

David Bailey

Faggionato Fine Art

The legendary British photographer of the 1960s and '70s offered a richly nostalgic trip down memory lane in this exhibition of a suite of 27 black-and-white photographs that he shot for a story in *British Vogue* in 1962. The magazine article, titled "New York: Young Idea Goes West," featured views of the city and portraits of David Bailey's fiancée at the time, Jean Shrimpton, who, along with Twiggy, was a supermodel before the term was common currency. Bailey's photographs challenged the boundary between fashion and portraiture and, in so doing, pointed the way toward a new type of realism in photography.

Yet Bailey's images also disclosed his deep roots in modernism, as his focus is as much movement in the streets of New York as it is portraiture. The modernist fascination with the city as subject—its layout and architecture—is everywhere in evidence. In *JSNY62-Twist*, for example, Shrimpton is posed under a street banner bearing the word "twist"—the early-'60s dance. The sign is juxtaposed with a man striding under a "walk" signal. The two figures are about the same height. Shrimpton is shown anchored between a parking meter and a streetlight, while the male figure appears in mid-stride. In the background, partially obscured signs for the musical *Camelot* are visible, invoking the optimism that pervaded the United States during the presi-



David Bailey, *JSNY62-Twist*, 1962/2006, silver print, 12" x 8".

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dency of John F. Kennedy. The complex staging of the image questions the very role—or validity—of the snapshot in high art.

—Douglas Maxwell