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PHILLIPS PRESENTS SELLING EXHIBITION *BRIGITTE LACOMBE COMPLICITIES*

ADMISSION FREE

*Phillips is proud to present **Brigitte Lacombe Complicities**, celebrating the work of internationally acclaimed photographer Brigitte Lacombe in a selling exhibition. Lacombe will exhibit her work in London, revealing her unique insider perspective on the world of Cinema.*

LONDON

17 December 2015 – 6 January 2016

PHILLIPS

30 Berkeley Square
London W1J 6EX
United Kingdom

Phillips is delighted to launch *Brigitte Lacombe Complicities*, celebrating the work of internationally acclaimed photographer Brigitte Lacombe in a selling exhibition. For the first time in her 40 year career, Lacombe's work, revealing her unique insider perspective on the world of Cinema, will be exhibited in London, following a tour in Paris and New York.

Portraits and reportage in both black-and-white and colour display the range and intensity of private moments captured by Brigitte Lacombe from 1977 to today, including large format limited edition prints of **Martin Scorsese**, Meryl Streep, Dustin Hoffman, **Mick Jagger**, **Andy Warhol**, **Leonardo DiCaprio**, **Michelle Williams**, **Sofia Coppola**, **Kate Moss**, **Cate Blanchett**, and others.

Lacombe has become one of the most celebrated photographers among editors, collectors and artists worldwide.

Over the course of her illustrious career, Lacombe has collaborated with major publications, including *Vanity Fair*, *The New Yorker*, *The NY Times Magazine*, *The Financial Times*, *New York Magazine*, *GQ*, *Paris Vogue*, *German Vogue*, *Zeit magazine*, *The Wall Street Journal*, *Condé Nast Traveler*, *Interview Magazine*, and many others.



*Robert De Niro and Martin Scorsese,
New York, N.Y., 2002*



*Leonardo DiCaprio and Martin Scorsese, 'The Aviator',
Montreal, Quebec, 2003*



*Sofia Coppola and Kirsten Dunst, 'Marie Antoinette',
Château de Pontchartrain, France, 2005*

David Mamet introduces her book “Lacombe cinema | theater” saying: “...I look at these photos and think, ‘My goodness- that’s how these people actually look: how human.’”

Frank Rich in his essay for the book “Lacombe anima | persona” writes: “There is art and there is show business. In a young century overdosing on glossy and voyeuristic celebrity exploitation and masquerading as photojournalism, it’s essential to keep the boundary distinct. That is the key to appreciating the photography of Brigitte Lacombe, whose work often takes her into the realm of show business but whose pictures strip the commerce away from the artists until we are face-to-face with what some of the seminal figures of our time are trying to say to their audience.”

Adam Gopnik, writer and essayist for *The New Yorker*, on the exhibit *Brigitte Lacombe Complicities* states:

“Brigitte Lacombe’s photography has, over forty years of work, taken many forms. She is most famous, perhaps, for her formal, minimalist but moving portraits of the famous, some of them her friends --portraits as austere on the surface as they are wise and affectionate beneath. (The late Richard Avedon used to regard one Lacombe portrait of a three-year-old child, caught between anxiety, intellect, and adorability, with the closest thing to envy that competitive genius ever achieved.)

But another world of her work involves her informal observations of actors and directors and other creative people at work. Though called ‘behind the scenes’ they are really made outside of masks, where what happens ‘backstage’ is often another, and happier, kind of theatre.

Complicity, intimacy, quiet wit – in a way, Lacombe’s pictures, though often of iconic people, are not what is too often and cheaply called ‘iconic. They don’t seek out the familiar being famous, but the shared enterprise of making things up, including our own selves. We see inside; they remain intact.

This mystery of her art is also, in another way, the mystery of intimacy itself, which both holds out its arm and respects its distances. How she finds these moments and makes these pictures is Lacombe’s mystery, and unsolvable.”



*Michelle Williams, 'My Week with Marilyn',
London, U.K., 2010*



*Andy Warhol,
Paris, France, 1977*



*Meryl Streep and Dustin Hoffman, 'Kramer vs. Kramer',
New York, N.Y., 1979*

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