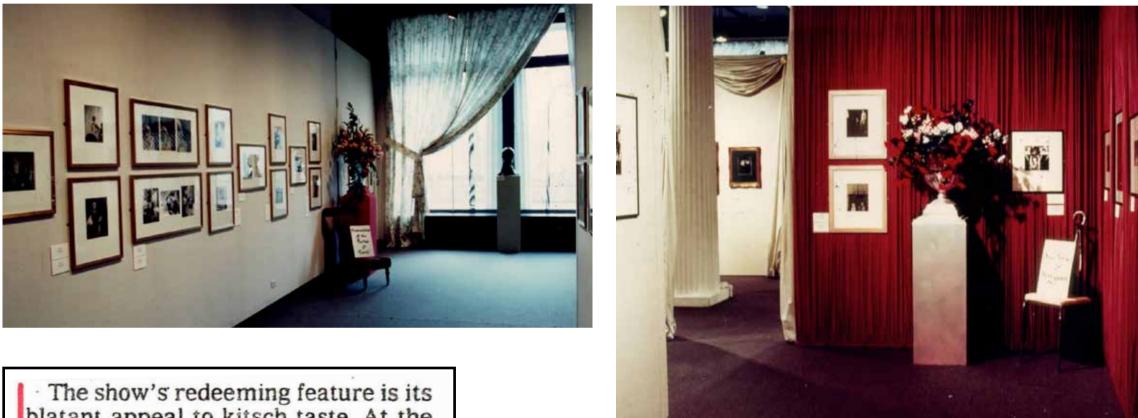
Cecil Beaton: Artifice in Life Grey Art Gallery & Study Center, New York University New York, NY, 1988

In 1988, Walker was on staff at New York University's Grey Art Gallery & Study Center, and undertood a project in conjunction with the Fasion Institute of Technology (FIT) to host a retrospective exhibition, organized by the Barbican Art Gallery in London, that explored the work of Cecil Beaton. Director Tom Sokolowski was curator of the Grey's installation, and Walker and Sokolowski worked in collaboration with Richard Martin and Herald Koda at FIT to create complimentary, and contrasting, installations each with a different focus on Beaton's life and his work.

The exhibition itself got some challenging reviews, but the installation at the Grey received praise from visitors and the press for it's intentionally excessive and elaborate installation. Achieving this was a challenge since the Grey, at that time, had a fabric-covered mobile wall system. Walker used those limitations and took them to the extream, re-covering many of the walls, and draping others, and added props, artificial flowers, period furniture, and other elements to create a totally engrossing environment that played with Beaton's aesthetics and life style, and successfully engaged visitors.





blatant appeal to kitsch taste. At the Grey-Art Gallery, for example, the walls are covered with pleated drapery and leopard-printed fabric. many of the photographs are surrounded by mats of floral-patterned chintz, and a huge pink vase stands guard at the entrance, stuffed with pink artificial flowers. At the Fashion Institute, the monotony of doublestacked rows of black-and-white photographs is broken by the sight of five mannequins dressed in costumes Beaton designed for the film "My Fair Lady." Surely he would have loved these installations.

FRIDAY, MARCH 25, 1988

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Provocative Photography, From Midtown to SoHo



Detail of "Greta Garbo in Pierrot Costume," a 1946 photograph by Cecil Beaton that is among his portraiture on view at Grey Art Gallery.

Weekend

The New York Times

Cecil Beaton: **Art and Artifice** Shirley Goodman Resource Center Fashion Institute of Technology 27 Seventh Avenue (at 27th Street)

Cecil Beaton: Artifice in Life

Grey Art Gallery and Study Center New York University 33 Washington Stree

Both through April 23 Cecil Beaton was a public personal-

ty so vividly drawn that one seldom uestioned what he did to warrant his eputation. Since his death in 1980, that reputation has been burnished several times over, in books and exhibitions, although never on the scale of this two-gallery retrospective, which was organized in 1986 by the Barbican Art Gallery in London.

