

NEWTON FOUNDATION

20. Apr. 2026

PRESS RELEASE / PRESS IMAGES

Intermezzo. Revisiting Helmut Newton

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After more than 20 years of successfully presenting the permanent exhibition *Helmut Newton's Private Property* on the ground floor of the Museum for Photography, we have decided to expand the concept and radically overhaul the presentation. The core objective – to use this space to illuminate the lives of Helmut Newton and his wife, June – remains. Furthermore, the temporary exhibitions on the first floor will continue to contextualize the work of Helmut Newton and Alice Springs twice a year through alternating solo and group shows.

As a transitional step in this transformation, the Helmut Newton Foundation presents a cinematic *Intermezzo* featuring Helmut Newton in an immersive space. On the ground floor, eight video projectors cast a film across four screens. The production is partly based on a film portrait created three years ago for a major Newton exhibition at the MOP Foundation in A Coruña, Spain, produced by Profirst International in collaboration with Martin Salvador Studio. This footage is now supplemented by previously unreleased material from various sources, including personal recordings by June Newton recently reviewed and digitized in the foundation's archives. For the first time, Berlin audiences can watch interviews with numerous voices from Newton's world – including Philippe Garner, Carla Sozzani, Jenny Capitan, Violetta Sanchez, and Matthias Harder – offering an entirely new way to experience Newton's oeuvre. Edited into a seamless loop, the film offers visitors a surprising and content-rich experience.

In the rear section of the ground-floor gallery, nearly 100 of Newton's exhibition posters remain on view, though the setting has been refreshed to include several posters from Alice Springs' solo exhibitions. In the 16-meter (approx. 52-foot) display case beneath the posters, the vintage magazines featuring Newton's published work have been swapped out for the *Intermezzo* presentation. They now feature different fashion and lifestyle titles and include editorial work by Alice Springs, such as issues of *Jardin des Modes*, *Elle*, *Vogue*, *Vanity Fair*, *Egoïste*, *Stern*, *The New Yorker*, *Photo*, and *Paris Match*. While the physical display remains the same, the content has shifted. Walking the length of the showcase continues to offer an intense look at the evolution of fashion photography and the changing image of women in the Western world – from the late 1950s to the turn of the 21st century – capturing the revolutionary social upheavals of the 1960s and '70s and their visual impact on fashion, which, as we know, always mirrors the zeitgeist.

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In the corridors flanking *Intermezzo*, large wall panels feature illustrated biographies on the life and work of Helmut and June Newton, displayed alongside framed portraits of the foundation's two founders. Opposite the massive poster wall, a new curatorial series titled *Spotlight: Behind the Frame* makes its debut. This concept, which will be refreshed at irregular intervals, focuses on a single iconic photograph by Helmut Newton or Alice Springs. It illuminates the history of the image's creation and distribution through contact sheets, original publications, notes, preparatory Polaroids, and related shots. The series launches with *Rue Aubriot*, Newton's legendary 1975 fashion photograph for French *Vogue* shot on the street of the same name, alongside the first photograph in Alice Springs' oeuvre: a 1970 advertisement for Gitanes cigarettes featuring a smoking male model, also shot in Paris. This miniature exhibition format will eventually be handed over to guest curators to provide fresh, external perspectives on the work of Helmut Newton and Alice Springs. In doing so, the foundation is literally opening itself and its archives for new encounters.

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Collage of various pictures by Helmut Newton, featured in the film *Intermezzo. Revisiting Helmut Newton*. All images: copyright Helmut Newton Foundation | Produced by Profirst International in collaboration with Martin Salvador Studio for the MOP Foundation



02

Collage of various pictures by and press articles about Helmut Newton, featured in the film *Intermezzo. Revisiting Helmut Newton*. All images: copyright Helmut Newton Foundation | Produced by Profirst International in collaboration with Martin Salvador Studio for the MOP Foundation



03

Film Stills, showing Helmut Newton in L.A. and HNF-director Matthias Harder during his interview, featured in the film *Intermezzo. Revisiting Helmut Newton*. All images: copyright Helmut Newton Foundation | Produced by Profirst International in collaboration with Martin Salvador Studio for the MOP Foundation

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Collage of various pictures by Helmut Newton, featured in the film *Intermezzo. Revisiting Helmut Newton*. All images: copyright Helmut Newton Foundation | Produced by Profirst International in collaboration with Martin Salvador Studio for the MOP Foundation

