



I WANT TO BE A STORY TOLD IN BEDS AT NIGHT AROUND THE WORLD...

MAPPLETHORPE

LOOK AT
THE PICTURES

Im Verleih der



Belfortstraße 37
D - 79098 Freiburg

t. +49 (0) 761 . 26 7 63
f. +49 (0) 761 . 208 83 69
www.koolfilm.de

PRESSE

Ludwig Ammann
+49 (0) 761 . 26 7 63
info@koolfilm.de

DISPOSITION

Die Filmagentinnen
info@filmagentinnen.de
f. +49 (0) 30 . 400 58 103
www.filmagentinnen.de

Birgit Gamke

t. +49 (0) 30 . 600 31 298
b.gamke@filmagentinnen.de

Marlies Weber

t. +49 (0) 30 . 600 31 483
m.weber@filmagentinnen.de

Ab 3. November 2016 im Kino!

Ein Dokumentarfilm von Fenton Bailey &
Randy Barbato

mit Robert Mapplethorpe, Edward
Mapplethorpe, Fran Lebowitz, Brice Mar-
den, Debbie Harry u.a.

USA/Deutschland 2016,
108 Minuten

Pressedownloads

Bilder, EPK, APK, Plakat

<http://www.koolfilm.de/EPKundAPK/>

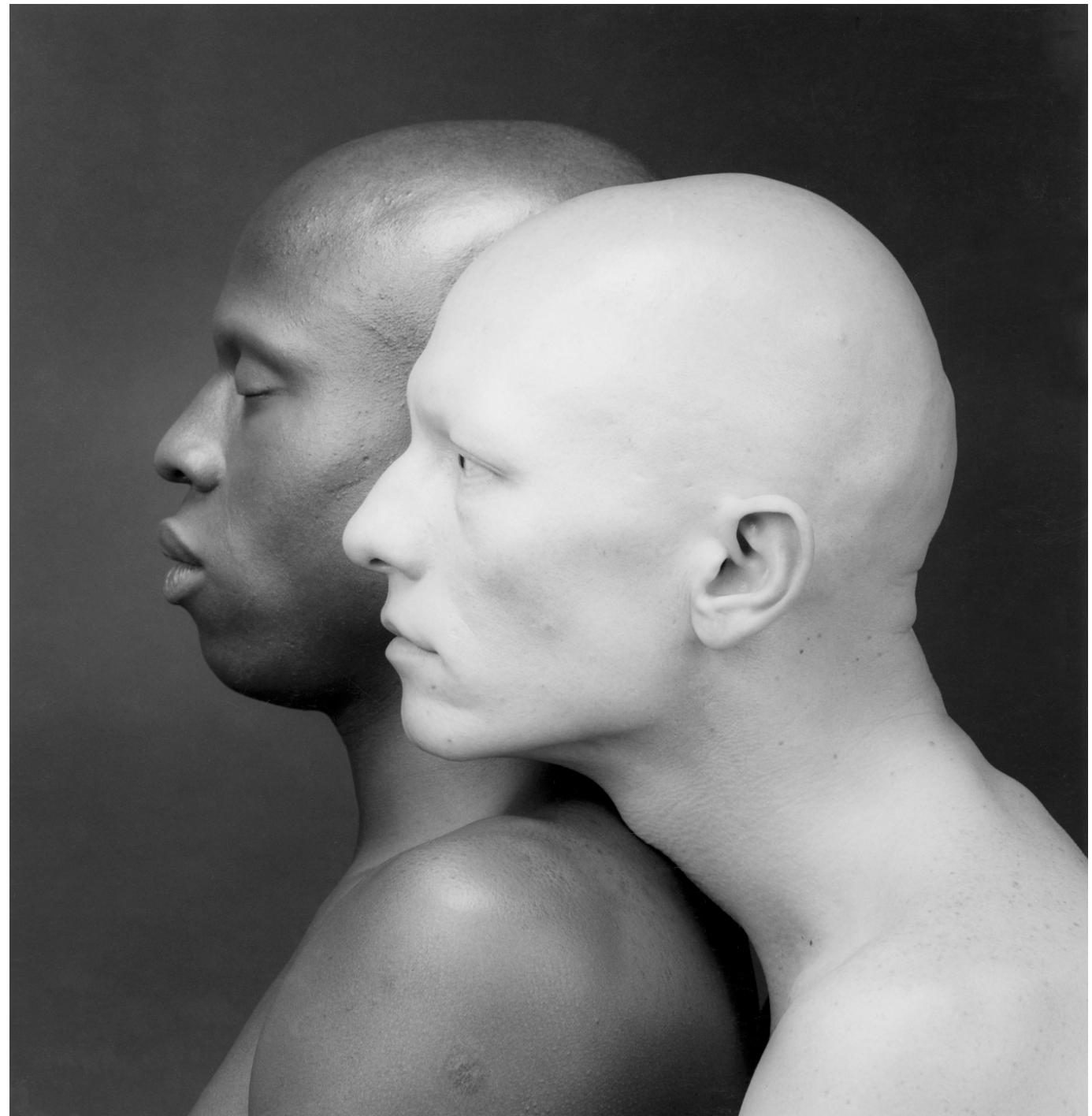
http://koolfilm.de/Mapplethorpe/mapple-thorpe_presse.php4

