



**PETER  
LINDBERGH**  
—  
**UNTOLD STORIES**



## LINDBERGH BY LINDBERGH

*Untold Stories* is the first ever survey exhibition curated by Peter Lindbergh himself. Born in 1944 and raised in Duisburg, the German photographer spent two years working on an uncompromising collection of 140 photographs that will shed an unusual light on his colossal oeuvre, spanning from the early 1980's to the present day.



The exhibition offers an extensive, first-hand look at images that are usually short-lived, being mostly commissioned by monthly fashion magazines such as *Vogue*, *Harper's Bazaar*, *Interview*, *Rolling Stone* or *W Magazine*. Lindbergh's comprehension of fashion photography is that it can – and should – exist very well without putting fashion in the center. His images transcend their own context, becoming part of contemporary culture and photographic history. *Untold Stories* celebrates the legacy of Peter Lindbergh, who passed away in September 2019, while showcasing this master's highly personal approach to fashion photography

# MANIFEST



## I. MANIFEST

*"Fashion photography should be given the freedom to exist in a much larger context, much larger than fashion itself." Peter Lindbergh*

This monumental installation provides an immersive and arresting introduction to the purpose of the exhibition *Untold Stories*: Peter Lindbergh's understanding of fashion photography. For him, its real meaning should pass by the preconceived, limiting interests it is commonly associated with. Only in doing so can fashion-related photography play an integral part in a cultural environment, one that is sometimes more disturbing rather than beautiful. The installation is a manifesto that sets the overall tone of the exhibition: personal, unexpected and thought-provoking.



Nevada, 1997





**Nevada, 1997**  
**Uma Thurman, New York, 2016**  
**Mariacarla Boscono & Sharon Cohendy, Ault, 2014**  
**Los Angeles, 2000**



Jessica Chastain, New York, 2011



**Erin Wasson, Paramount Studios, Hollywood, 2002**  
**Jessica Chastain, New York, 2011**  
**Sasha Pivovarova, New York, 2005**  
**Eri Ishida, Salin de Giraud, 2017**





Paris, 1997



**Kristen Mc Menamy, Le Touquet, 2009**  
**Lynne Koester, Paris, 1984**  
**Paris, 1997**  
**Nicole Kidman, New York, 2009**



**Angela Lindvall & Chris Dye, Warner Bros  
Studios, Burbank, 2004**



**Jessica Chastain, New York, 2016**  
**Angela Lindvall & Chris Dye, Warner Bros Studios,  
Burbank, 2004**  
**Sabisha Friedberg & Jessica Stam, Paris, 2007**  
**Georgia Frost & Romina Lanaro,  
Los Angeles, 2006**





**Michaela Bercu, Linda Evangelista & Kirsten Owen, Pont-à-mousson, 1988**



**Michaela Bercu, Linda Evangelista & Kirsten  
Owens, Pont-à-mousson, 1988**  
**Naomi Campbell, Ibiza, 2000**  
**Sasha Pivovarov, Steffy Argelich, Kirsten Owen  
& Guinevere Van Seenus, Brooklyn, 2015**  
**Jessica Chastain, New York, 2011**



**Alan Jouban, Steffy Argelic,  
Kirsten Owen Sasha Pivovaroova &  
Guinevere Van Seenus, Brooklyn, 2015**

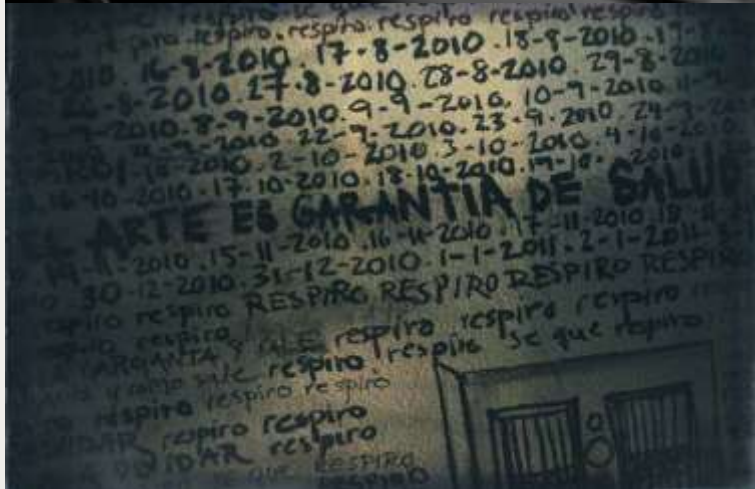


Alan Jouban, Steffy Argelic, Kirsten Owen Sasha  
Pivovarova & Guinevere Van Seenus, Brooklyn,  
2015

