

HELMUT NEWTON FOUNDATION

PRESS RELEASE

Newton, Riviera

Press preview: Wednesday, 3 September 2025, 10:30 am (German) + 12:00 pm (English)

Opening: Thursday, 4 September 2025, 7 pm

Duration: 5 September 2025 – 15 February 2026



(L to R) Helmut Newton, Grand Hôtel du Cap, Marie Claire, Antibes 1972 | Helmut Newton, American Vogue, Monaco 2003 | Helmut Newton, Untitled, Saint-Tropez 1975 | All images: copyright Helmut Newton Foundation

On 4 September 2025, the Helmut Newton Foundation in Berlin will open its new double exhibition: *Newton, Riviera* and *Dialogues. Collection FOTOGRAFIS x Helmut Newton*.

In the summer of 2022, the Helmut Newton Foundation's director Matthias Harder and Guillaume de Sardes co-curated the exhibition *Newton, Riviera* for the historic Villa Sauber in Monte Carlo. For the first time, this late-life home of the Newtons – and the surrounding region where many of Helmut Newton's iconic images were created – took center stage. A selection from that exhibition will now be shown in Berlin, running in parallel with *Dialogues. Collection FOTOGRAFIS x Helmut Newton*. This continues the foundation's focus on Newton's personal and professional environments, following acclaimed exhibitions such as *Hollywood* (2022) and *Berlin, Berlin* (2024/25).

At the turn of the year 1981/82, Helmut Newton and his wife June relocated from Paris to Monte Carlo. The move marked not only a shift in their private lives, but also a dramatic change in Newton's photographic settings and perspective. Gone was the effortless elegance of Parisian chic; in its place, Newton turned his lens on the Riviera's glamorous social scene – often set against the stark concrete walls of Monaco's many construction sites. Even the modest garage of their apartment building became a stage for his bold, conceptually sharp fashion stories for magazines and designers, as well as for the enigmatic black-and-white series *The Woman on Level 4*.

Newton's love for the French Riviera, however, ran deeper still. As early as 1964, he and June purchased a small stone house near Ramatuelle, not far from Saint-Tropez. It became both a summer retreat and a space for creative work, as evidenced by black-and-white images shot for *Vogue US* and vibrant color photographs for the Pentax calendar. The exhibition includes a wide range of early prints, including unique vintage and lifetime prints.

During the 1980s and '90s, Newton's unconventional fashion shoots took him to Cannes and Nice, and later to other parts of the Riviera: Cap d'Antibes, Saint-Jean-Cap-Ferrat, Menton, and even across the Italian border to Bordighera. Across these locations, he explored his three signature genres – fashion, portrait, and nude – with the region's distinctive light playing a central role. At times, he also captured serene nocturnal seascapes from his Monaco balcony. Similarly atmospheric landscapes emerged during the mid-1990s in Berlin, culminating in his 2001 gallery show *Sex and Landscapes* at Galerie de Pury & Luxembourg in Zurich. A version of the exhibition was also presented at the opening of the Helmut Newton Foundation in Berlin in June 2004, shortly after Newton's death. Now, more than 20 years later, this new presentation of large-format original prints brings that trajectory full circle.

Photographs taken along the Riviera appear in nearly all of Newton's exhibitions and publications – from *White Women* in 1976 to *Yellow Press* in 2003. The coastline served as a backdrop in countless ways – sometimes spectacularly, sometimes subtly. His final photo shoot, a fashion series for *Vogue Italia*, also took place on the Monaco coast.



(L to R) Helmut Newton, Bernice Coppieters, Les Ballets de Monte-Carlo 1992 | Helmut Newton, Jude Law, Monaco 2001 | Helmut Newton, Italian Vogue, Monaco 1998 | All images: copyright Helmut Newton Foundation

A companion book titled *Newton, Riviera* was published for the original Monte Carlo exhibition by Gallimard, with the international edition released by Prestel. Both editions are available at the museum bookshop and in bookstores worldwide.

