

**ENGLISH VERSION**

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**KORU CONTEMPORARY ART  
PRESS RELEASE  
Attention Arts and Features  
Editors**

**18 FEB 2013  
For immediate release**

**中文版**

**5 至 7 頁**

**Koru 現代藝廊  
新聞稿  
致藝術與文化版編輯**

**2013 年 2 月 18 日  
即時發佈**



**Koru Contemporary Art**

**KORU1** Unit 1012, 10/F Hing Wai Centre | **KORU2** Unit 1604, 16/F Hing Wai Centre

7 Tin Wan Praya Road, Aberdeen, Hong Kong 香港香港仔田灣海傍道七號興偉中心十樓一〇一二室及十六樓一六〇四室 T: +852 2580 5922 F: +852 2580 7122 E: info@koru-hk.com

**PRESS RELEASE**  
**Attention Arts and Features Editors**

**2013-2-18**  
**For immediate release**

Photographer	Brian Brake
Viewing period	Viewing by appointment – Now until 31 May 2013
Venue	Unit 1604/16F Hing Wai Center, 7 Tin Wan Praya Road, Aberdeen, Hong Kong
Gallery Address	Unit 1604, 16/F, Hing Wai Centre, 7 Tin Wan Praya Road, Aberdeen, Hong Kong
Media enquiries	Raymond Lam, T: 2580 5922, E: info@koru-hk.com

Koru Contemporary Art is pleased to announce the successful outcome of negotiations with the estate of Brian Brake and we now offer the only remaining portfolio of 20 vintage prints featuring Picasso at the Bullfight photographed in 1955, to the market. In addition we have individual vintage prints from the Picasso at the Bullfight photo essay.

Brian Brake (1927-1988) was New Zealand's best-known photographer. His career spanned the golden age of photojournalism and he roamed the globe with his camera.

In 1955 he was invited to join the prestigious photo agency, Magnum, which counted Henri Cartier-Bresson and Ernst Haas among its members. Membership of an agency such as Magnum, which, unlike most agencies, specialized in picture stories, as well as editorial illustrations, and, most importantly, allowed its photographers to cover a story in their own way enabled Brake to flourish.

One of two of Brake's most widely recognized photo essays, 'Picasso at a Bullfight', was in fact not an official assignment from Magnum, and only came about due to the co-incidence that Brake was holidaying with friends in the south of France when he learned Picasso was attending a bullfight in a town close by. Once Brake arrived at the bullfight, there was a relatively small crowd of no more than 500, and Brake was able to gain close up shots of Picasso and his entourage, with little interference from other photographers or crowds.

As the story is told by Brake, the iconic image of Claude, Picasso's son, putting his index finger into Picasso's mouth during a climactic moment in the fight, was the last image taken on his last roll of film. The contact sheets do in fact show this was the last photo taken on his second roll of film, but out of four rolls shot that day, and this image went on to be published in *Life*, *Stern*, *The Times* and *Paris Match*, the leading magazines of the day.

In 1957 and 1959, Brake travelled through communist China, gaining unprecedented access due to the neutrality of his New Zealand passport, photographing Chairman Mao and the officials gathered for the 10 year anniversary parade, including Russian Chairman of the Presidium of the Supreme Soviet, Kliment Voroshilov and Nikita Khrushchev, First Secretary of the Communist Party.

However, Brake's interest lay predominantly with the everyday lives of people, and he travelled with his partner of the time, Nigel Cameron, a writer now in his nineties and living in Hong Kong. Several of these images were later published in Cameron's book, *The Chinese smile* (out of print). Later publications of Brake's images from these trips included a 30-picture feature, 'Peking, a pictorial record', in the August 1960 edition of *National Geographic*, and Cameron's *Peking: A tale of three cities*, 1965 (out of print). he was able to gain unprecedented access to Chairman Mao and the officials gathered for the parade, including Russian Chairman of the

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Presidium of the Supreme Soviet, Kliment Voroshilov and Nikita Khrushchev, First Secretary of the Communist Party.