HIER
IST
EIN
PROVOKATIVER
KÜNSTLER,
DER
UNSTERBLICHKEIT
VERDIENT!

GUARDIAN



Er ist berühmt und berüchtigt. Mehr Skandal als seine Fotografien machte nur sein Leben. Robert Mapplethorpe war besessen von der Magie der Fotografie und der Magie des Sex - und er verfolgte beide mit unstillbarer Hingabe.



Ken & Robert. © Robert Mapplethorpe Foundation. Used by permission.

„Look at the pictures - schaut euch die Bilder an!“ Mit diesen Worten prangerte Senator Jesse Helms das Werk von Robert Mapplethorpe im Kongress an. Fünfundzwanzig Jahre später tut **der erste umfassende Dokumentarfilm** über den Künstler seit seinem Tod genau das - mit uneingeschränktem Zugang zu seinen Archiven und seinem Werk, den einzigartig ästhetisierten Bildern von schwulem Sex, Blumenstillleben, Akten von schwarzen Lovern, High-Society-Porträts und S&M-Praktiken.

Mapplethorpe mag Hunderte von Liebhabern gehabt haben, aber nur wenige spielten eine Schlüsselrolle in seinen Beziehungen, und davon sind fast alle mit ihrem Zeugnis im Film vertreten. Das Porträt des Künstlers wird abgerundet von den Erinnerungen seiner älteren Schwester Nancy und seines **jüngsten Bruders Edward**. Edward, selber Künstler und Fotograf, arbeitete viele Jahre als Roberts Assistent und trug maßgeblich zur technischen Exzellenz seines Werks bei.

Doch die **wichtigste Stimme in diesem Dokumentarfilm ist Mapplethorpes eigene Stimme**. Dank einer Reihe von wiederentdeckten Interviews ist er unser Erzähler. **Absolut offen und schockierend ehrlich** spricht er über sein Leben, seine Lieben und sein Werk. Durch seine Augen betrachtet bilden sie ein eng verwobenes Ganzes, eine **allumfassende Lebenskunst**. Das Resultat ist das faszinierende Porträt eines Künstlers, der sein Leben nicht nur dem Ziel widmete, „**es zu schaffen**“ und mit seiner Kunst reich und berühmt zu werden, sondern zugleich dem vom ihm gewählten Medium, der vom Kunstbegriff ausgeschlossenen **Fotografie**, die **überfällige Anerkennung als Kunstform** zu verschaffen.

Und nicht zuletzt: durch seine Bilder schwule Sexualität in der Öffentlichkeit salonfähig zu machen. Beides ist ihm durch elegante Provokation geglückt - und seine letzte Ausstellung, THE PERFECT MOMENT, noch von ihm selbst geplant, als er bereits mit AIDS im Sterben lag, sollte sich als Zeitbombe erweisen, die einen bis heute nachhallenden Kultukrieg entzündete.

INTERNATIONALE PRESSESTIMMEN

Robert Mapplethorpe - ein James Dean mit Kamera und Peitsche - hatte ein Leben, das Vasari zu Tränen gerührt hätte: des Mitgefühls, aber auch des Glücks über das pure anekdotische Gold. Hier ist ein provokativer Künstler, der Unsterblichkeit verdient!