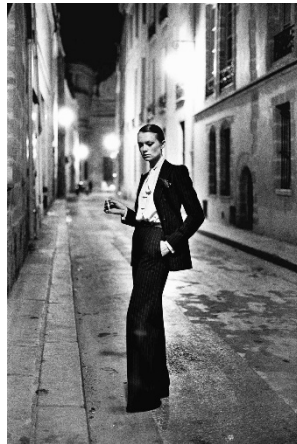


05

Alice Springs

Advertisement for Gitanes,
Paris 1970

© Helmut Newton Foundation



06

Helmut Newton

Yves Saint Laurent, Rue Aubriot
French *Vogue*, Paris 1975

© Helmut Newton Foundation



07

Helmut Newton

June with Cheetah, Ramatuelle 1976

© Helmut Newton Foundation



08

Alice Springs

Helmut in pumps, Monte Carlo 1987

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INTERMEZZO

After more than 20 years of showing the permanent exhibition Helmut Newton's Private Property on the ground floor of the Museum for Photography, we have decided to expand the exhibition concept and completely rethink the presentation. The central idea of this space remains unchanged: to provide insight into the lives of Helmut Newton and his wife June. The temporary exhibitions on the first floor will also continue to recontextualize the work of Helmut Newton and Alice Springs twice a year, alternating between solo and group exhibitions.

As an interim step in this transformation, a cinematic Intermezzo dedicated to Helmut Newton now takes over the space in the form of a large-scale film installation. On the ground floor, eight video projectors cast a film onto several large screens covering the entire wall surface of the central exhibition room. The film is based in part on the film portrait created three years ago for a major Newton exhibition in A Coruña. It was produced by Profirst International in collaboration with Martin Salvador Studio for the MOP Foundation. Previously unseen footage from various sources has been added to it.

In the rear section of the ground-floor exhibition space, nearly 100 exhibition posters devoted to Newton remain on view, though in a new setting, and are supplemented by several posters from different solo exhibitions by Alice Springs. In the 16-meter-long display case beneath them, the earlier selection of vintage magazines featuring Newton's published work has been replaced by other fashion and lifestyle magazines, along with editorial features by Alice Springs, including *Jardin des Modes*, *Elle*, *Queen*, *Nova*, *Élégance*, *Vogue*, *Amica*, *Vanity Fair*, *Egoïste*, *Stern*, *The New Yorker*, *Condé Nast Traveler*, *Photo*, and *Marie Claire*. As before, a slow walk along the display case offers an intense insight into the development of fashion photography and the changing image of women in the Western world from the late 1950s to the beginning of the 21st century. It also reveals the revolutionary social upheavals of the 1960s and 1970s and their visual impact – extending even to fashion, which, as we know, reflects the spirit of the times.

In the rear corridors of Intermezzo, two biographies of the life and work of Helmut and June Newton, together with framed portrait photographs of the two foundation founders, are also on view. Opposite the vast poster wall, a new curatorial approach is introduced under the title *Spotlight: Behind the Frame*, to be continued later at irregular intervals. Each presentation will focus on an iconic photograph by Helmut Newton or Alice Springs and trace its production and publication through contact sheets from the shoot, publications of the image, notes where applicable, and comparable shots. The series begins with Rue Aubriot, Newton's legendary fashion photograph from Paris, taken on the street of the same name for French *Vogue* in 1975, as well as the first photograph in the work of Alice Springs: an advertisement for Gitanes cigarettes, photographed in Paris in 1970. This compact exhibition format is also intended to be continued later by guest curators. In this way, the Foundation and its archives are opened up, in the truest sense of the word, to a new encounter.

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The future permanent exhibition of the Helmut Newton Foundation, most likely to open at the end of 2027, after the conclusion of this filmic Intermezzo, will respond even more dynamically to the different aspects of both photographic oeuvres. As part of the later presentation, some of the much-loved personal objects of Helmut and June Newton will also return, though in an entirely new display and supplemented by audio or video commentary.

Our sincere thanks go to Marta Ortega Pérez, founder of the MOP Foundation, as well as to Martin Salvador Studio and the team at Profirst International. We would also like to extend our warm thanks to Werkstudio Axel Kufus with Oeken Schwindling, Toby Götz, and the EMA team.