The second of Brake's most widely recognized photo essays was, 'Monsoon'. This was an ambitious undertaking and involved him travelling across India during the peak monsoon period of June to September in 1960, following time spent in New York at the headquarters of *Life* magazine in 1958 to better understand magazine design layouts and how his photographs might be tailored to suit.




Eventually the photo essay was published over 20 pages in *Life* magazine on the 8<sup>th</sup> of September 1961. *Paris Match* followed suit and ran 16 photographs on the 23<sup>rd</sup> of September 1961, *The Queen* ran 30 photographs with *Monsoon girl* on the cover, *Epoca* ran 17 photographs, with an aerial beach scene as the cover.

High Resolution of images download link:

<http://www2.koru-hk.com/downloads/Brian-Brake-Press-Images.zip>

#### Selected Works:

	<p>Artist: Brian Brake            Title: <i>Picasso at the bullfight: Claude puts his finger in Picasso's mouth</i>            Year: 1955            Medium: portfolio of 20 vintage gelatin silver print            Size: H 508 x W 406 mm</p>
	<p>Artist: Brian Brake            Title: <i>Picasso at the bullfight: Jacqueline Roque, Maia, Picasso, Claude &amp; Cocteau</i>            Year: 1955            Medium: portfolio of 20 vintage gelatin silver print            Size: H 508 x W 406 mm</p>
	<p>Artist: Brian Brake            Title: <i>Chairman Mao &amp; Russian President Voroshilov, Beijing</i>            Year: 1957            Medium: vintage gelatin silver print            Size: H 250 x W 350 mm</p>

	<p>Artist: Brian Brake            Title: <i>Proud Grandfather with Child, Beijing, 1957</i>            Year: 1957            Medium: vintage gelatin silver print            Size: H 350 x W 250 mm</p>
	<p>Artist: Brian Brake            Title: <i>Monsoon</i>            Year: 1960            Medium: vintage gelatin silver print            Size: H 508 x W 406 mm</p>
	<p>Artist: Brian Brake            Title: <i>Monsoon Clouds</i>            Year: 1960            Medium: vintage gelatin silver print            Size: H 508 x W 406 mm</p>



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新聞稿  
致藝術與文化版編輯

2013 年 2 月 18 日  
即時發佈

展覽主題	布萊恩·布瑞克攝影作品
藝術家	布萊恩·布瑞克
展覽日期	非公開展覽，需預約參觀，即日起至 2013 年 5 月 31 日
地點	Koru 現代藝廊
	香港田灣海旁道 7 號興偉中心 16 樓 04 室
開放時間	星期二至星期六 上午 11:00 至 下午 6:00 星期一，星期日和公眾假期敬請預約
傳媒查詢	Raymond Lam, 電話: 2580 5922, 電郵: admin@koru-hk.com

Koru 現代藝廊很高興宣佈在我們與布萊恩·布瑞克遺產代理人的協商下，Koru 將會展出布萊恩·布瑞克一套 20 張畢加索看鬥牛的照片；而且 Koru 還會獨立出售其他畢加索看鬥牛的照片。

布萊恩·布瑞克（1927–1988）是新西蘭最為著名的攝影師。他的攝影師生涯橫跨了整個報新聞攝影的黃金年代，他帶著他的照相機走遍世界各地。

在 1955 年時他獲邀加入了著名的攝影機構—馬格蘭攝影通訊社（Magnum Photos），當時亨利·卡蒂爾-布雷斯松（Henri Cartier-Bresson）和恩斯特·哈斯（Ernst Haas）都是馬格蘭攝影通訊社攝影師。馬格蘭攝影通訊社和當時其他攝影機構不同的是它讓攝影師用自己的方法去拍攝新聞故事，而甚少干涉其中，這是讓布萊恩·布瑞克得以發揮其長的一個重要原因。

在布萊恩·布瑞克那麼多的照片裡，畢加索看鬥牛系列是他最為知名的照片之一，但那並不是來自馬格蘭攝影通訊社的工作。那是布萊恩·布瑞克在一個偶然機會下拍到的，當時他和朋友正在法國南部度假。碰巧畢加索也來到了那裡看鬥牛，當布萊恩·布瑞克知道後馬上趕到了鬥牛場；在鬥牛場那裡觀眾人數不到 500 人所以他有機會近距離的拍攝畢加索和他的一行朋友。