Helen Mirren, London, 2016

Jayne Windsor, Missy Rayder & Rachel Roberts,  
Paris, 1997

Teatro Real, Madrid, 2010





## II. LINDBERGH REDUX



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*"To express yourself as you are without any intentional, fancy way of adjusting yourself is the most important thing." Shunryu Suzuki (1904–1971)*



This second chapter is the back bone of the exhibition, focusing on the core of Lindbergh's work and making a strong case for his enduring viewpoint on fashion photography. He regards it as an expression form rather than a tool contributing to document fashion. Calling on his own creativity, Lindbergh experiments with his own material and narrates new stories while staying true to his lexicon. Combined in pairs or groups, both emblematic and never seen before works engage in peculiar dialogues, giving birth to striking interpretations. The photographer challenges his own icons, willingly shaking their immutable status to push the boundaries of their initial meaning.

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Also displayed throughout this central section are numerous realistic portraits of mostly women, who Lindbergh has photographed repeatedly over the years. They are testimonies of the trust he has built with the likes of Nicole Kidman, Robin Wright, Tina Turner, Milla Jovovich, Kate Moss and countless others. Charlotte Rampling describes working with Lindbergh as follows: "He wants to get to that vulnerable part of yourself that perhaps you'd only show to your very intimate loved ones. I want him to show that I want to reveal myself through his eyes to other people in that way."

To reach this "naked truth" and capture a bare vulnerability, the relationship between the photographer and his subjects is crucial. It has allowed Lindbergh to break through the veil and reveal some of the sitter's authenticity and sensibility.



**Finca Lo Alvaro,  
Sevilla, 2010**



**Karen Elson,  
Los Angeles, 1997**





**Ariane Koizumi,  
Duisburg, 1985**



**Esther Cañadas,  
Nevada, 1997**



**Milla Jovovich,  
Paris, 1998**



**Kristen McMenamy,  
New York, 1992**



**Naomi Campbell, Karen Elson, Jayne Windsor,  
Shirley Mallmann, Missy Rayder, Shalom Harlow,  
Marie-Sophie Wilson, Kirsten Owen, Esther  
Cañadas, Rachel Roberts, Stella Tennant & Natalia  
Semanova, Paris, 1997**



