

18 - 31 March, 2012

JAMM ART DUBAI

photographs by Michel Haddi

ICONIC BIONIC



Kate Moss, 1992 (cover)

Gelatin Silver print, 70 x 100 cm

Edition of 3

USD 8,000 - AED 29,380

Shot in New York for GQ magazine



JAMM

ART & BEYOND

Founded in 2009, JAMM is an independent art advisory that specializes in cultural projects without geographical boundaries. Projects range from large-scale exhibitions and auctions to smaller-scale activities focused on the development of the art market in the Middle East and other key regional art markets. Our goal is to promote Arab and Iranian artists in the West and Western artists in the East and thus, promote further collaboration between the two.

We would like to extend our warmest thanks to our exclusive sponsor, HSBC Private Bank. Our gratitude also goes to Hatem Alakeel, our partner in Toby Arts, Michel Haddi, and all our supporters.

Lulu M Al-Sabah

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Michel Haddi, 2012

Hahnemuhle fine art photo rag paper, 200 x 200 cm
Edition of 3

USD 5,000 - AED 18,365

Illustration by Martine Brand Amsterdam

"Michel Haddi is a magician. Whether he is photographing anonymous youths from Morocco or Hollywood stars, Haddi always captures the same tranquil virility, the same soft sensuality. Under his lense, men from Agadir reincarnate the beauty and strength of a country and a continent which is consistently in flux. His fashion sense is in life and Michel Haddi invites us to dream while transfiguring reality."

Thomas Doustaly, senior editor at Le Monde

Michel Haddi discusses his extraordinary life...

Lets begin with your childhood... Due to financial constraints, your mother was unable to raise you on her own so until the age of nine you were raised in a Paris orphanage. Do you think this experience fuelled your desire to succeed ?

I saw horror at a very young age. I was the only one in this orphanage with long curly hair, olive skin and a name like Michel Kader Haddi... I was target practice so to speak. When a parcel from the Red Cross is the only gift you receive from the nuns for Christmas, when one of your weekly meals is made of chicken necks and brain, the only thing you want is to get out and make it as a man. Anyway, by the time you leave such a place, you are a man. I had no choice but to succeed in life.

You wanted to be a photographer from a very early age... Where did this ambition come from?

My mother had taken me back when I was nine. At that time, she was working at a very posh hotel and she would bring back copies of [French] Vogue magazine. Although I liked the girls on the cover I really wanted to be a movie director. We had a black and white TV set so even a bad movie looked very good. I will never forget the lighting used in one movie in particular, starring Greta Garbo as Queen Christina in Ninotchka.

At the age of 22 you moved to London to work as an assistant for still-life photographer, Ben Lee. How did this experience inform your work as a photographer?

A friend of mine had offered me the chance to work as an assistant for David Bailey and I had declined. Had I accepted, it would have been a much easier ride. I already knew what I wanted to do. Ben Lee had taught me all the technical skills that I needed to learn. I suppose my experience at the orphanage made me so hard inside that I was ready to accept all the humiliations and rejections from the world.

In the early 80s, your photographs were published in a number of trendy magazines. What was life like in London as a young photographer during this time?

In the late 70s, I experienced a lot of rejections. On the other hand, there were some great parties. Its funny how the most successful female models were not afraid to take care of a young and broke assistant like myself. I was sharing a studio in Rosebery Avenue and I was so focused on my dream of working for Vogue. I promised myself that if I didn't make it to Vogue by the age of 25 I would quit. Reason being that my hero, [French fashion photographer] Guy Bourdin, worked for Vogue at the tender age of 25 and I wanted to do the same.

You moved to Paris in 1983 and got your big break in 1985 with Vogue Homme, followed by Italian Vogue and Linea Italiana. You also shot the campaigns for Givenchy and Replay. Who were you influences?

And then something strange happened... I went to Paris to meet with the creative director of Vogue Homme. It took a while but one day he asked me to come into his office and offered me a 6-page spread with a dancer. So here I was working for Vogue at the age of 25 but I didn't have a camera as I had pawned it to pay for my trip to Paris.

After that, I would go to Milan once a week and I would pester Albert Nodolini, the creative director of Italian Vogue. One day, after a month of this, he said, "Ok Michel, what do you want?" "I want a story Alberto." I got a 4-page story in Vogue shopping Italia and a 16-page story in Vanity Italia.

My influences have always been the movies and they still are to this day. The only photographer I was crazy about was Bourdin because he had the same peculiar way or shall I say this movie obsession, this Hollywood gloss. I also admired Richard Avedon as he was also influenced by the cinema but in a different way. Avedon had been a great admirer of [Hungarian photographer] Martin Munkácsi while Bourdin was crazy about Weegee [pseudonym of Arthur Fellig, known for his stark black and white photography of NYC in the 1930s and 40s].

You mention that Franca Sozzani, then editor of 2 magazines at Condé Nast, greatly influenced your views on photography. Please elaborate.

She was the editor of two magazines geared for younger audiences, Per Lui and Lei. Shooting for these magazines were the best time of my life and I did so many great images because there was total freedom. Her only request was, "impress me."

In 1987, you moved back to London and your photographs were published in UK magazines such as Face, Arena, GQ and British Vogue. In 1989, you moved to New York and worked for magazines such as Esquire, Mademoiselle, Rolling Stone and Details. How was working as a fashion photographer in London different from working in Paris and later, in New York?