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Newton, Riviera

At the turn of the year 1981/82 Helmut Newton and his wife June moved from Paris to Monte Carlo, shifting not only the center of their lives to the French Mediterranean coast but also transforming the perspectives and settings of his commissioned work. From then on, he no longer portrayed the casual elegance of Parisian chic, but the somewhat more sophisticated society of Monaco. Even in later life Newton set innovative visual trends: he began using the raw concrete walls of Monaco's many construction sites as striking backdrops for fashion – perfectly in tune with the magazine zeitgeist of the time. During those years, even the garage of his apartment building often served as a stage for his fashion and advertising shots, as well as for the mysterious black-and-white sequence *The Woman on Level 4*.

The places that played a key role in Newton's life and work have already been the subject of several exhibitions at his Berlin foundation. When not in Monte Carlo, the Newtons regularly spent the winter months from the early 1980s at the Château Marmont in Hollywood. In 2022 the Helmut Newton Foundation devoted a group exhibition to this theme – the myth of Hollywood. That same year, foundation director Matthias Harder, together with Guillaume des Sardes, curated the solo exhibition *Newton, Riviera* for the historic Villa Sauber in Monte Carlo. For the first time, this important location – and indeed the entire region where so many of Newton's iconic photographs were created – was examined in greater depth. A selection from that show is now presented in the Berlin exhibition spaces, shown parallel to *Dialogues. Collection FOTOGRAFIS x Helmut Newton*.

In 1964 Helmut and June Newton bought a small stone house near Ramatuelle, not far from Saint-Tropez. Especially in the 1970s, they would come down from Paris to spend their summer holidays there, while continuing their creative work. Some images were of a more private nature, yet were published many years later in the Newtons' joint exhibition and book project *Us & Them*. Several of the portraits they took of each other are naturally also part of the *Newton, Riviera* exhibition. In nearby Saint-Tropez, or by the pools of exclusive hotels in the area, Newton created numerous photographs that capture an upper-class, vibrant, and sensual *laissez-faire* – whether as swimwear editorials for magazines or, in 1976, as a series for the Pentax calendar. Jacques Deray's celebrated film *La Piscine (The Swimming Pool)* may have inspired the atmosphere; time and again, cinematic echoes of late film noir appear in Newton's staged compositions.

Cannes and Nice were also among Newton's favored locations for unconventional fashion shoots in the 1980s and '90s, such as during the Cannes Film Festival. His earliest images there were in black and white, later also in color, but always commissioned by internationally renowned magazines. At the same time, Newton was drawn to other points along the Riviera – Cap d'Antibes, Saint-Jean-Cap-Ferrat, Menton, and across the border to Bordighera in Italy. Wherever he worked, he returned to his key genres – fashion, portraits, and nudes – and in almost every case the intense light played a central role, as can be seen in this exhibition. He also photographed at night, occasionally from the balcony of his 19th-floor apartment in Monaco, capturing the calm, dark sea, or at the Monte-Carlo Beach Club. The works on view here – predominantly lifetime prints – reflect Newton's deep fascination with both the landscape and the sea, as well as with the glamorous locales of the international jet set along the French Riviera.

HELMUT NEWTON FOUNDATION

P R E S S R E L E A S E

Dialogues

Collection FOTOGRAFIS x Helmut Newton

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(L to R) Helmut Newton, Eva Herzigová, Blumarine, Monaco 1995, copyright Helmut Newton Foundation | Frank Meadow Sutcliffe, Excitement, c. 1888, courtesy Collection FOTOGRAFIS, Bank Austria Kunstforum Wien

On 4 September 2025, the Helmut Newton Foundation in Berlin will open its new double exhibition: *Newton, Riviera and Dialogues. Collection FOTOGRAFIS x Helmut Newton.*

With ***Dialogues. Collection FOTOGRAFIS x Helmut Newton***, the **Helmut Newton Foundation** presents a fresh perspective on the work of its founder. This exhibition takes the form of a playful visual experiment – one that fully unfolds through the viewer's on-site experience.

On two occasions in recent years, the Helmut Newton Foundation has presented private photography collections in addition to its solo and thematic group exhibitions. The first was *Between Art & Fashion* (2018), showcasing Carla Sozzani's private collection from Milan. The second, in 2024, was *Chronorama*, originally presented at Palazzo Grassi in Venice and based on the photographic holdings of the Condé Nast Archive, which had recently become part of the Pinault Collection. Helmut Newton featured in both, having worked extensively for Condé Nast publications such as *Vogue*, *Vanity Fair*, and *Traveler* over the decades.