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HELMUT NEWTON

Helmut Newton was born Helmut Neustädter in late October 1920 in Berlin, into a prosperous Jewish family. From 1930 to 1934, he attended a secondary school in Berlin-Schöneberg before transferring to the American School. He often spent his free time at the outdoor swimming pool in Berlin-Halensee or at the Wannsee lake. In 1936, he began an apprenticeship with Yva, a photographer in Berlin-Charlottenburg who specialized in portraits, nudes, and fashion photography. Newton managed to evade the restrictions and dangers Jews faced in everyday life under National Socialism in Berlin. In early December 1938, following the November Pogroms, he left his hometown from Bahnhof Zoologischer Garten on a train bound for Trieste, carrying only a few personal belongings and two cameras. In the port of Trieste, he boarded a ship bound for Shanghai, but disembarked in Singapore, where he was briefly employed by the newspaper *The Straits Times*. In 1940, as it had become increasingly dangerous for Germans in the British Crown Colony of Singapore, he boarded another ship and arrived in Australia at Port Melbourne. There he was first interned in Camp One at Tatura and subsequently served several years in the Australian Army, mainly as a driver and warehouse worker in Melbourne. In 1946, he was discharged, changed his surname to Newton, became an Australian citizen, and opened a small photography studio in Melbourne.

In 1947, Newton met the actress June Brunell in Melbourne; they married a year later. At that time, he photographed mainly portraits and weddings. In the late 1940s, he began making his first fashion photographs for mail-order catalogues, which he enlarged at night in his darkroom. By the mid-1950s, Newton was working for the Australian supplement of British *Vogue* and, in 1956, was offered an annual contract at *Vogue* in London. But he did not feel comfortable there and was dissatisfied with his own fashion photographs; after eleven months, he resigned. The Newtons then traveled extensively through Europe and arrived in Paris in 1957, where Helmut worked briefly for the innovative fashion magazine *Jardin des Modes*. In 1961, they settled permanently in Paris: Helmut bought an apartment on Rue Aubriot in the Marais. With a permanent contract at French *Vogue*, Newton also worked occasionally for British *Vogue* as well as for the magazines *Adam*, *Queen*, and *Elle*.

The 1960s were an intense and innovative period for Newton and his photography; during these years, he developed his unmistakable style. In 1964, Newton acquired a small house with an adjoining vineyard near Ramatuelle, not far from Saint-Tropez, where he and June would spend their vacations from then on – and photograph one another. In 1971, Helmut suffered a severe heart attack in New York. Back in Paris, he began systematically archiving his work, recording all shoots in inventory books – and accepting only assignments that truly interested him. In 1975, Newton's exhibition career began with a solo show at the Nikon Gallery in Paris. In 1976, his first monograph, *White Women*, was released by various publishers, followed by *Sleepless Nights* in 1978, *Big Nudes* in 1981, and many other successful publications in subsequent years.

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At the turn of 1981–82, Helmut and June Newton moved from Paris to Monaco. Thereafter, they spent the winter months in Los Angeles, particularly at the Chateau Marmont in Hollywood, where they met many people from the film industry – and photographed them, mostly on assignment for magazines.

From 1990 onward, Newton received various honors, among them the Grand Prix National de la Photographie and the Grand Cross of the Order of Merit of the Federal Republic of Germany. On the occasion of his 80th birthday, a retrospective opened at the Neue Nationalgalerie in Berlin. In 2003, he signed a cooperation agreement with the Stiftung Preußischer Kulturbesitz to establish the Helmut Newton Foundation in Berlin. He did not live to see its completion: Helmut died in January 2004 in Los Angeles.

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JUNE NEWTON A.K.A ALICE SPRINGS

June Browne was born in Melbourne, Australia, in 1923. She trained as an actor and performed in numerous productions under the stage name June Brunell. She first met Helmut Newton in 1947 when she modeled for him; they married one year later. The couple first lived in a boardinghouse on Collins Place in Melbourne, not far from Newton's studio on Flinders Lane. In 1956, the Newtons traveled through Europe and lived in London for just under a year, where Helmut was working for British *Vogue*. During their time in London, June had several engagements with the BBC. Back in Melbourne, she received the Erik Kuttner Award for best stage actor.

In 1961, the couple relocated to Paris. Helmut Newton joined the staff of French *Vogue* and acquired an apartment on Rue Aubriot in the Marais. Due to the language barrier, June no longer pursued acting as a career in France. In 1964, the Newtons also bought a house in Ramatuelle on the Côte d'Azur, where they spent every summer from then on – and photographed one another.