Heidi Mount, Paris, 2008





**Leonor Watling & Rosario  
Flores, Madrid, 2001**



**Natalia Osipova,  
Moscow, 2011**



**Steffy Argelich, Los Angeles, 2014**



**Antonio Banderas,  
Los Angeles, 1995**



**Jennifer Jason Leigh,  
Los Angeles, 2015**

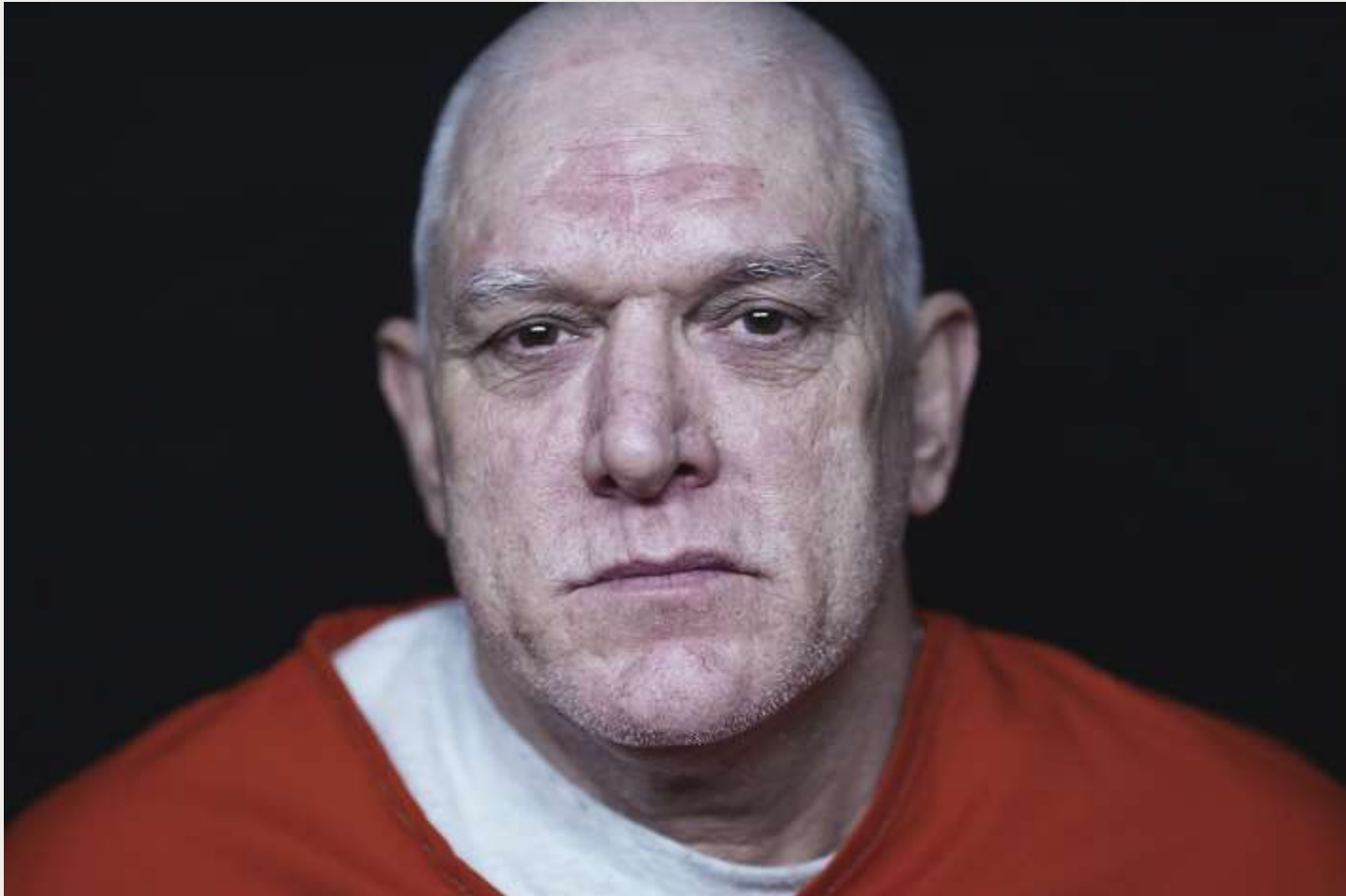


# TESTAMENT





**Testament, 2014**



### III. TESTAMENT

*"Isn't every human being born innocent?" Peter Lindbergh*

*Testament* (2014) introduces a much lesser known side of the German photographer's work and persona. This 35-minute-one-sequence shot depicts a silent conversation between Lindbergh's camera and Elmer Carroll, a death-row inmate filmed while facing a one-way mirror. The artist confronts himself and the viewers with the prisoner's image in a non-judgmental manner, providing neither spoken words nor details about his deeds. Having himself studied over 200 court cases, Lindbergh asks to what extent there are only victims on both sides. A startling way of further redefining the limits of our understanding. Echoing the introductory room, this section, which also includes selected colour stills, will draw the spectators to further reflect.



The photographer's intimate beliefs are deliberately muted, leaving questions unanswered. The *Testament* ensemble, presented here for the first time, adds an unforeseen layer to the exhibition, initiating debate as the discussion shifts to topics dear to Peter Lindbergh: introspection, empathy and freedom.