By the time I moved back to London I had a British wife and two sons. She had wanted to move back and besides, I love the craziness of the British. They have created some of the best magazines in the last 50 years so I was very happy to be part of that circle. I need to feel free. Aside from the atmosphere at Vogue, Paris has a very bourgeois attitude towards photography. It is like walking into a salon and not making any noise... Paris is soft and gentle. New York, on the other hand, is a money machine. It is real business but funnily enough, the magazines in New York are fearless.

I worked for the best magazines in New York, such as Andy Warhol's Interview magazine, and I was very happy there. When I shot an ad campaign with a young Kate Moss, which was broadcast on TV screens all across the windows of Macys, I was ecstatic. Like Frank Sinatra said, if you make it in New York you can make it anywhere... my dream had come true.

You moved to Venice Beach, Los Angeles in 1990 where you began photographing A-list celebrities. How do you establish a level of trust between yourself and the celebrities that you photograph?

I suppose it helps when you have worked for good magazines. Besides, in Los Angeles they do like French people and I still have a French accent when I speak English. When I photograph a celebrity I make them feel comfortable and I am very precise, which also helps. I once worked with Janet Jackson with a small auto focus camera. She trusted me completely and even thought it was amusing. Always make them feel you are not taking their photographs.

Who were your favourite celebrities to photograph and why?

I adored Debbie Harry (Blondie). She is so deep and full of soul and a fabulous actress as well. I also had a blast with Sean Connery. I had two requests of him. As one of my sons is named Sean, I had asked him for a dedication so he says, "Okay, is it spelled the right way?" And I said, "Of course, like you Sean." "Okay, good." Then I asked him to walk around the pool with a white shirt and slim trousers and to fashion his fingers as though he was holding a water pistol. He looked at me and said, "You are funny."

You have taken many trips to Morocco... what is it about this place that draws you in? Why were you compelled to create a series on the youth of Morocco?

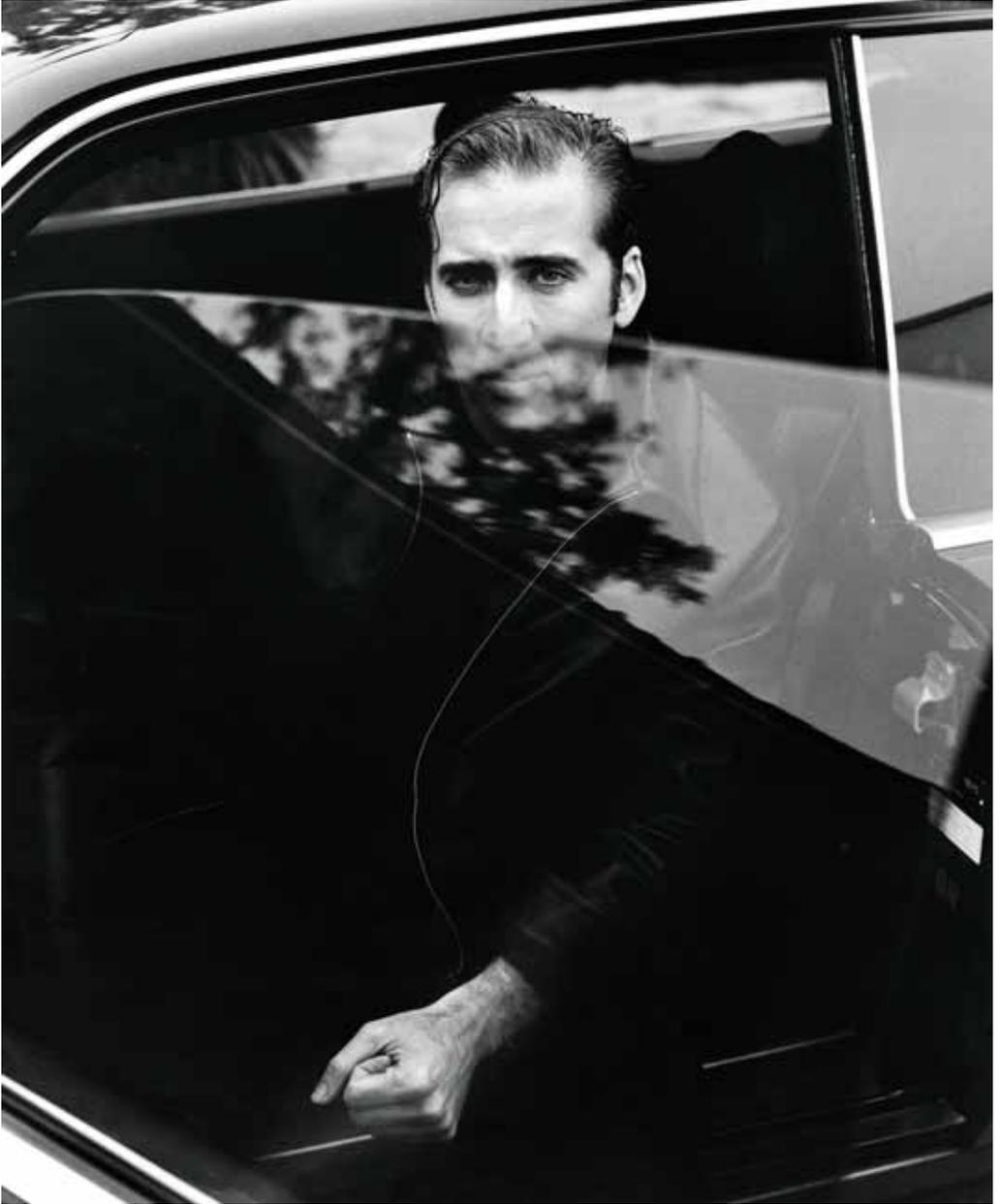
Morocco was the closest Arab country from Paris and as my background stems from Morocco, close to the Algerian border, I felt compelled to visit. I first went to Morocco for a photo-shoot with Arena magazine and I loved it. The smell of jasmine reminded me of Los Angeles and then I saw the youth and I said man they are the same as the kids in Miami or Los Angeles. They go to the internet cafés, the clubs... I was drawn to them.