Both shows were distinctly curated for the foundation's exhibition spaces in Berlin: *Between Art & Fashion* was arranged alphabetically by nearly 100 featured photographers, while *Chronorama* followed the chronology of image creation or publication in Condé Nast magazines. Each presented a wide range of iconic images from the history of photography.

This same ambition continues – this time in a new format. The current collaboration, with the Collection FOTOGRAFIS of the Bank Austria Kunstforum Wien, comprises more than 60 diptychs. Inspired in part by the *Dialogues* newsletter from Milan's Collezione Ettore Molinaro – which regularly pairs contrasting images from its archive – the exhibition brings selected photographs from the Viennese collection into dialogue with works by Helmut Newton from the foundation's own holdings. Curators Bettina M. Busse (Kunstforum) and Matthias Harder (Helmut Newton Foundation) paired the images through an intuitive, associative process. Each diptych features two portraits, still lifes, landscapes, architectural images, or surreal reinterpretations of fashion and nude photography – shown side by side across different eras. At times the connections are formal, at others thematic. Some combinations may appear humorous or even arbitrary at first glance, but in every case, the interplay between images opens up a broader space for imagination.



(L to R) Diane Arbus, *The King and the Queen of a Senior Citizens Dance, N.Y.C., 1970*, courtesy Collection FOTOGRAFIS, Bank Austria Kunstforum Wien | Helmut Newton, *Hanna Schygulla and Costume Designer Edith Head, Los Angeles 1980*, copyright Helmut Newton Foundation

This new experimental exhibition at the Helmut Newton Foundation explores the many facets of human experience and the evolution of social life over the course of a century – through the juxtaposition of Newton's photographs with "partner images" by Diane Arbus, Alfred Stieglitz, Margaret Bourke-White, Elliott Erwitt, Florence Henri, Duane Michals, Paul Strand, Man Ray, August Sander, Judy Dater, Otto Steinert, and other key figures from the photographic canon of the 19th and 20th centuries. These pairings – sometimes complementary, sometimes contrasting, always unexpected – have never been presented together before. The interplay of iconic and lesser-known works reveals not only how Newton's photography engaged with broader photographic traditions, but also how remarkably similar visual ideas have often emerged independently in international photography – sometimes even many decades later.

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Dialogues. Collection FOTOGRAFIS x Helmut Newton

Twice in recent years, the Helmut Newton Foundation has presented photography collections alongside its solo and thematic group exhibitions. The first, in 2018, was the private collection of Carla Sozzani, titled *Between Art & Fashion*. Newton collaborated with Sozzani several times during his lifetime in the field of fashion and also exhibited at her Milan gallery, Corso Como 10. The second collaboration with an external collection came in 2024, when the foundation presented *Chronorama* from the Palazzo Grassi in Venice – specifically a selection from the Condé Nast Archive, which had recently been acquired by the Pinault Collection. Works by Helmut Newton were also included, as he had worked for Condé Nast magazines for decades, above all *Vogue*, *Vanity Fair*, and *Traveler*. Both collection presentations were unconventionally arranged and clearly structured within the Berlin exhibition spaces of the Helmut Newton Foundation: the first presented images by nearly 100 photographers in alphabetical order, the second was arranged in chronological order according to the images' creation or publication in *Vogue* and other Condé Nast titles. Both *Between Art & Fashion* and *Chronorama* featured major icons of photographic history as well as valuable lifetime prints.

This curatorial approach now continues in a new form. In partnership with the Collection FOTOGRAFIS of the Bank Austria Kunstforum Wien, the exhibition presents more than 60 diptychs. Selected photographs from this distinguished historical collection enter into dialogue with works by Helmut Newton from the foundation's archive. Sometimes the connection is formal, sometimes thematic; some pairings may seem arbitrary or even amusing at first glance. Yet the interplay of images opens a wider imaginative space for viewers. The encounter – or confrontation – between iconic and in some cases lesser-known photographs also shows that even Helmut Newton occasionally drew inspiration from others. At the same time, remarkably similar visual motifs have emerged independently in international photography, sometimes many decades apart.

