages*, *East/West*, *Last Call*, and *India*, testify to his ability to work in the most diverse environments. As Gruyaert states, "For me, photography is not only a matter of composition or color, it must also talk about place and time."



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### **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.



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### **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 Windmüller, 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*.



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### **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.



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## 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.





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## **Alex Majoli**

Alex Majoli was born in Ravenna, Italy, in 1971. He attended the Art Institute in Ravenna. His work focuses on the human condition and the theater within our daily lives.

Majoli's career began to develop after he photographed the closing of the notorious insane asylum on the island of Leros in Greece, which resulted in his first monograph, *Leros*. This arose mainly because of his interest in the theories of Franco Basaglia, a pioneer of the modern concept of mental health, famous for having abolished psychiatric hospitals in Italy.

Majoli's early interest in psychiatric care led him to go to Brazil, which marked the beginning of his 20-year-long, ongoing project, "Tudo Bom," a compelling body of work about the multi-layered country, and the extremes found in the darker side of its society.

Over many years, Majoli has worked as a photojournalist. The experience of photographing people in all kinds of circumstances has led him to explore the idea that everyone is an actor in their own life. This is why he started the ongoing project, "Scene." He understands that his role as a photographer can make people perform in their own natural setting, so he tries to exaggerate this by using artificial light to dramatize an otherwise daily routine. His pictures become scenes in which people, through their performances, express themselves in what becomes a film set or a theater stage. The thin line between fact and fiction, documentary and art, human behavior and acting provides the kind of friction that keeps him returning to the places where the human condition is called into question. Even in the most tragic of miseries, he finds the theater, the pride, and above all, the magnificence of the human spirit.

Majoli's work is in various public collections, including the Museum of Fine Arts in Houston, Nelson-Atkins Museum of Art, International Center of Photography, Margulies Collection, Snite Museum of Art, MUFOCO and Mucem. Among many honors, he has received the W. Eugene Smith Memorial Fund Fellowship for Humanistic Photography, Guggenheim Fellowship, ICP Infinity Award, Getty Images Grant, NPPA Photographer of the Year and OPC Feature Photography Award. His books include *One Vote* (2004), *Libera Me* (2010), *Congo* (2015), *Andante* (2018), *Scene* (2019) and *Opera Aperta* (2021).

Alex Majoli lives in New York. He joined Magnum Photos in 1996, becoming a full member in 2001.



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### **Wayne Miller**

Born in Chicago in 1918, Wayne Miller studied banking at the University of Illinois, Urbana, while working part-time as a photographer. He went on to study photography at the Art Center School of Los Angeles from 1941 to 1942.

Miller served in the United States Navy, where he was assigned to Edward Steichen's Naval Aviation Unit. After the war, he settled in Chicago and worked as a freelancer. In 1946–48, he won two consecutive Guggenheim Fellowships and photographed African Americans in the northern states.

Miller taught photography at the Institute of Design in Chicago, then in 1949 moved to Orinda, California, and worked for *Life* until 1953. For the next two years, he was Edward Steichen's assistant on the Museum of Modern Art's historic exhibit, *The Family of Man*. A long-time member of the American Society of Magazine Photographers, he was named its chairman in the summer of 1954. He became a member of Magnum Photos in 1958, and served as its president from 1962 to 1966. His ambition throughout this period was, in his words, to "photograph mankind and explain man to man."

Having been active in environmental causes since the 1960s, Miller then went to work with the National Park Service. He joined the Corporation of Public Broadcasting as executive director of the Public Broadcasting Environmental Center in 1970. After he retired from professional photography in 1975, he devoted himself to the protection of California's forests. Along the way, Miller co-authored *A Baby's First Year* with Dr. Benjamin Spock, and wrote his own book, *The World is Young*.

Wayne Miller died in Orinda on May 22, 2013.



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### **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.



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### **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.



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## 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.



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## **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.



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### **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.



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### **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.