Guardian

„So freimütig wie sein Werk!“

SCREEN INTERNATIONAL

„Ihr werdet fasziniert sein!“

BRITISH JOURNAL OF PHOTOGRAPHY

„Wunderschön!“

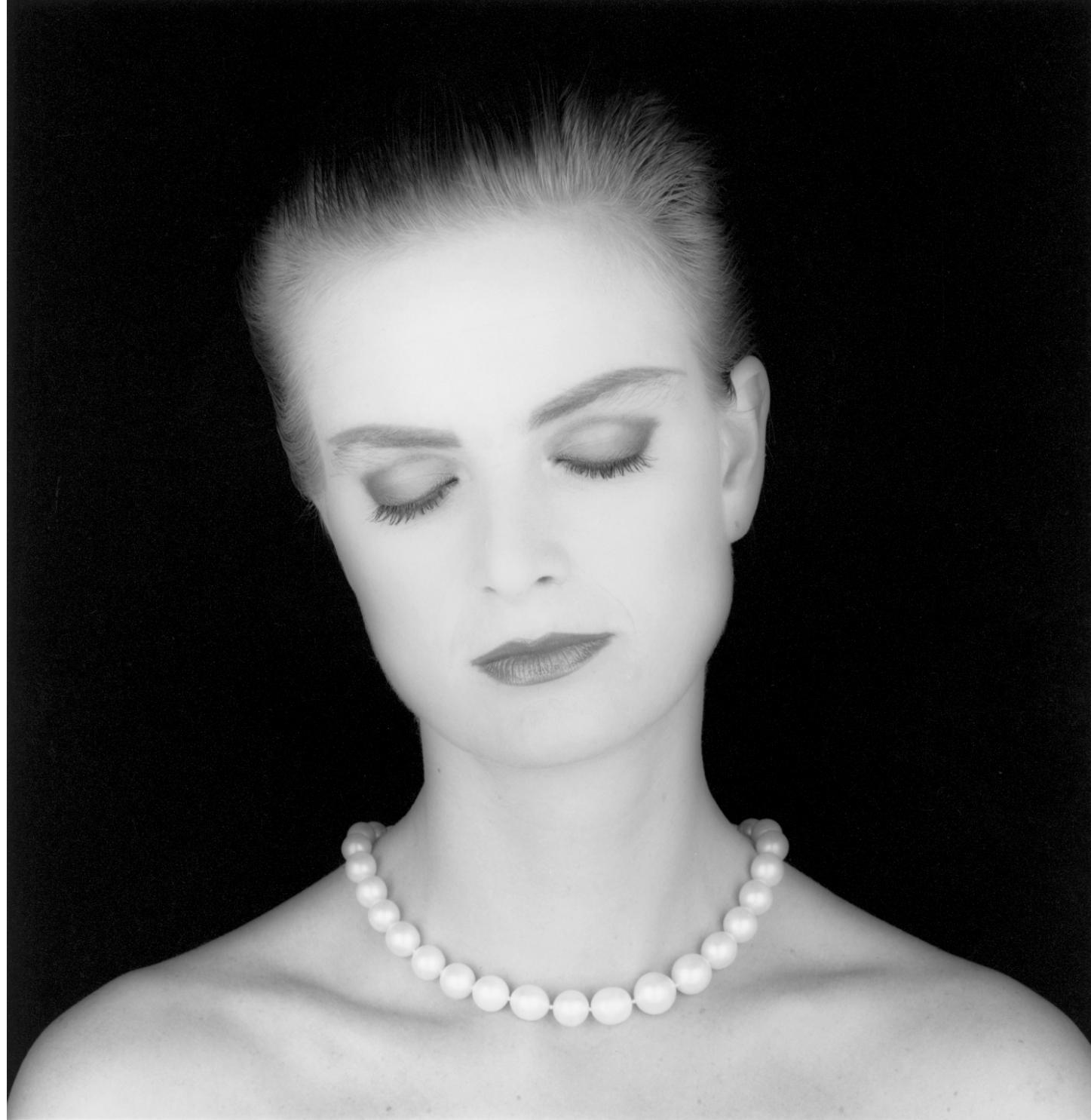
BBC

„Seht ihn euch auf der größten Leinwand an!“

ENTERTAINMENT.IE

„Eine brillante Doku über einen der umstrittensten und kompromisslosesten Künstler aller Zeiten!“

RANKIN



Princess Gloria von Thurn und Taxis
© Robert Mapplethorpe Foundation. Used by permission.

STATEMENT DER REGISSEURE

Als wir uns an den Film machten, wussten wir, dass wir ein Porträt des Künstlers anstreben, aber ein Porträt des Künstlers als was genau?

Das Denken über diesen umstrittenen Mann erkundet immer wieder die Dualität, und tatsächlich scheint es, als bestimme die Dualität von Schwarz und Weiß seiner Arbeiten auch sein Leben. Als Fotograf arbeitete er mit Licht, aber seine Neigung zu Drogen, Sadomaso und Promiskuität beschwören eine dunkle Seite herauf. War er ein großer Künstler oder ein ehrgeiziger Geschäftemacher? Ein Engel oder ein Teufel?

