



"Amy Winehouse" 2007. C-print mounted on aluminium, frame. 120 x 180 cm / 47 1/4 x 70 7/8 inches  
Courtesy Galerie Perrotin

## TERRY RICHARDSON "PORTRAITS"

**Galerie Perrotin, Hong Kong**  
**January 14 - February 20, 2016**

Galerie Perrotin, Hong Kong is pleased to announce Terry Richardson's exhibition "Portraits", a survey of the renowned fashion photographer's work, on view from January 14th through February 20th, 2016. This is Richardson's fourth solo exhibition with the gallery following his early shows in 1996 and 1999 and the 2015 exhibition "The Sacred and The Profane", at Galerie Perrotin in Paris.

This new exhibition presents two dozen photographs that span 20 years of Richardson's career, from 1995 to 2015. The images range from his iconic fashion editorial work to personal series that may reveal an unapologetic look at the American cultural landscape. Also included are more spontaneous studio shots of his celebrity muses, captured in the sexy and raw aesthetic that is specific to his famous *Diary*, a visual journal of the artist's world.

Richardson is a master of sprezzatura, a deliberately crafted carelessness, which he has employed in his work since first documenting the underground scene in the 90s, inspired by Larry Clark or Nan Goldin. Traditional photographic framing is replaced by Richardson's signature dynamic spontaneity. The photographs bleed into the background of his studio, where one imagines a pageant of models, musicians, actors, and politicians. Amidst the sea of familiar strangers are portraits of Richardson's father Bob, a famous fashion photographer himself, and his mother Annie, whose illness was documented by her son before her sad passing in 2012.

The compromising aesthetic of Richardson's camera is one of the most recognizable trends in fashion photography, and his willingness to

## 泰利·理查森 《PORTRAITS》

貝浩登 (香港)  
2016年1月14日至2月20日

貝浩登 (香港) 很榮幸為著名時尚攝影師泰利·理查森舉辦展覽《Portraits》，展覽日期由2016年1月14日至2月20日。今次是藝術家與本畫廊合作的第4次個展，之前3次在貝浩登 (巴黎) 舉行，分別是2015年的《The Sacred and The Profane》及1999、1996年的早期展覽。

今次展覽共展示24幅相片，跨越藝術家20年創作生涯 (1995至2015年)，由時尚編採作品，以至大膽審視美國文化景觀的個人系列都包羅其中。此外，亦有名人在攝影室拍下的硬照，姿態性感自然，其獨特美學來自藝術家廣為人知的創作日誌《Diary》。

理查森擅長「輕鬆」風格，一種用心營造的不經意，自90年代受拉里·克拉克和南·戈爾丁啟發拍攝地下相片開始，便陸續出現在作品裏。於是，傳統攝影構圖消失了，取而代之是理查森那經典的隨意多變。相片融入攝影室背景，主角是人們既熟悉又陌生的模特兒、音樂人、演員和政客，就連藝術家的父母鮑勃和安妮也現身鏡頭中。其父亦是知名時尚攝影師，而其母則於2012年病逝，生前的病況由兒子拍攝記錄。

理查森的折中攝影美學已成為時尚攝影一重要流派。他不單拍攝別人，也樂意成為拍攝對象，大有共同合作意味，因而贏得各界名流信任，能夠捕捉他們的故事。例如，年輕的凱特·莫斯親吻電視機裏的貓王皮禮士利；演員丹尼斯·霍珀和饒舌歌手小韋恩在鏡頭前吞雲吐霧；穿上皮靴的麗莎·明妮莉重演自己在1972年電影《歌廳》的角色；已故艾米·懷恩豪斯扮作女歌手與小雞對唱。當中一幅邊緣作品，只見一個白臉小丑握着一束氣球，怯懦的望向鏡頭，手指繫着一條金色

expose himself to the same objectification he elicits from his models sets a tone of complicity that has allowed Richardson unprecedented access to the world's most elite figures and the fantasies that surround them. A young Kate Moss kisses the televised face of Elvis Presley. Actor Dennis Hopper and rapper Lil Wayne blow smoke into the camera's face. A leather-clad Liza Minnelli reprises her role in the 1972 film Cabaret. The late Amy Winehouse plays chanteuse with a chicken. At the fringes of the spectacle is a whiteface clown holding a fistful of balloons. He stares timidly at the camera, a gold wedding band around his finger and a crucifix painted on the balloon above his head. Unlike those posing in the photographs of Cindy Sherman, Richardson's clown is not a self-portrait. Rather, he is a representative of a bygone generation, one whose role now seems relatively tame in face of the new American Vaudeville.