Dialogues was partly inspired by the *Dialog* newsletter of the Collezione Ettore Molinaro in Milan, which regularly presents two photographs from its renowned holdings as a visual pairing. Helmut and June Newton (a.k.a. Alice Springs) had already experimented with a similar concept in the late 1990s in their joint project *Us and Them*. These diptychs placed their portraits of the same, usually famous, individuals side by side – Newton's and Alice Springs's views revealing very different aspects of their subjects: empathetic or staged, private or public. Newton's *Naked & Dressed* diptychs, which revolutionized fashion photography, are another well-known example.

The pairings in this experimental exhibition at the Helmut Newton Foundation likewise reveal, though in a completely different way, two facets of human experience, social life, and the history of fashion and its time. Take, for example, the juxtaposition of Diane Arbus (*The King and Queen of a Senior Citizens' Dance*, N.Y., 1970) with Newton (*Hanna Schygulla with Edith Head*, Los Angeles, 1980). The two portraits offer two contrasting stagings, separated by just a decade. Arbus shows two older people in costume and festive pose, yet their gaze into the camera reveals uncertainty and vulnerability – an unsparingly honest, almost uncomfortable look at social rituals and role-play. Newton, meanwhile, portrayed Hanna Schygulla as

glamorous and self-assured beside the legendary costume designer Edith Head – an image that appears spontaneous but, as always with Newton, was in all likelihood meticulously prepared.

Another striking example is the combination of Helmut Newton (Castello di Rivoli, Turin, 1998) and Alfred Stieglitz (*The Steerage*, 1907). This pairing reveals both a formal and a thematic connection, though the circumstances of their making could hardly be more different. Helmut Newton photographed a wing of the Castello di Rivoli near Turin, once a Savoy residence and today a UNESCO World Heritage Site. Converted into a contemporary art museum in the 1980s, it hosted Newton's own exhibition in 1999, one year after he made this image. The scene has the quality of a performance: a dense crowd gathered inside the iron fence, set against the isolation of a single figure outside. A comparable division between two realms also appears in Alfred Stieglitz's landmark 1907 image, which he described as his "most important" photograph. *The Steerage* was made during a transatlantic crossing from New York to Le Havre aboard the passenger ship Kaiser Wilhelm II. We look down with the photographer onto the divided lower-class steerage deck, incidentally revealing the social stratification of "above" and "below." Yet – as with Newton – the intent was not social documentation but the aesthetic transformation of a found situation. Stieglitz's avant-garde approach anticipated what later became known as the New Vision movement.

Equally telling is the pairing of a fashion image by Helmut Newton (Blumarine, Monaco, 1994) with a society portrait by Weegee (*The Critic – Mrs. Cavanaugh and Lady Decies attending the Opening Night at the Metropolitan Opera*, New York, 1943). The connection in this diptych lies in the doubling of two white-clad women at the center of the scene. Beyond that, the photographs could hardly be more different: Weegee observed, Newton staged – at least most of the time. Often described as one of the first paparazzi, Weegee made New York his domain. With a police radio at hand, he roamed the streets at night, often arriving before anyone else to capture crimes and accidents. His raw, uncompromising photographs appeared in countless newspapers and magazines. The picture shown here, however, belongs more to society portraiture: two elegant women caught in the glare of his flash, while a presumably drunk woman to the right seems to speak to them. Long regarded as a sharp social critique, the scene was later revealed to have been arranged by Weegee himself – an exception in his otherwise documentary practice.

Newton, meanwhile, often photographed fashion in the 1990s in his adopted home of Monaco, frequently using the massive concrete slabs along the waterfront – first built as breakwaters, later serving as foundations for new highrises. Here, two women in Blumarine outfits dance across the slabs, one adopting a traditionally feminine role, the other a masculine one. This play with gender roles, and the undertone of androgyny, became a recurring motif in Newton's work, placing it retrospectively in dialogue with today's discourse on gender photography. Such conceptual undertones were characteristic of Newton, who often wove them into his commissioned work. He collaborated frequently with Anna Molinari's Blumarine label, often with near-complete creative freedom.