Having taught herself painting, June Newton began working successfully as a photographer in 1970, publishing in numerous renowned magazines – first under her own name and later under the pseudonym Alice Springs. Among other assignments, she photographed fashion for the French magazine *Dépêche Mode* and shot several campaigns for the French hairstylist Jean Louis David. These advertising images appeared as full-page ads in various fashion magazines. In 1974, the first photograph by Alice Springs appeared on the cover of French *Elle*.

From the mid-1970s onward, she also received numerous portrait commissions. The list of people portrayed by Alice Springs reads like a Who's Who of the international cultural scene over the past 40 years on both sides of the Atlantic. In 1983, her first book of portrait photography was published by a French publisher. Alice Springs documented not only the appearance of her contemporaries, both famous and anonymous, but also captured their radiance and, at times, even their aura. Her deep knowledge of acting presumably helped her look both at and behind her sitters' facade, so that her portraits became visual commentaries and interpretations of those depicted.

In 1978, the Newtons moved from Rue Aubriot to a larger apartment on Rue de l'Abbé de l'Épée near the Jardin du Luxembourg. Three years later, they left France and settled in Monaco. They subsequently spent the winter months regularly in California, primarily at the Chateau Marmont in West Hollywood, where June photographed numerous Hollywood actors, artists, and directors, as well as members of the Hells Angels. Although most of her subjects belonged to the cultural jet set, June made no fundamental distinction between social strata.

In 1995, she changed mediums once again, making the documentary film *Helmut by June* for the French television station Canal Plus – using the video camera she had originally given her husband as a gift. She had already been accompanying Helmut regularly on his travels to a wide range of locations, where

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she frequently photographed him during fashion and nude shoots. The acclaimed joint photography book *Us and Them* was published by a Swiss publisher, accompanied by an exhibition that toured several countries; the Berlin showing of this exhibition marked the opening of the Helmut Newton Foundation in June 2004. In the same year, her autobiography *Mrs. Newton* was published by Taschen in Cologne.

After her husband's death in January 2004 in Los Angeles, June assumed the presidency of the Helmut Newton Foundation. In 2010 and 2016, major exhibitions of her own work were also organized here. She lived in Monte Carlo until her death in April 2021. To mark June Newton's 100th birthday, a major posthumous retrospective was presented first in Berlin and then internationally. Like that of Helmut Newton, her entire archive is housed in this building and is continually being reevaluated.

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SPOTLIGHT: BEHIND THE FRAME

HELMUT NEWTON, RUE AUBRIOT, YVES SAINT LAURENT, FRENCH *VOGUE*, PARIS, 1975

An iconic image republished to this day – even more than 50 years after it was taken: Helmut Newton's legendary fashion photograph, taken on the Rue Aubriot in 1975. The model, Vibeke Knudsen, wears a trouser suit by Yves Saint Laurent, a design that caused a sensation at the time – and Newton transformed this into a timeless, perfectly attuned image full of ambiguity. Like most of Newton's well-known pictures, this one was made on commission and first published as part of a magazine fashion story, specifically in the September issue of French *Vogue*. The original magazine and the entire picture story are presented here in the display case to place the photograph in the context of its creation and original publication. Next to it hangs an enlarged reproduction of the surviving contact sheet from the shoot, with just one strip of negatives. Nine years later, Newton reused the legendary image in a different context – as a full-page illustration in his book *World Without Men*.

At the time the photograph was taken, Helmut Newton was living on the Rue Aubriot, so the location was familiar territory for him. The surrounding area – the Marais district of Paris – was then a modest residential neighborhood that turned into a red-light district at night. In this sense, this nighttime photograph can also be seen as a homage to his admired colleague Brassai, who roamed Paris after dark and published his images of empty lanes, bars and dance halls, ragpickers and prostitutes in his famous 1932 book *Paris de Nuit*, which Newton certainly knew. Newton, too, photographed the city at night repeatedly, both before and after this famous fashion picture. Another possible point of reference from German art history is Ernst Ludwig Kirchner, who observed the *Kokotten* – the term then used in Berlin for street prostitutes – at Potsdamer Platz in the early 1910s and later painted them in his studio. At first glance, the "world's oldest profession" remains invisible – the figures stand elegantly and confidently in the street as if waiting for clients. In Newton's picture, too, the model – who plays her role very well – is a style-conscious, modern young woman, one with a distinctly androgynous quality. Yet she exudes a certain frivolity once we begin to wonder whom she awaits there, cigarette in hand. This is reinforced by the second picture Newton took at the same spot just a few minutes later – a so-called "Newton version." The photographer at times used magazine commissions as a springboard to explore experimental visual ideas: here, a naked woman suddenly appears beside the clothed one. The two stand so close together, and with such familiarity, as if this were perfectly normal in a public space in Paris. It could be a lesbian couple; at the same time, the clothed model becomes even more androgynous through the presence of her naked companion. Of course, unlike the actual fashion photograph, this image was unsuitable for publication in *Vogue*. Instead, Newton published the photograph in 1976, one year after it was taken, in his first photography book, *White Women*.

