

FROM THE MARCH COVER

Art Review of Exhibit of "Edward Steichen: In High Fashion the Condé Nast Years, 1923-1937"



— By Anita Finley —

We are very fortunate that the internationally renowned exhibition **Edward Steichen: In High Fashion the Condé Nast Years, 1923-1937** made its debut in Florida at the Museum of Art | Fort Lauderdale, Nova South-eastern University on February 26, remaining through April 11, 2010. The exhibition features over two hundred

the exhibit much more impressive and Steichen's body of work more enlightening.

Steichen's portraits of icons include Joan Crawford, Winston Churchill, Greta Garbo, Katharine Hepburn, Marlene Dietrich*, Amelia Earhart, Ginger Rogers, Fred Astaire, Loretta Young, Martha Graham, Gloria Swanson, Dorothy Parker. One portrait was of Joan Crawford and her husband, Douglas Fairbanks, Jr. Many of us had not known that they had even married.

"Edward Steichen produced a body of work of unequalled brilliance. He revolutionized fashion photography, and pioneered a new visual language of glamour, profoundly shaping the look of celebrity and fashion to this day," said **Irvin Lippman**, Executive Director of the Museum of Art | Fort Lauderdale.

The exhibition is organized by the Musée de l'Elysée, Lausanne, and the Foundation for the Exhibition of Photography, Minneapolis, in conjunction with the International Center of Photography (ICP). It opened in New York City at ICP in early 2009, and has since been shown throughout Europe.

For more information, go to www.moaf1.org

*Photo credit for cover image: Edward Steichen, Marlene Dietrich, 1934 Courtesy The Richard and Jackie Hollander Collection, Los Angeles © 1934 Condé Nast Publications



Edward Steichen, Actress Mary Heberden, 1935 Courtesy Condé Nast Archive, New York © 1935 Condé Nast Publications

of Steichen's celebrity and fashion portraiture made while he served as chief photographer for *Vogue* and *Vanity Fair* magazines between 1923 and 1937. His influence is felt in the field to this day.

I was most impressed by the silent film at the Museum which gives one a minute glimpse of Steichen arranging his photo shoots and the perfectionist that he was where lighting and form were concerned. In my opinion, it makes