Your works have been exhibited in Tokyo, New York, Budapest, Barcelona and Paris. How does it feel to have your work exhibited in the Middle East for the first time?

I am very happy to be exhibiting in the Middle East. I temporarily worked in Saudi Arabia when I was 22 and I knew that I would be coming back to this region. I felt at home when I visited Yemen, they even pointed out the al Haddi tribe to me. There is a mystery to the Orient and it is in my roots after all... the silk, spices and colors... this has helped me tremendously in my work.

What is your motto in life?

It's a Latin phrase: "Audaces fortuna iuvat," which means Fortune favors the bold. I also like this saying: Have no fear, cross the Rubicon, walk in the path of eternal light.

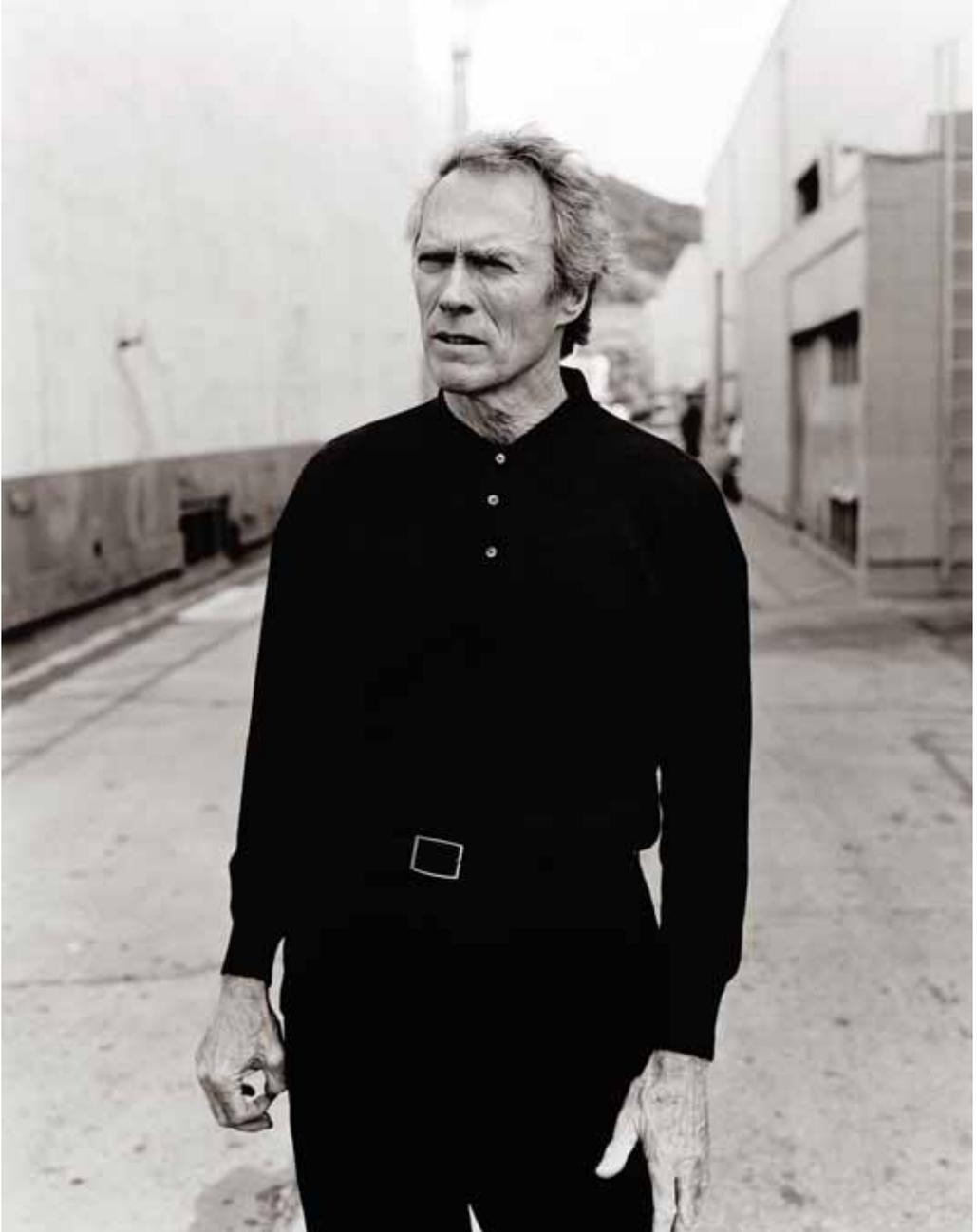


Nicolas Cage, 1990

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot in Topanga canyon, Los Angeles, for Detour magazine