Beaton was a fashion photographer or Vogue and other magazines whose talents spilled over into painting, costume and set design, journalism and interior decoration. A modern model of the English dilettante, he professed to have no interest in otographic technique, although there is more than abundant evidence in this exhibition that his technique was, like everything else in his life eccable. At the Fashion Institute of Technology, the emphasis is on his

ery, his portraiture and "documentary" pictures are on display. Unfortunately, the evidence of his rather too abundant. There reportedly are more than 600 photographs, drawings and other objects on view at he show's two locations, which seems perhaps six times too many. a competent fashion photographer, as loved these installations. well as a competent portraitist, caricaturist and designer. But he ply wretched, But it also calls into resolutely stayed in safe territory, ollowing in the footsteps of such inno-

ashion work; at the Grey Art Gal- many of the photographs are surrounded by mats of floral-patterne hintz, and a huge pink vase stand guard at the entrance, stuffed with talents gathered here turns out to be pink artificial flowers. At the Fashion stitute, the monotony of double stacked rows of black-and-white photographs is broken by the sight o e mannequins dressed in costumes Beaton designed for the film "My Beaton, it quickly becomes clear, was Fair Lady." Surely he would have In this instance, excess is not sim-

question the motive for the show which consists overwhelmingly o rators as Baron de Meyer, Edward prints belonging to Sotheby's, the auc Steichen and George Hoyningen- tion house that owns the bulk of Beaton's estate. Given the visibility and The show's redeeming feature is its blatant appeal to kitsch taste. At the (to be seen later in Montreal, San Grey Art Gallery, for example, the Diego and New Orleans), these vinwalls are covered with pleated dra- tage prints have come to represent pery and leopard-printed fabric, something other than artistic values.



Marlene Dietrich in photograph by Cecil Beaton, in show at Grey Art Gallery.

The photo to the right is enlarged from The New York Times review of the exhibition by Ron Alexander (above), and features Walker adjusting the referenced photograph on the wall while the Grey's Prepaprator, the late artist Michael Richards, adjusts the flower arrangement for that section, and the Grey's Deputy Director Michele Wong, who was Registrar at that time, installs labels in the background.

Decades of Photos

The exhibit at the Fashion Institute, which focuses on Benton's fashion photography, was organized by Rich-ard Martin, the school's executive di-rector, and Harold Koda, its curator of eneruses.

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necessarily bad.'

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The photographs start in the the 20's (Marion Moorehouse, a mode), joning in Coold Nast's Park Avenue ponthouse), and continue into the 30's (the surreal heads of models popping in a studio filled with hage into thatboare), the 90's (Heinen Bennett poning in a studio filled with hage into thatboare), the 90's (Heinen Bennett poning in a studio filled with hage into thatboare), and evolve (Heinen Bennett poning in a studio filled with hage into thatboare), into 90's (Heinen Bennett poning in a studio filled with hage into thatboare), into 90's (Heinen Bennett poning in a studio filled with hage into the 20's (a ball gaves included filled with hage into the 20's (a ball gaves included Twiggy and Jean Shrington, is the 70's, Tinn Chow and Paloma Picasso. Beilton died in front of a Jack-ham models included Twiggy and Jean Shrington, is the 70's, Tinn Chow and Paloma Picasso. Beilton died in front of a Jack-ham models included Twiggy and Jean Shrington, is the 70's, Tinn Chow and Paloma Picasso. Beilton died in front of a Jack-ham models included Twiggy and Jean Shrington at 1000 million designer. "Romance is hack; front filled with a 10's and the fashing direct of home picasso. Beilton died in front of a Jack-ham models included Twiggy and Jean Shrington at 10's and the fashing direct of home picasso. Beilton died in front of a Jack-ham models included Twiggy and Jean Shrington at 10's and the fashing direct of home picasso. Beilton died in the 10's the start and the fashing direct of home picasso.

0 at age 78. fatmequina wearing the black and its Acct costumes from the film tion of "My Fair Lady" were bably fat.

probably the evening's scene stealers at the unitative, although it was not easy to ignore the fin de sieche bou-ghees of fresh and silk pink flowers At the Grey Gallery, excitat space







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v, urns of pink

Early Years

the galler

n are among thos

me in the Country" shows two rustic dwellings, Ash-sl Reddish, the latter sup-

Cecil Beaton, shown abov in 1969, designed the costumes for "My Fair Lady." Putting finishing ouches on costumes from the film are Richard Martin, far left, and Harold Koda, coordinators of the exhibi at the Fashion Institute of Technology. At the Grey Art Gallery, below, workers hang Beaton's photographs