A final example from the more than 60 diptychs on display: Helmut Newton (*Close-Up*, Italian *Vogue*, Bordighera, 1982) in dialogue with Helmar Lerski (*Untitled*, c. 1936). In this diptych, the immediacy and proximity of the human face are captivating, though the artistic intent of the two portraits differs. For a make-up feature in the Italian *Vogue*, Helmut Newton brought his models extremely close into the frame. Make-up, jewelry, and other accessories are part of the extended realm of fashion photography – yet this image is also unmistakably a portrait. The tearful eye of Simonetta belongs to his *Bordighera Details* series. Newton later had these and other images printed as large-scale silver gelatin enlargements. In 1984 he also published the sequence in *Nine by Nine*, a group volume issued by his friend Ralph Gibson's Lustrum Press. A year earlier, he had reprised the radical close-up idea for the French *Vogue*, this time in strikingly vibrant color. Helmar Lerski's portrait likewise forms part of a larger, now-classic series, titled *Transformations through Light*. On a rooftop in Tel Aviv, he photographed Leo Uschatz, a young construction technician, in strict serial fashion. Using numerous mirrors, he systematically varied the light and angle, producing more than 100 close-up views of the face. The subject's only slightly shifting physiognomy recalls the expressivity of silent-film actors. Lerski's sequence marked a singular achievement in the history of photography, later resonating in works such as Roni Horn's *You are the Weather*, a series of 100 photographs of a single model with only minimal variations.

Many of the paired works complement each other; others contrast – yet all leave room for the viewer's own inner gaze. In this act of comparative looking, even the most familiar photographs reveal new details and dimensions.

Matthias Harder

HELMUT NEWTON STIFTUNG



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„Newton, Riviera“ „Dialogues. Collection FOTOGRAFIS x Helmut Newton“

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3.

Helmut Newton

American *Vogue*, Monaco 2003
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4.

Helmut Newton

Jude Law, Monaco 2001
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5.

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Bernice Coppieters, Les Ballets de Monte Carlo, 1992
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6.

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Italian *Vogue*, Monaco 1998
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7.

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Monica Bellucci, Monte Carlo 2001
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Italian *Vogue*, Monaco 1998
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9.

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Eva Herzigová, Blumarine, Monaco 1995,
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10.

Frank Meadow Sutcliffe

Excitement, um 1888, courtesy Collection FOTOGRAFIS, Bank
Austria Kunstforum Wien



11.

Diane Arbus

The King and the Queen of a Senior Citizen Dance, NYC, 1970,
courtesy Collection FOTOGRAFIS, Bank Austria Kunstforum
Wien



12.

Helmut Newton

Hanna Schygulla and costume designer Edith Head,
Los Angeles 1980, © Helmut Newton Foundation



13.

Weegee (Arthur Fellig)

The Critic – Mrs. Cavanaugh and Friend about to enter the
Metropolitan Opera House, New York 1943
courtesy Collection FOTOGRAFIS,
Bank Austria Kunstforum Wien



14.

Helmut Newton

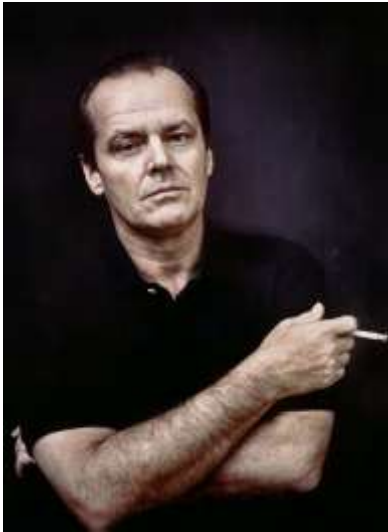
Blumarine, Monaco 1994
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15.

Helmut Newton

Jack Nicholson, Los Angeles 1985
© Helmut Newton Foundation



16.

Étienne Carjat

Charles Baudelaire, 1863,
courtesy Collection FOTOGRAFIS,
Bank Austria Kunstforum Wien



17.

Helmar Lerski

ohne Titel, ca. 1935
courtesy Collection FOTOGRAFIS, Bank Austria
Kunstforum Wien



18.

Helmut Newton

Close-up, Italian Vogue, Bordighera 1982
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