Clint Eastwood, 1992

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot at Warner Brothers' studio, Los Angeles, for Citizen K

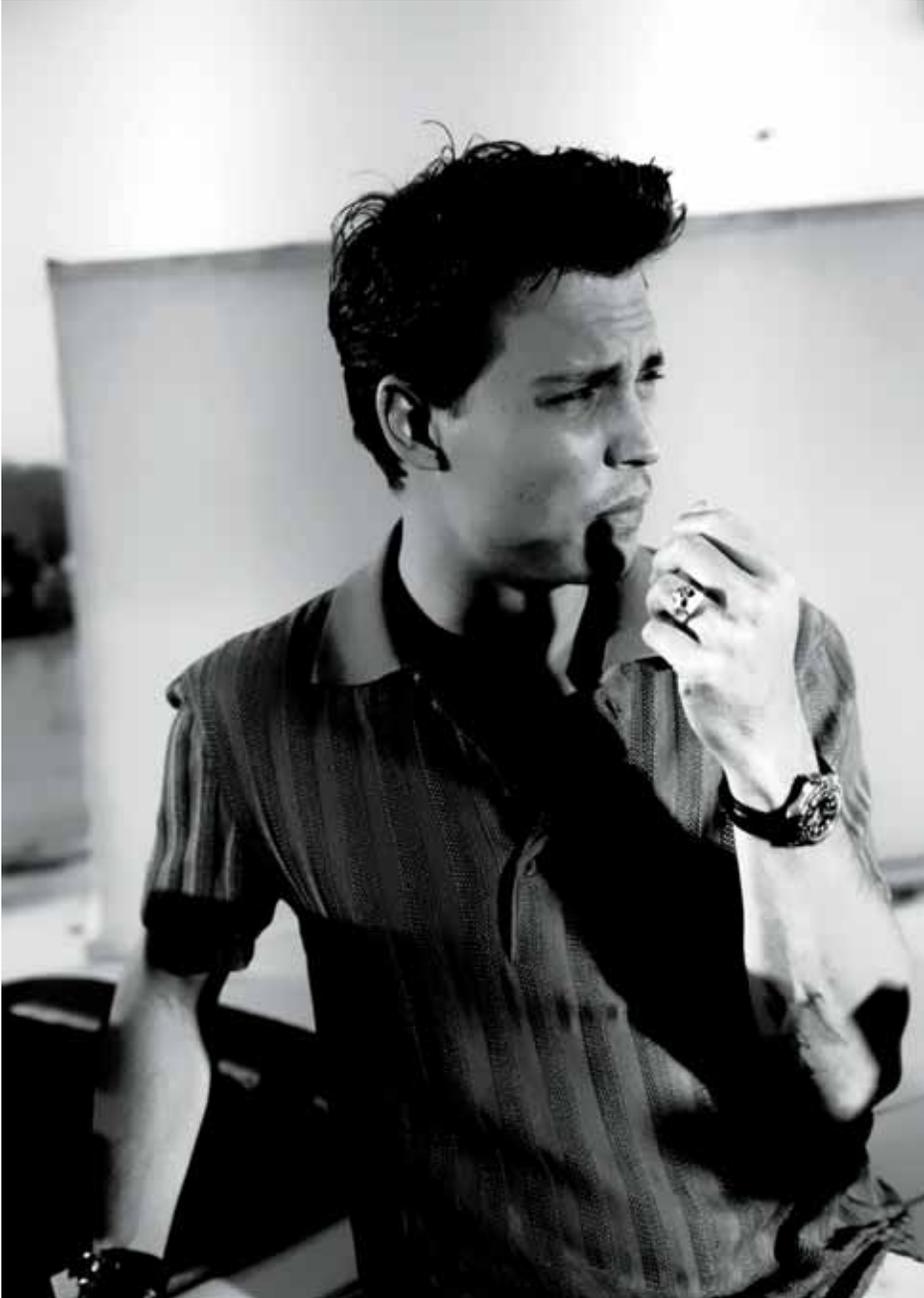


David Bowie, 1992

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot at the Peninsula hotel, Los Angeles, for Interview magazine



Johnny Depp, 1992

Lithographic print, 150 x 80 cm

Unique print

USD 15,000 - AED 55,090

Shot on Santa Monica Boulevard, Los Angeles, for Premiere magazine



Kate Moss, 1992 (1)

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot in New York for GQ magazine



Blondie, 1990

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot at the Waldorf Astoria, New York, for British Vogue



Jean Paul Gaultier, 1991

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot in London for British Vogue



Uma Thurman, 1990

Lithographic print, 210 x 150 cm

Unique print

USD 40,000 - AED 146,900

Shot at perseverance studio, London, for British Vogue



Linda Evangelista & Christy Turlington, 1990

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot on the set of George Michael's video (freedom), London, for British Vogue