Manchmal hat man sofort einen Titel. Ein andermal dauert es länger. Hier verbarg sich der Titel die ganze Zeit direkt vor unseren Augen. Wir hatten immer vor, den Film mit der Hassrede von Jesse Helms im Senat zu beginnen. Wenn sich die Leute die Bilder nur ansähen, schimpfte er, wären sie so entsetzt wie er. Fünfundzwanzig Jahre später lohnt es sich, seinen Appell „Seht euch nur die Bilder an!“ wieder aufzugreifen. Die inszenierte Kontroverse, vom Aufschrei in Washington bis zum Verfahren in Cincinnati erwies Mapplethorpe, auch wenn sie ihm traurige Berühmtheit verschafften, einen schlechten Dienst. Sie warf einen langen Schatten auf sein Werk und hat uns daran gehindert, die Bilder wirklich anzusehen - bis jetzt.

Eine Generation später schien es uns an der Zeit, die Bilder ins rechte Licht zu rücken. Um das zu tun, mussten wir mit der Mapplethorpe Foundation kooperieren. Ihre Unterstützung und der Zugang, den sie gewährten, war entscheidend. Alles was sie von uns dafür verlangten war, seine Geschichte zu erzählen, denn dies würde der erste abendfüllende Dokumentarfilm über Mapplethorpe seit seinem Tod sein. Also stand uns ohne Auflagen alles zur Verfügung.

Über die schiere Menge von Arbeiten hinaus, die er in seiner kurzen Karriere schuf, beindruckten uns die Intensität und seine Zielstrebigkeit. So hat er beispielsweise Schriftstellern den Hof gemacht und sich mit ihnen angefreundet, weil sie über ihn schreiben würden.

Vom Fire Island Tide bis zu Susan Sontag war ihm keine Publikation zu klein und kein Intellektueller außer Reichweite. Daher rührte die Fehleinschätzung, Robert würde nicht lesen noch schreiben und könnte nicht gut über seine Arbeit sprechen. Doch dann entdeckten wir Briefe, mehrere Interviews und Aufnahmen. Damit standen wir ihm selbst gegenüber.

Zurückhaltend und leise sprechend, ja, aber absolut offen und ehrlich. Wenn man Robert Mapplethorpe verstehen will, muss man einfach nur seine Bilder ansehen und seinen Worten zuhören. Das haben wir in diesem Film versucht.

Obwohl er Tausende von Bildern gemacht hat, war er selbst der Meinung, am wichtigsten wären davon seine Sexbilder. Wir können wirklich nicht sagen, ob die Bilder heute noch schockieren: Selbst die skandalösesten sind nur eine Googlesuche entfernt. Wir waren aber nie der Meinung, dass Sex ein unangemessenes Sujet ist. Im Gegenteil, es ist gesund und wichtig, diese Triebfeder der Zivilisation zu erforschen.

Mapplethorpe sagte auch, dass das Leben, das er führte, ihm mehr bedeutete als seine Bilder. Für ihn gab es keine Unterscheidung zwischen Arbeit und Leben. Darum erzählen wir die Geschichte seines Lebens und Sterbens, seines letzten Kunstwerks, in so intimen Details.

Wie bei vielen erfolgreichen Künstlern gibt es viele verschiedene Geschichten, wessen Verdienst es sei. Manche sagen, Sam Wagstaffs Einfluss sei das Entscheidende, andere sagen das von Patti Smiths Liebe. Wir hingegen entdeckten eine Abfolge bewusster intimer Zusammenarbeiten mit Menschen, die oft auch seine Lover waren, wie David Croland, Robert Sherman, Marcus Leatherdale, Lisa Lyons, Jack Fritscher und Jack Walls. Er fotografierte sie alle und er liebte sie alle. Anders als bei den üblichen Verdächtigen wie Wagstaff und Smith hat man ihre Geschichten bisher nicht gehört, obwohl sie für ein umfassendes Porträt des Künstlers nicht weniger wichtig sind.

SCHÖNHEIT UND SATAN SIND EINS

ROBERT
MAPPLETHORPE



Bei der Arbeit an dem Film haben wir insbesondere seinen jüngeren Bruder Edward Mapplethorpe kennengelernt. Edward ist selber ein Künstler. Er war ausgebildeter Fotograf, arbeitete in Roberts Atelier und die handwerkliche Exzellenz von Mapplethorpes Werk ist besonders sein Verdienst. So sehr Robert darauf angewiesen war, so widerwillig gab er es zu. Er zwang seinen Bruder sogar, seinen Nachnamen zu ändern, damit es nur einen Mapplethorpe gäbe. Edwards nicht nachlassende Liebe zu seinem Bruder - trotz allem, was er zu erdulden hatte - macht Robert menschlich. Letztlich hat Edward, der Mapplethorpe, würde er noch leben, unheimlich ähnlich sieht, unsere Frage beantwortet: MAPPLETHORPE - LOOK AT THE PICTURES ist ein Porträt des Künstlers als Mensch. Ob er ein Engel oder ein Teufel war, muss der Zuschauer entscheiden.