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Two nearly equal-sized lifetime prints are displayed on the wall; they come from the Foundation's own archive. Newton treated both images equally, having them enlarged so they could be shown in various exhibitions during his lifetime. Next to them hang two exhibition prints that expand the context – they are titled *Love for Sale* and were made for *Playboy*. They were taken the same year, but in other alleys of the Marais. Naturally, these staged, even more frivolous nighttime shots were inspired by his fashion photographs. The two shoots are closely connected, even if the photographs reached entirely different audiences.

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SPOTLIGHT: BEHIND THE FRAME

ALICE SPRINGS, ADVERTISEMENT FOR GITANES, PARIS, 1970

Helmut and June Newton moved permanently from Melbourne to Paris in 1961. Because of the language barrier, June was unable to continue her acting career there, so she began teaching herself to paint and draw – and did so until 1970. That year, Helmut Newton fell ill with the flu and was unable to photograph a scheduled advertising shot for the cigarette manufacturer Gitanes at Place Vendôme. Rather than cancel the assignment, June stepped in at the last minute. After a brief introduction to the camera and to setting the exposure for the outdoor shot, she went off to meet the model and took the picture: a young man casually smoking a filterless cigarette. An enlarged reproduction of this advertisement, cropped into a narrow vertical format, hangs opposite in the niche.

This advertising image – actually a classic portrait – changed everything for June. It was published in several magazines. When the payment check arrived in Helmut's name, since he had originally been booked for the assignment, they both knew that June had found her new profession. Her career as a photographer began here and would later take her to major institutions. The large poster wall in this gallery features posters from her solo exhibitions, while the display case below presents magazine covers with photographs by Alice Springs, including those from *Elle* and *Nova*.

At first, she published her work under the name June Newton, which she had used since marrying Helmut in 1948, before he asked her to come up with an artist's name. During a dinner with friends in their Paris apartment, she opened an atlas to a map of her native Australia and, with her eyes closed, stuck a pin into the page – it landed on the town of Alice Springs. Her new name as a photographer had been found.

Soon afterward, Helmut introduced his wife to the magazine *Dépêche Mode*, which had in fact wanted to hire him. She produced fashion photographs of men in the studio and women in the street. Through José Alvarez, June received additional commissions, including work for the haircare line of the Parisian hairstylist Jean Louis David. The framed photograph of a nude woman smoking in a bathtub, displayed here in the wall niche, comes from that very group of works. The cigarette, used here as a defining accessory, links the image back to the Gitanes advertisement – her very first commission. Once again, Alice Springs blurred genres: even her image for a shampoo advertisement reads more like a portrait or a nude than a conventional product shot.

Most of the campaign images for Jean Louis David were made in the early 1970s on the streets of Paris, with wit, flair, and humor. They appeared as full-page advertisements in a range of magazines, with the photographer credited by name. Some original examples are shown here in the display case, alongside various issues of *Dépêche Mode*, the earliest outlet for Alice Springs's fashion photographs. Only a small number of photographs were made in 1970. Three of them were enlarged for an exhibition of June Newton, a.k.a. Alice Springs, in 2010, during the photographer's lifetime, and are now on view here once again.

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The years that followed saw the most successful phase of Alice Springs's career – with her intense, independent portraits. Her attention was directed chiefly toward the face, and she often framed her sitters tightly, in bust-length or three-quarter portraits. Her career began when she filled in for Helmut on an advertising shoot – and in a sense, the shared story of the two famous photographers ended the same way. Just two days after his death in Los Angeles in January 2004, she photographed several women for the client Gillette in a studio set designed to evoke an outdoor scene. Helmut, once again, had originally been booked for the assignment.