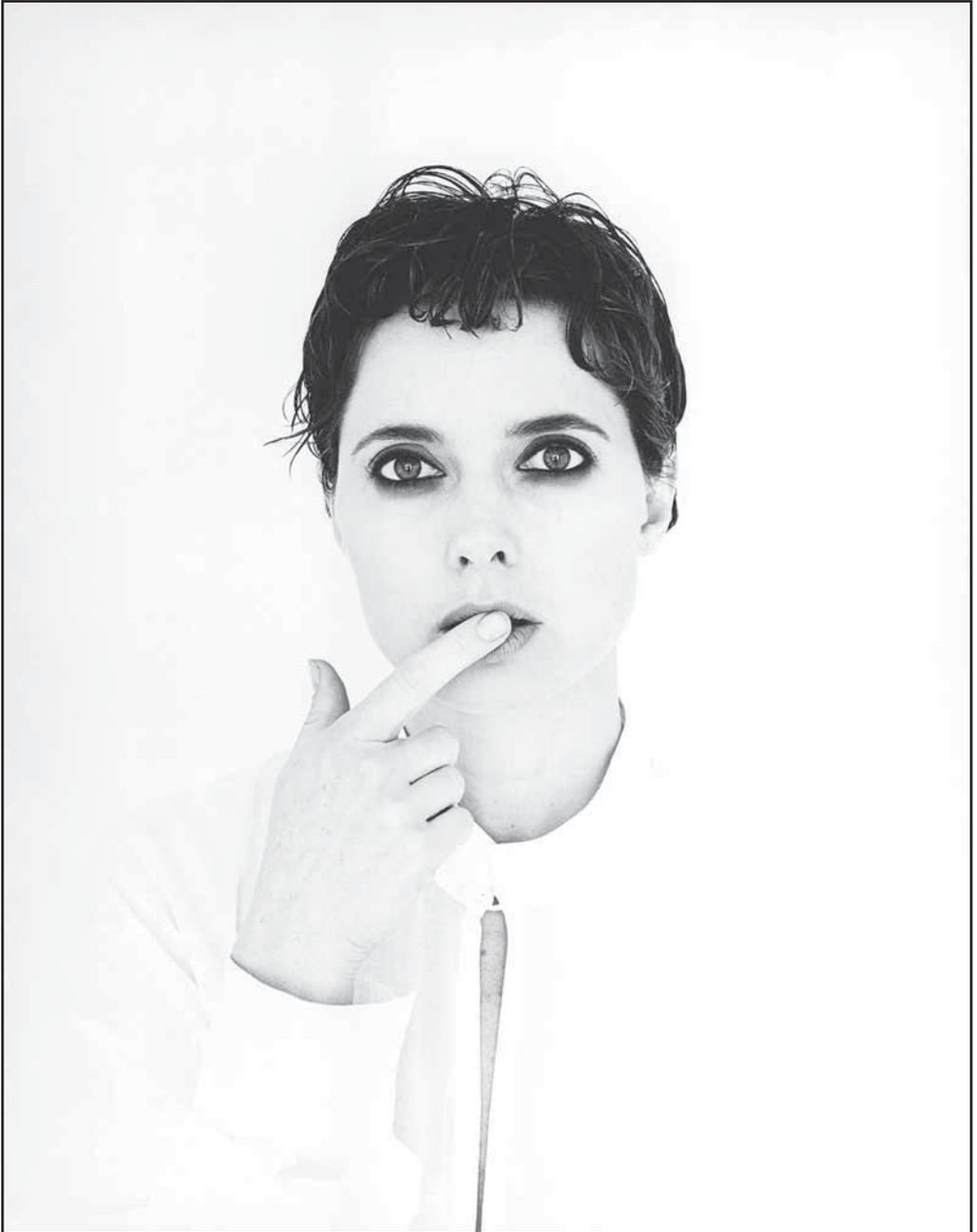
Lisa Minelli, 1990

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot in New York for Interview magazine





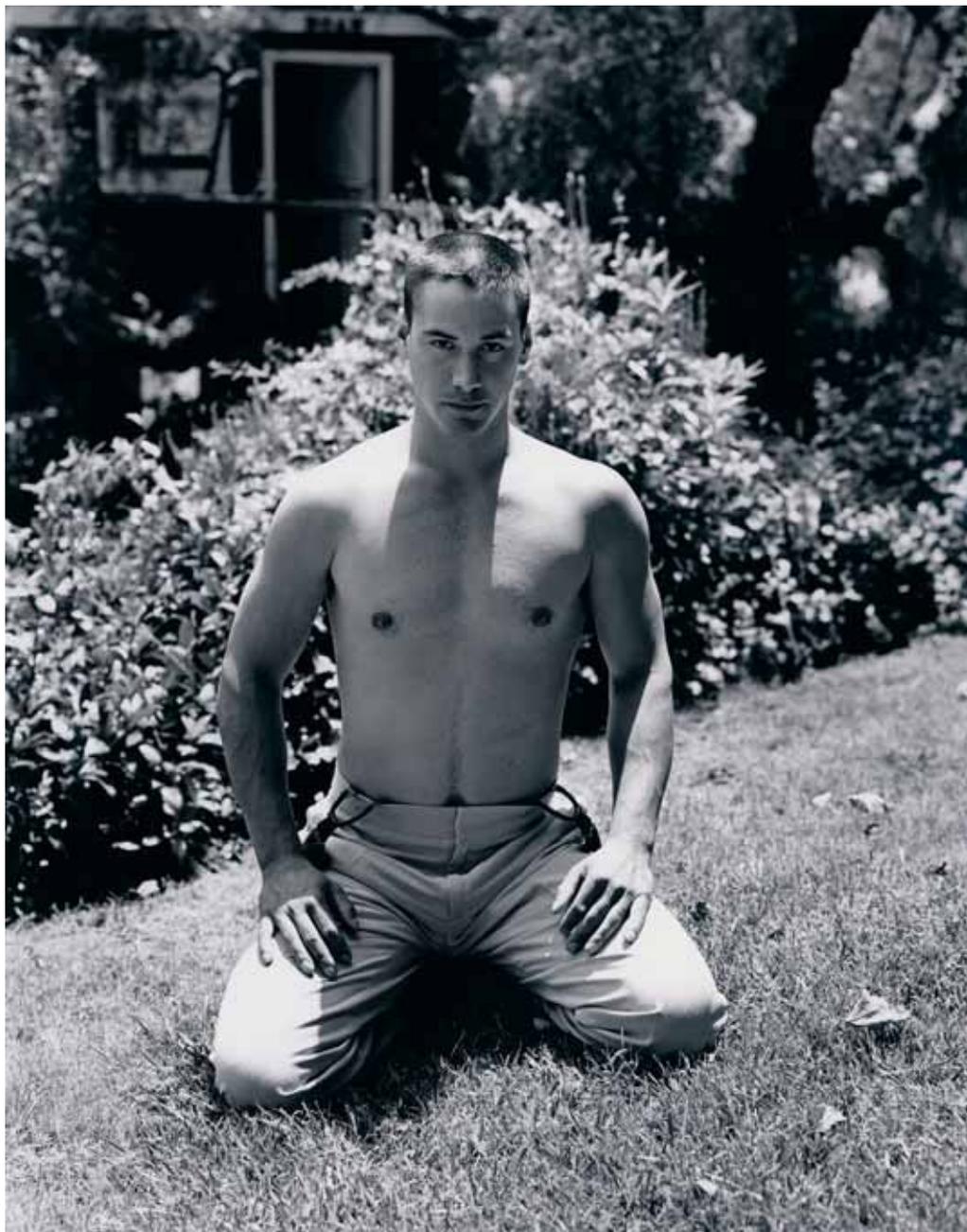
Isabella Rossellini, 1992 (triptych)