- Fenton Bailey & Randy Barbato



EDWARD MAPPLETHORPE - brother

Born and raised in New York, Edward Mapplethorpe began his solo career in 1990 under the pseudonym Edward Maxey and was quickly acclaimed for his luminous nudes, portraits, and still lives that were evocative of his older brother, Robert Mapplethorpe (1946-1989). However, it was his innovative work beyond the controlled environment of the studio (*Undercurrents*, 1992-94) that first distinguished him as a unique talent in bridging the gap between photography and abstract painting.

Since that time, his work has progressively incorporated painterly qualities and experimental working practices, seen throughout his distinguished bodies of work that include: *Undercurrents* (1992-94), *Stars and Stripes* (1994), *Transmographs* (2000), *Compositions* (2002), *HAIR Transfer* (2004; commissioned by Shiseido la Beauté), *TimeLines* (2007), *Time-Zones* (2008), and *The Variations* (2011 - 2014). His work has been widely exhibited throughout Asia, Europe and North and Latin America.

In addition to his creative practice, Mapplethorpe has built a very successful reputation through his commissioned photographs of one-year-old children. A monograph of these portraits titled *ONE: Sons & Daughters* will be released in spring 2016 by powerHouse Books. The culmination of a twenty-year project, the book features a series of sixty portraits that catch the fleeting, yet universal, moment in life when a child reaches one year of age. Essays by esteemed contemporary authors Adam Gopnik, Susan Olean, Francine Prose, and Andrew Solomon accompany the photographs. Patti Smith contributes a poem while Samantha Boardman, M.D. writes the introduction. Contributions from such diverse luminaries emphasize the widespread appeal such innocent and unguarded beauty has for so many people.

The artist lives and works in New York.

MAPPLETHORPE: LOOK AT THE PICTURES

A DEFINITIVE PORTRAIT OF THE PROVOCATIVE ARTIST

"Look at the pictures," said Senator Jesse Helms, denouncing the controversial art of Robert Mapplethorpe, whose photographs pushed boundaries with frank depictions of nudity, sexuality and fetishism, igniting a culture war that rages to this day.

More than 25 years later, the Film Manufacturers Inc. (FMI) presentation, in association with HBO documentaries, MAPPLETHORPE: LOOK AT THE PICTURES does just that - taking an unflinching, unprecedented look at his most provocative work. From acclaimed filmmakers Fenton Bailey and Randy Barbato ("Inside Deep Throat"; "Party Monster"; "Wishful Drinking" and "The Eyes of Tammy Faye"), and produced by Katharina Otto-Bernstein ("Absolute Wilson", "Beautopia"), this is the first feature-length documentary about the artist since his death, and the most comprehensive film on Mapplethorpe ever.

As The J. Paul Getty Museum and The Los Angeles County Museum of Art (LACMA) plan for their joined landmark Mapplethorpe retrospective The Perfect Medium (opening in March), the film uses the curators' preparations as a springboard to tell, for the first time, the complete story of Robert Mapplethorpe's life and work. Directors Fenton Bailey and Randy Barbato explore the blurred lines and interplay between Mapplethorpe's personal and professional lives. MAPPLETHORPE: LOOK AT THE PICTURES reveals a controversial artist who turned the genre of photography into contemporary fine art.

With complete and unprecedented access to The Robert Mapplethorpe Foundation, the documentary draws upon rare archival materials and features never-before-seen photographs and footage of the elusive artist. "Even his most shocking and forbidden images are included without blurs, without snickers - in other words, exactly as the artist intended," say the filmmakers. Mapplethorpe himself is a strong presence, telling his story in his own words, in never before made public, rediscovered audio interviews, with complete honesty and often shocking candor.

MAPPLETHORPE: LOOK AT THE PICTURES follows his early beginnings as a young artist in New York City through his meteoric rise in the art world to his untimely death. In 1963, he enrolled at the Pratt Institute in Brooklyn, where he studied drawing, painting and sculpture, and soon met his first girlfriend, Patti Smith, one in a string of profoundly influential lovers. By the late 1960s and early 1970s he was taking Polaroid photographs of friends and acquaintances, and was determined to make it, which meant being recognized as an artist and becoming famous.

