

ONE EYE ON THE PRIZE: ALBERT WATSON & "CYCLOPS"

"He's the great unknown. That is to say, he's the greatest little-known photographer in the world, or the least-known great photographer in the world." — Nicholas Callaway, book producer, New York.

"Albert is a maniac, he's intense and he brings an intensity to his work and has done for so many years that you either achieve genius or end up in a mental asylum. He's achieved genius." — James Truman, creative director of The Condé Nast Publications.

Albert Watson may not admit to being either a maniac or a genius but he will agree he is an obsessive when it comes to his photography. Until the publication of his first book, *Cyclops*, he was certainly little-known except amongst the global network of print media junkies who have been following his work through magazines like *Rolling Stone*, *Details*, *Arena*, *The Face*, *Interview*, *Vibe*, most of the *Vogue*s, and five star advertising clients like Levi's for more than twenty years.

Although *Cyclops* is Watson's first book after all that time, it is a rare achievement, a fully integrated bookwork where the power of the photographs, the deftness of the editing and the beauty of the reproduction process combines to make what may be the most significant book of its kind since those by

MARIO TESTINO: THE VERY MODEL OF A MODERN FASHION PHOTOGRAPHER

MARIO TESTINO has arranged to meet me in Paris on the first day of the fashion shows, his very last free day for months. Fashion is a fickle mistress to say the least.

a wave of pop advertising and most lusted-after models of a post-modern paradigm will location shoot the teams from the next plane are long gone—fashion photos be found on the We meet up his brother Gianni agency repping between pre-p magazine show to begin that a taste in interior magazines he within his per I begin my lecture at Met

DAVID BAILEY: THE BRITISH IS HERE! THE BRITISH IS HERE!

DAVID BAILEY still fascinates, whether as a photographer or as the near-mythological media figure mention of his name evokes. I found vivid testimony to this while looking for copies of his 20 or so books in the local art reference library—all but one had been stolen.

The missing books featured nude and clothed photographs of some of this century's most desirable women (often linked romantically to Bailey), including Jean Shrimpton, Catherine Deneuve, Marie Helvin, Penelope Tree, and Elaine Bailey. Perhaps

BRUCE WEBER: FASHION'S BEST FRIEND

BRUCE WEBER has become such a popular and well-known photographer over the past 12 years, that copies of his first book, *Bruce Weber*, now sell for eight times what they did when first published.

That book came out three years into the 1980s, at the point in each decade when it is reckoned that its direction has largely taken shape. As the succeeding years showed, the vision that Weber outlined in that book came to influence the aspirations of the period through two of its most important ongoing advertising campaigns, for Ralph Lauren and Calvin Klein.

In the early 1990s Weber added Gianni Versace and Pepe Jeans to his roster of fashion advertising clients, kept up his editorial photography for magazines like *Interview* and those in The Condé Nast group worldwide, and continued to explore the creative potential of the photographic monograph. After *Bruce Weber* came *O Rio de Janeiro*, *The Ardy Book*, *Bruce Weber* (again), *Sam*, *Bruce Weber* (second re-issue), *Bear Pond*, and now *Gentle Giants*.

Like all his photography whether commissioned or private, the images in *Gentle Giants* stem from personal interests and enthusiasms, in this case for the Newfoundland dog, a huge, black and some say native hound once confined to that region of eastern Canada. The book is not just nice pictures of furry beasts, however. It explores Weber's fascination for his fellow dog fanciers and breeders, and in the way that he first explored in *O Rio*, mixes his own journal-like text with a series of pictures—more personal snapshot album than formal photographic monograph.

Hitherto, as evidenced by the yawning absence of published Bruce Weber articles, he has been a reluctant interviewee. When I contacted him through his partner Nan Bush before the British release of *Gentle Giants* however, Weber was more than willing to talk about his life and work

nd has been writ so large rapher, even when Bailey as folk hero Shrimpton swept in of *Vogue*, to editor Diana here! The British are n director the character of ey, with that film chka and actress Jane homas and his furiously n the British ff-taught, working- f the new-wave of s after decades of n a cloud of pink ither two, Brian Duffy by lost their place in the ey from his television mpaign—"It takes r coat and just one

Writer and contributing editor for *Black+White* magazine and its spin-offs and special issues, and designer/typographer.