Gelatin Silver print, 70 x 100 cm

Edition of 3

USD 14,000 - AED 51,415

Shot in New York for French Vogue / Vogue Hommes



Keanu Reeves, 1999

Gelatin Silver print, 70 x 100 cm

Edition of 3

USD 8,000 - AED 29,380

Shot at Marysa Maslansky's house in Los Angeles for Vogue Paris / Vogue Homme



Angelina Jolie, 1991

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot in front of Rita Hayworth's old house in Malibu for French Vogue



Uma Thurman, 1990

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot in London for British Vogue



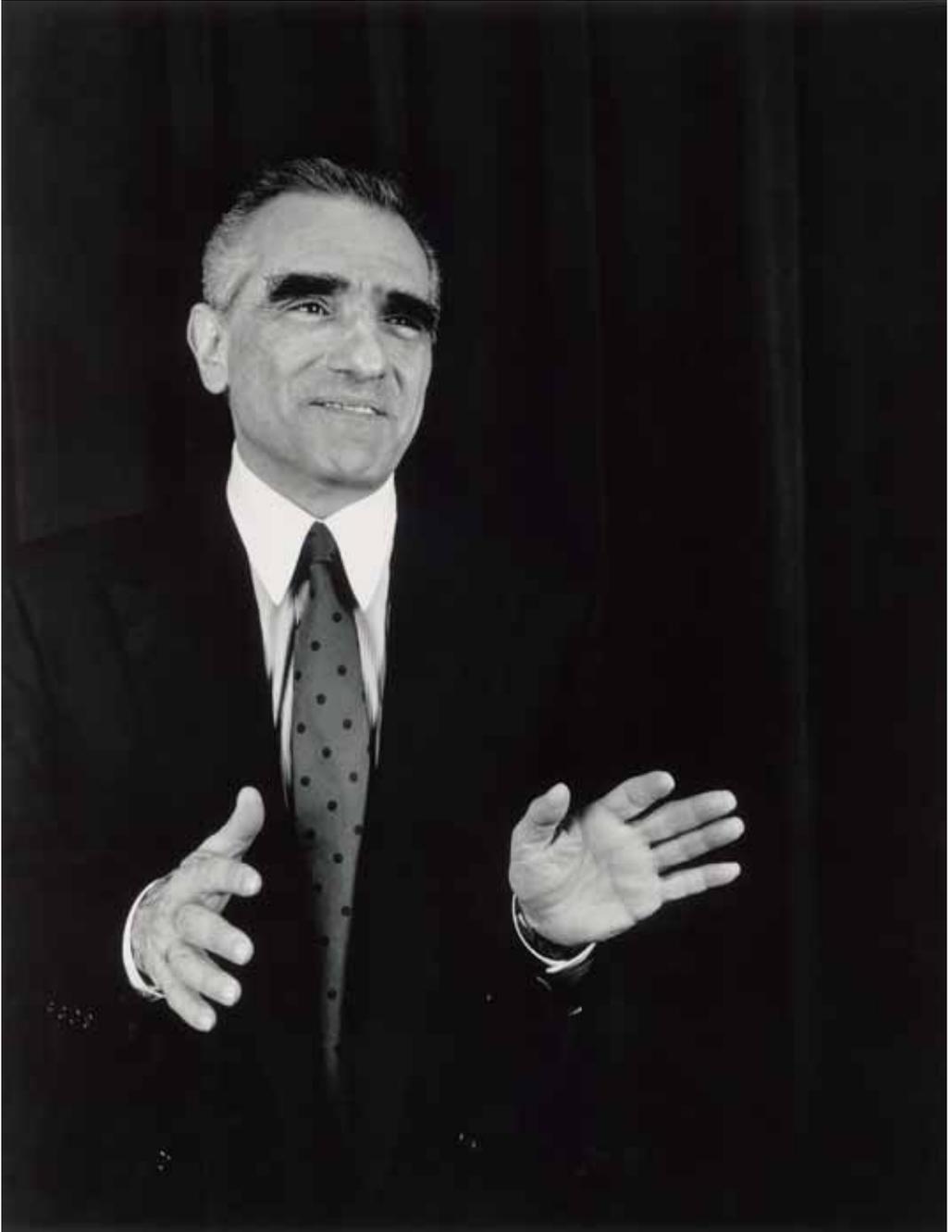
Denzel Washington, 1992