Almost all of the people from key relationships in his life are present in the film, including Sam Wagstaff, David Croland, Jack Fritscher, Lisa Lyon, Marcus Leatherdale and Jack Walls. The documentary also features almost 50 original interviews with family, friends, co-workers and colleagues, including Mary Boone, Carolina Herrera, Brooke Shields, Helen and Brice Marden, Fran Lebowitz, Gloria von Thurn und Taxis, Bob Colacello, and Debbie Harry.



Rounding out this portrait are the recollections of Mapplethorpe's older sister, Nancy, and youngest brother, Edward. An artist himself, Edward assisted his brother for many years and was responsible for much of the technical excellence of his photography.

The duality of black-and-white work reverberated in his life. He often mounted two shows simultaneously: An uptown exhibition might include society portraits and delicate flower still-lifes, while his sexually explicit photographs were on view downtown. Mapplethorpe's most controversial work — which he considered his most important — chronicled the underground BDSM (bondage, dominance and submission, sadomasochism) scene of late 1970s New York City, sparking a national debate over public funding of art some deemed offensive or obscene.

Mapplethorpe was diagnosed with AIDS in 1986, when the illness was still a death sentence. He spent the remainder of his life working more feverishly than ever before, not only pursuing perfection, but also striving to secure his legacy after his death. In 1988, a few months before Mapplethorpe's passing, The Whitney Museum of American Art mounted his first major American museum retrospective.

The man who lived to be famous became even more famous after he died. Before his death, he designed one final show, *The Perfect Moment*, which bought images of flowers, S&M pictures and male African-American nudes together in a museum setting for the first time. As he himself predicted, the combination proved to be too much. In 1989, the Corcoran Gallery of Art in Washington, D.C. canceled *The Perfect Moment* after Senator Helms took aim at Mapplethorpe. In April of the following year, protests were held when the traveling exhibition arrived at the Contemporary Arts Center (CAC) in Cincinnati, resulting in obscenity charges against the CAC and its director, Dennis Barrie. After a dramatic court battle, both were ultimately found not guilty.

MAPPLETHORPE: LOOK AT THE PICTURES is a revealing look at one of the most important artists of the 20th century, whose name remains a byword for something illicit, dangerous and dark.

Fenton Bailey & Randy Barbato - Directors/Producers

With the simple belief that we are living in a World of Wonder, award-winning filmmakers Fenton Bailey and Randy Barbato set up their production company of the same name in the early nineties after meeting at NYU film school. They have made a name for themselves producing and directing compelling documentaries and unscripted series that combine intriguing characters with first-rate storytelling.

Many of their feature documentaries have premiered at the Sundance Film Festival, including Inside Deep Throat, The Eyes of Tammy Faye, and Party Monster. Mapplethorpe: Look At The Pictures will be their sixth world premiere at Sundance and third European premiere at the Berlinale.

Fenton and Randy have never shied away from controversial material: Inside Deep Throat told the behind-the-scenes story of the world's most well-known adult film. Becoming Chaz documented Chaz Bono's groundbreaking transgender journey. They re-worked their Club Kid documentary Party Monster into a cult movie of the same name starring Macaulay Culkin and Seth Green. On the small screen, RuPaul's Drag Race has proven to be a worldwide hit with huge social reach. From real estate agents (Million Dollar Listing) to the Queen of Bounce herself (Big Freedia), their passion for telling the often stranger-than-fiction stories of real life touches everything they produce.

They have their finger on the pulse of zeitgeist. The Last Beekeeper, a documentary investigating the mysterious disappearance of the honeybee, won the 2010 Emmy® Award for Outstanding Nature Programming. In September of 2011, The Strange History of Don't Ask, Don't Tell premiered on HBO the very day that the controversial military policy was repealed. Before transsexuality recently became an openly-discussed

topic, their 2011 Sundance Festival hit Becoming Chaz garnered three Emmy® nominations and launched Oprah Winfrey's documentary film club. And prior to that, they created Sex Change Hospital in 2008 for Discovery and Transgeneration in 2005 for the Sundance Channel. Their documentary Esquire's 80th launched the Esquire Network in September, 2013.

Over the years, Fenton and Randy have directed and produced numerous documentaries about characters deemed overexposed yet under-revealed: Monica in Black and White (HBO) reassessed Monica Lewinsky's reputation long before it was conceivable, and Heidi Fleiss: The Would-be Madam of Crystal (HBO) revealed the notorious madam falling in love - with a parakeet. As longtime fans of Britney Spears, they revealed the modest and shy person at the heart of a massive showbiz machine in 2013's I Am Britney Jean (E!).

