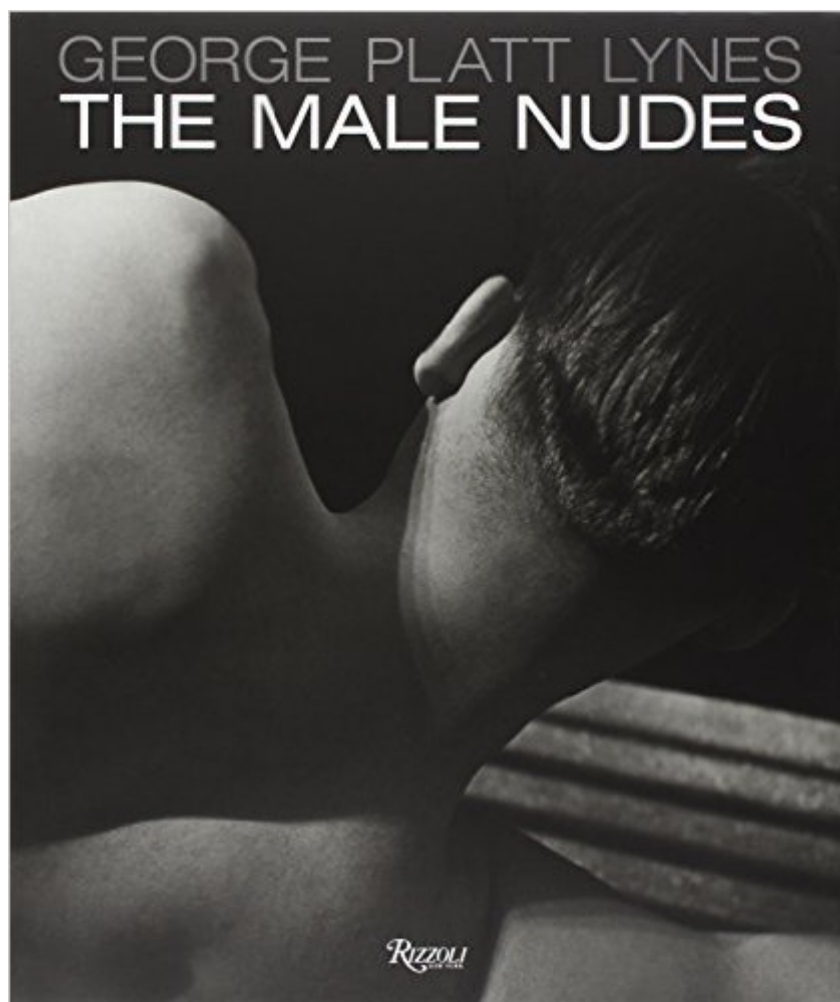


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# George Platt Lynes: The Male Nudes



## Synopsis

The elegant male nude photographs of George Platt Lynes, many never before published, from a newly discovered archive of negatives. George Platt Lynes was the preeminent celebrity portraitist of his day, shooting for *Vogue* and Harper's *Bazaar* and creating distinctive photographs of iconic cultural figures such as Diana Vreeland, Salvador Dalí, and Orson Welles. But he also produced a separate body of work, kept largely hidden during his lifetime: photographs of the male nude. Many of these photos were shot in the studio and, like his fashion and dance work, were painstakingly posed and lit. They have a cinematic allure that evokes 1940s Hollywood and the lost era of New York's café society. Many seem to illustrate some unwritten mythology. Others reveal private obsessions of the photographer, who was always alert to the sculptural qualities of a young man at his most vital. This is the only Platt Lynes book to focus on the male nude images in a comprehensive and carefully considered manner. It is the first book to be published with the cooperation of the artist's estate, which has provided unprecedented access to institutional and private collections, including the Kinsey Institute and the Guggenheim Museum. The result: a trove of unpublished images that are sure to cause a sensation.

## Book Information

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## Customer Reviews

I was happily and enthrallingly fooled. When I purchased this book, I thought it would be basically Lynes's photography with some accompanying essay. I was wrong. Sometimes I love being wrong, I certainly welcome being wrong in this case. This book starts out with a forward by

George's nephew and namesake and then turns into a biography of sorts. Yes, there are definitely photographs, but most pages in the first third are filled with passages from surviving letters, telegrams and notices from various publications and exhibitions. There are much more informal photos mixed in with the portraits, both of others and of George himself. It all begins in the late 1920s when George is about eighteen and moves through his entirely too short life. It moves from there through the Depression and World War II and its aftermath. His circle of friends and colleagues included many names of people I did and most of us would recognize and hold some knowledge of: Gertrude Stein, Alfred Kinsey, Alice Guinzburg, Dorothy Parker and Christopher Isherwood. George had great successes and periods of serious struggle, both personally and professionally. In his photography he experienced the tides of change that always occur in any mode of expression, styles and trends changing. If you don't move with them, it gets tough to make things work. Personally, he may have had a number of lovers to varying degrees of seriousness but it feels like he had two real loves. Unfortunately and fortunately, they arrived and thrived in his life at the same time. His photography is earthbound, even in purposeful pose and setting. He experimented with shadow and light, natural and produced.

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