Gelatin Silver print, 70 x 100 cm

Edition of 3

USD 8,000 - AED 29,380

Shot in New York for Interview magazine

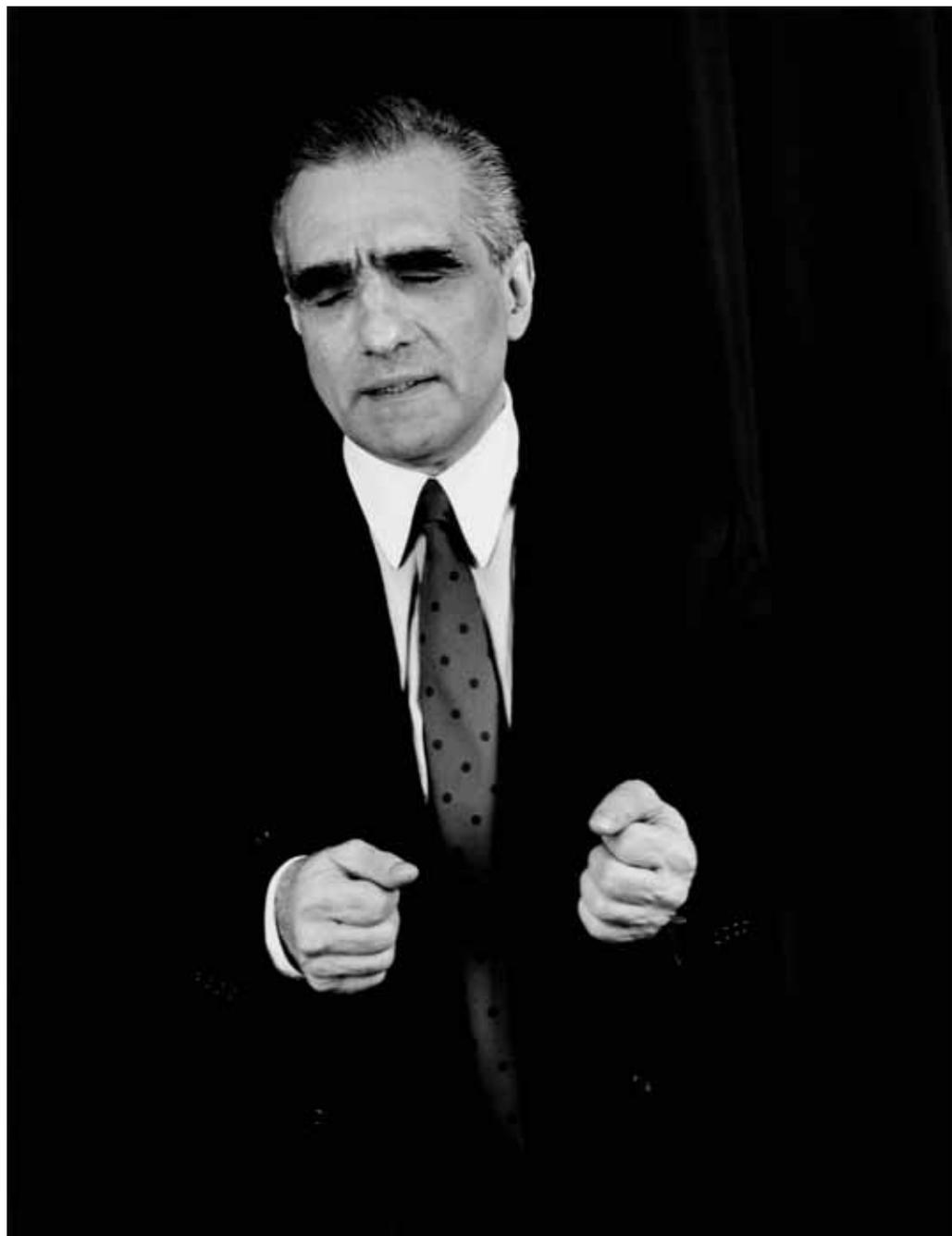


Martin Scorsese, 1995 (diptych)

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 12,000 - AED 44,070

Shot in New York for Premiere magazine





Siham Assif, 2002

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Moroccan actress. Shot in Marrakech



Marion Cotillard, 2006

Gelatin Silver print, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot at La Mamounia, Marrakech, for Italian Vogue



Winona Ryder, 1990 (quadriptych)