Terry Richardson was born in New York in 1965. He established himself as one of the most prominent photographers of New York's underground scene in the 1990s, he forged a provocative style based on comical nudes and explicit close-ups. Few artists have done more to document the complex spectrum of contemporary American culture. His photography has been featured in advertorial campaigns for fashion designers Marc Jacobs, Tom Ford and Yves Saint Laurent and has appeared in periodicals including Vogue, i-D, Vanity Fair, Rolling Stone, GQ and Vice, among countless others. Richardson has been the subject of solo exhibitions in galleries including at OH WOW, Los Angeles (2012), Half Gallery, New York (2011), Deitch Projects, New York (2004) and Galerie Perrotin, Paris (1996, 1999 and 2015). His work has also been exhibited in several museums and institutions including MOCA, Los Angeles (2012), Foam Fotografiemuseum, Amsterdam (2006), The Contemporary, Baltimore (2005), Moderna Museet, Stockholm (2005 and 2004), Contemporary Arts Center, Cincinnati (2004), KW Institute, Berlin (2003).

**A monograph has just been launched by Rizzoli New York, with contributions by Tom Ford, Chloë Sevigny, James Franco, Johnny Knoxville and others. Two volumes with slipcase / Vol. 1: 288 pages / Vol. 2: 360 pages. Rizzoli New York  
VOL. 1: PORTRAITS / VOL. 2: FASHION**

婚帶，頭上氣球畫有十字架。與攝影家辛迪·舍曼不同，理查森的小丑沒有自況意味，只用來象徵在美國新歌舞雜耍年代裏，一個已相對淡出的消失世代。

1965年在紐約出生的泰利·理查森，早於1990年代已是紐約地下生活的著名攝影師，經常以滑稽裸照和大特寫挑動觀者情緒，是記錄今天複雜多樣美國文化的佼佼者，作品曾於設計師馬克·雅各布、湯姆·福特和聖羅蘭的相關廣告內出現，也見於《Vogue》、《i-D》、《名利場》、《滾石》、《GQ》、《Vice》等刊物。理查森曾於不同地方舉辦個展，包括洛杉磯畫廊OH WOW Gallery (2012年)；紐約畫廊Half Gallery (2011年)及Deitch Projects (2004年)；貝浩登 (巴黎) (1996、1999、2015年)。另外，作品亦曾於多個藝術館和機構展出，包括洛杉磯當代藝術館MOCA (2012年)；阿姆斯特丹Foam攝影博物館 (2006年)；巴爾的摩當代美術館 (2005年)；斯德哥爾摩當代美術館 (2004、2005年)；辛辛那提當代藝術中心 (2004年)；柏林KW當代藝術中心 (2003年)。

紐約Rizzoli剛出版了泰利·理查森的專題影集，一套兩冊，分別是《VOL. 1: PORTRAITS》(288頁)和《VOL. 2: FASHION》(360頁)，撰稿人包括湯姆·福特、科洛·塞維尼、詹姆斯·弗蘭科、約翰尼·諾克斯維爾等等。



"Dennis Hopper" 1999. C-print mounted on aluminium, frame.  
120 x 180 cm / 47 1/4 x 70 7/8 inches  
Courtesy Galerie Perrotin



"Gaga in the Garbage" 2010. C-print mounted on aluminium, frame.  
67 x 105 cm / 26 3/8 x 41 5/16 inches  
Courtesy Galerie Perrotin

**Gallery information:**

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Opening hours: Tuesday - Saturday 11am - 7pm

**Media Preview Invitation:**

A media preview will be taking place on Thursday January 14th, 2016 from 4pm to 6pm.

For more information and press enquiries, please contact:  
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