World of Wonder's groundbreaking television series RuPaul's Drag Race is currently both the #1 show and most-watched show in Logo Channel's history (season eight premieres early 2016). RuPaul's Drag Race was also the recent winner of the prestigious Television Critics Association Award for Outstanding Reality Television Programming.

Other successful series include the Emmy-nominated Million Dollar Listing (Bravo) following the lives and listings of hot-shot real estate agents with fifteen seasons combined set in Los Angeles, New York, Miami, and San Francisco. For four seasons, Big Freedia (Fuse) has been the number one-rated and most-watched original series in the network's history.

World of Wonder benefits from long-term and evolving relationships with many of its subjects and partners. Fenton and Randy met RuPaul when they were touring with their own band, The Fabulous Pop Tarts. Immediately recognizing Ru as the star they knew he was, they dedicated themselves to helping the rest of the world catch up.

As RuPaul's management company, Fenton and Randy secured Ru's record deal, negotiated an unprecedented MAC Cosmetics deal, as well as directed and produced his breakout award-winning music videos. After producing and directing the documentary *Party Monster*, featuring James St. James, they hired him to pen *Disco Bloodbath*. They then wrote, directed and co-produced (with Killer Films) the cult hit *Party Monster* starring Macaulay Culkin, Seth Green, Marilyn Manson, Dylan McDermott and Chloë Sevigny.

Based in Hollywood, World of Wonder's presence is worldwide. Their work is distributed in 261 territories on over 163 channels. Out of their UK office, they conceived and produced multiple world-class documentary series including *Pornography: The Secret History Of Civilization*, *Andy Warhol: The Complete Picture* (recipient of a BANFF Rockie Award) and the Jon Ronson series *Crazy Rulers of the World*, an episode which George Clooney's film *The Men Who Stare At Goats* was based upon. They also created the breakout-hit series *Manhattan Cable*, *Take-overTV* and *The Adam and Joe Show*, which won an RTS (Royal Television Society) Award. In 2014 Randy and Fenton were honored with the IDA Pioneer Award, celebrating exceptional achievement, leadership, and vision in the nonfiction and documentary community.

KATHARINA OTTO-BERNSTEIN - Producer

Katharina Otto-Bernstein is an award-winning documentary producer, director and writer. Her films have been shown in international film festivals around the world, including Sundance, Berlin, Sydney, Melbourne, Jerusalem, Doc-Aviv, Warsaw, Rio, Paris, Rotterdam, Copenhagen, Johannesburg, Cologne, Vancouver, Chicago, Hot Springs, Hamptons, Seattle, Silverdocs etc.

Born in Hamburg, Germany, she received both her BA in Political Science and her MFA in Film from Columbia University. In addition to producing *MAPPLETHORPE: LOOK AT THE PICTURES*, Katharina produced and directed the theatrically released documentary features: *BEAUTOPIA* (Grand Prize Nominee - Sundance Film Festival, Silver Hugo - Chicago Film Festival) and *ABSOLUTE WILSON* (Berlinale premiere, Art Film of the Year Award - Art Basel). She wrote Robert Wilson's biography *ABSOLUTE WILSON* as a companion book (Prestel Publ.) and was awarded the Columbia University Alumni medal for these works. Katharina was the dramaturge of the Karol Armitage Ballet *FABLES ON GLOBAL WARMING* (Krannert Center for the Performing Arts) and contributing author on the books *NO BETTER FRIEND* (Lyons Press) and *THE WATERMILL CENTER* (Daco Verlag). For television she wrote, directed/ co-directed the films: *THE NEED FOR SPEED*, *COMING HOME*, *WHEN NIGHT FALLS OVER MOSCOW* and *THE SECOND GREATEST STORY EVER TOLD* starring Mira Sorvino and Malcolm McDowell.

Katharina Otto-Bernstein founded Film Manufacturers Inc. (FMI) in the nineties, in New York, to create an international production company that develops, produces and co-produces innovative fiction and non-fiction entertainment. Since 2002 producer Kathrin Lohmann is running the FMI office in Munich. FMI's work reflects dynamic storytelling that consistently questions, ignites, inspires and entertains. *MAPPLETHORPE: LOOK AT THE PICTURES* is Otto-Bernstein's return to Sundance and the Berlinale.

ward Mapplethorpe

n Lebowitz

ce Marden

bbie Harry

Maplethorpe Directors Explain Why They Wanted to “Look at the Pictures”

Interview with Fenton Bailey and Randy Barbato

Robert Mapplethorpe’s alma mater, the Pratt Institute, hosted a screening of the documentary film *Maplethorpe: Look at the Pictures*, followed by a talk back moderated by Stephen Hilger, Chair of Pratt’s Photography department, and Jorge Oliver, Chair of Pratt’s Film/Video department, with the film’s directors Fenton Bailey and Randy Barbato (*The Eyes of Tammy Faye*, *Wishful Drinking*). The filmmakers spelled out why the iconic artist remains so relevant today.