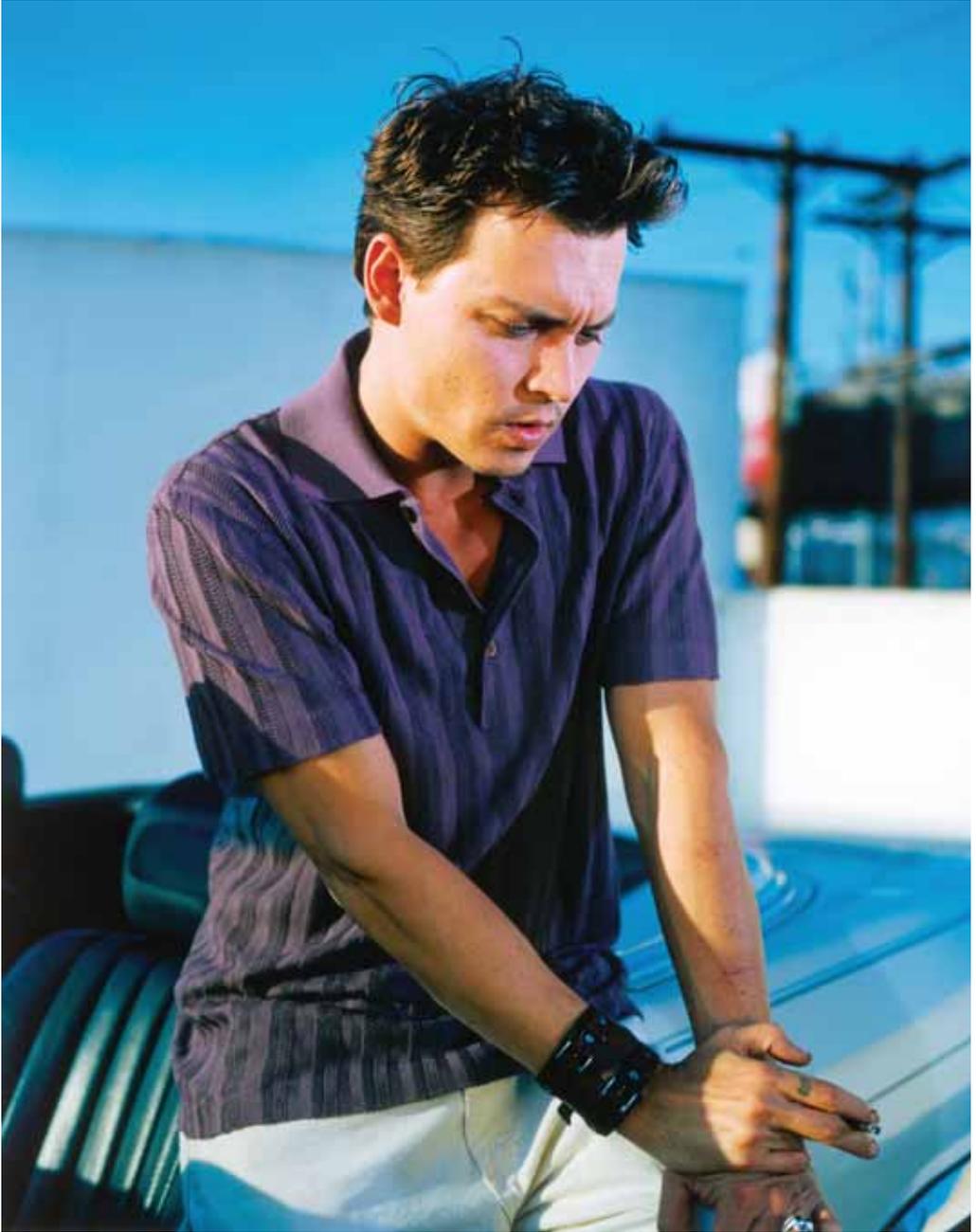
Gelatin Silver print, 70 x 100 cm

Edition of 3

USD 16,000 - AED 58,760

Shot in New York for Interview magazine





Johnny Depp, 1992

C Type hand made print on Superfujiflex paper, 70 x 100 cm
Edition of 3

USD 8,000 - AED 29,380

Shot on Santa Monica boulevard, Los Angeles, for Premiere magazine

THE YOUTH OF MOROCCO SERIES



Untitled, 2005

C Type hand made print on Superfujiflex paper, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Surfer. Shot in Agadir for Arena magazine





Untitled , 2002

C Type hand made print on Superfujiflex paper, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Shot at the pool in late afternoon, Agadir



Untitled, 2005

C Type hand made print on Superfujiflex paper, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Shot at Jaouad Kadiri's house, Marrakech, for Arena magazine



Untitled, 2005

C Type hand made print on Superfujiflex paper, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Shot at Jaouad Kadiri's house, Marrakech, for Arena magazine



Untitled, 2002

C Type hand made print on Superfujiflex paper, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Shot in a four wheel drive, Agadir





Untitled, 2002

Gelatin Silver print, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Boys on the beach, Agadir



Untitled, 2002

Gelatin Silver print, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Boys on the beach, Agadir



Untitled, 2005

Gelatin Silver print, 50 x 70 cm
Edition of 3

USD 6,000 - AED 22,035

Shot in Essaouira



Untitled, 1987

Gelatin Silver print, 50 x 70 cm

Edition of 3

USD 10,000 - AED 36,725

Acrobats. Shot in Tangier for Arena magazine



Patrick Hamelin. Art direction and graphic design

Richard Chan at W & B London. Fine Art Prints & Digital Production

