

**SELECTIONS FROM HALSMAN / MARILYN,
A PHOTOGRAPHY PORTFOLIO BY
PHILIPPE HALSMAN.**

MARILYN ENTERING THE CLOSET (1952)

MARILYN-MAO (1952)

MARILYN LISTENING TO MUSIC (1952)

MARILYN AT THE DRIVE-IN (1952)

THE TRUE MARILYN (1952)

PHILIPPE HALSMAN (1906-1979)

From the 1940s through the 1970s, Philippe Halsman's sparkling portraits of celebrities, intellectuals, and politicians appeared on the covers and pages of the big picture magazines, including *Look*, *Esquire*, the *Saturday Evening Post*, *Paris Match*, and especially *Life*. In the liner notes for the Halsman/Marilyn portfolio, Lee Strasberg writes: "It has often been observed that the work of the actor is molded out of snow which melts and leaves little trace. It is not so much that-- in the words of Shakespeare, "the evil that men do lives after them, the good is often interred with their bones."-- but that the images the actor leaves in the performances he creates can never capture more than a part of his being and his character. The movies do not alter this fact, for what the audience sees at the movie is not the totality of what the actor has created, but only that part of it that has been deemed presentable. Marilyn Monroe seems in some strange way to have been aware of this. In some intuitive sense, she must have anticipated this, for she paid as much attention to a session during which she was photographed as she did to the work on a scene. She was nervous and concerned with the details of her appearance and the impression it would make. But because of the absence of stage directions, she was much freer, more vital and alive, more spontaneous and truer to her own self. Photographs therefore give a more diverse and multi-faceted image than the roles she played. She would in time have revealed greater aspects of her talent. But even they would not offer us the opportunity to see her as we are privileged to observe her through the lens of such a talent as the present collection represents."