“We’re attracted to people who are overexposed and under revealed.”

WHY THIS PROJECT?

Randy Barbato: Fenton and I lived in New York during the gay ’80s in the East Village, so we were aware of Mapplethorpe. But we were more aware of him as a brand, as a name, and obviously the controversy [the trial following his last exhibit]. We’re attracted to people who are overexposed and under revealed. And Mapplethorpe really ticked that box.

Because we knew the name but we didn’t know the man or the artist, it was important for us to dig deep and represent him as an artist as much as possible and really try to pack the film with his work.

WHY NOW?

Fenton Bailey: Before he died he planned that exhibition, “The Perfect Moment,” and I think he knew exactly what impact it could have. But it would take a number of years before people could look at the pictures as he intended them too, as opposed to the way [former Senator] Jesse Helms and his supporters looked at the pictures.

As we were making it Randy and I felt, on the one hand, we’ve come a long way and it would be hard to imagine an exhibition showing explicit art resulting in a criminal trial. On the other hand, we feel that discussion about sex and sexuality and art feels as taboo as ever.

Randy Barbato: You can access pornographic images at the touch of your fingertips now, so we’ve become kind of sexually commodified as a culture, and yet Robert Mapplethorpe’s imagery still carries the same weight and impact. I think that’s because we as a culture are a split personality. We’re still as puritanical as we were back then; we’re sexualized but it’s all in the closet, and I think his intent carries the same power today as it did then even though the context of the times is completely different.

PROTAGONISTEN IN DER REIHENFOLGE IHRES AUFTRETENS

MICHELLE BRUNNICK

BRITT SALVESEN

PAUL MARTINEAU

NANCY ROONEY

GEORGE STACK

FERN LOGAN

HARRY McCUE

LLOYD ZIFF

FRANCES TERPAK

SANDY DALEY

EDWARD MAPPLETHORPE

DAVID CROLAND

BOB COLACELLO

DEBBIE HARRY

CHRIS STEIN

FRAN LEBOWITZ

BRICE MARDEN

HELEN MARDEN

MARY BOONE

JOELLE SHEFTS

PETER BERLIN

CAROLINA HERRERA

JACK FRISCHER

ROBERT SHERMAN

CAROL SQUIERS

MARCUS LEATHERDALDE

SUZANNE DONALDSON

TINA SUMMERLIN

TONY BARIL

PATRICIA MORRISROE

HOWARD READ

JOSHUA HOLDEMAN

PETER MARINO

JACK WALLS

KEN MOODY

BRIAN ENGLISH

MICHAEL STOUT

PRINCESS GLORIA VON THURN UND TAXIS

BROOKE SHIELDS

JONATHAN BECKER

JANET KARDON

DENNIS BARRIE

MICHAEL GOVAN



UNDERSTANDING THE CONTEXT OF THE PERIOD

Fenton Bailey: We actually can remember back in the '80s when Robert Mapplethorpe was alive and working, and in the course of researching we were like, "Oh yes, there was a time when no one took [contemporary] photography as an art form seriously." There also was a time when you could only print prints a certain size. We were struck by how small a lot of the early work was. We were excited to be able to "correct" that by putting it on a big screen.

The other thing that we were really surprised about -- there was an amazing review of a group show in which Mapplethorpe had a piece, and it was a male nude show, and an art critic basically said, "Female nudity in art, great. Male nudity, wrong." It was extraordinary. But I suppose it's like a frog in a boiling pot of water; the temperature rises and you don't really notice these changes.

Randy Barbato: Even being openly gay. It was like another world back then. Even in the art world. It really was a different time. Mapplethorpe was a kind of pioneer in so many different ways. In terms of the art of photography, in terms of being openly gay, even in terms of, not only the brutal honesty he applied to his artwork but also to the life he led.

LIFESTYLE AS ARTWORK

Randy Barbato: In today's "selfie" culture people often don't think twice about posting explicit pictures of themselves -- and that's not a judgment. You can draw a direct line between that and what Robert Mapplethorpe would do. I think he was very prescient. What he was doing at the time no one would dare to do and call it art, and now, we're all doing it and don't think twice about it.

Kool Filmdistribution



© Robert Mapplethorpe Foundation. Used by permission.

AM 4. NOVEMBER 2016 HÄTTE ROBERT MAPPLETHORPE
SEINEN 70. GEBURTSTAG GEFEIERT