在這系列照片裡其中一張讓人記憶猶新的照片是畢加索在看鬥牛最為緊張時他的兒子克勞德將食指塞進了畢加索的嘴裡，那是最後一膠卷的最後一張。在那天他用了四筒膠卷去拍，最後這張照片登上了生活畫報雜誌、巴黎競賽畫報、時代週刊和其他當時最為著名的書刊。

在 1957 年至 1959 年期間布萊恩·布瑞克曾到訪中國，由於他是新西蘭人的原因所以他成為少數能到訪當時幾乎鎖國的中國大陸。在中國期間他拍下了新中國成立十週年而在天安門廣場舉辦的盛大慶典，其中包括了當時蘇聯最高蘇維埃主席團主席克里門特·伏羅希洛夫和共產黨第一書記尼基塔·赫魯曉夫。當時布瑞克他獲得了前所未有的待遇，能在毛主席的身旁和近距離的拍攝慶典的照片。





然而對於布瑞克來說真正讓他感興趣的是一般民眾的日常生活；當時與他一起去中國還有他的搭檔奈傑爾·卡梅倫，卡梅倫是一位作家現在他已經九十多歲了定居在香港，布瑞克的照片在後來也有出現在他的《中國的微笑》（Chinese Smile）一書裡（該書已停印）。在 1960 年 8 月出版的國家地理雜誌裡刊登了布瑞克在中國時所拍攝的 30 張照片；而在 1965 年時卡梅倫出版了《卡梅倫的北京：三個城市的故事》（Cameron's Peking: A tale of three cities）（該書已停印）也有用布瑞克的照片。

布瑞克另外為人熟悉的圖片故事是他在 1960 年時 6 月至 9 月期間在印度拍攝的“雨季”系列。當時是印度的雨季而布瑞克為了拍攝照片，他去到印度不同的城市取景，那是一個難度相當大的拍攝計畫；因為以 60 年的拍攝器材來拍攝雨季的彩色圖片可以說是非常冒險的決定。此系列照片是為生活畫報雜誌所拍攝的，布瑞克為了更好的了解雜誌的風格和排版，所以他在出發前往印度前的兩年即 1958 年時決定到生活畫報雜誌位於紐約的總部考察。最終“雨季”系列有 20 張照片刊登在 1961 年 9 月 8 日出版的生活畫報雜誌上。及後 1961 年 9 月 23 日出版的巴黎競賽畫報刊登了 16 張照片、皇后雜誌刊登了 30 張照片更將其中的少女照片放在封面、而時代報刊登了 17 張照片用了航空拍攝的海灘照片做封面。

高解像圖片請在下面連接下載:

<http://www2.koru-hk.com/downloads/Brian-Brake-Press-Images.zip>

#### 部份圖片

	<p>藝術家: 布萊恩·布瑞克              題目: 鬥牛: 克勞德把他的手指放到畢加索的嘴裡              年份: 1955              材料: 銀鹽攝影打印              尺寸: 長 508 x 寬 406 毫米</p>
	<p>藝術家: 布萊恩·布瑞克              題目: 鬥牛: 積克琳·羅克, 瑪雅, 畢加索, 科克托和克勞德              年份: 1955              材料: 銀鹽攝影打印              尺寸: 長 508 x 寬 406 毫米</p>

	<p>藝術家: 布萊恩·布瑞克          題目: 中國, 北京, 毛澤東與伏羅希洛夫          年份: 1957          材料: 銀鹽攝影打印          尺寸: 長 250 x 寬 350 毫米</p>
	<p>藝術家: 布萊恩·布瑞克          題目: 中國, 北京, 驕傲的祖父與孫子在他們的房子前面          年份: 1957          材料: 銀鹽攝影打印          尺寸: 長 350 x 寬 250 毫米</p>
	<p>藝術家: 布萊恩·布瑞克          題目: 雨季系列          年份: 1960          材料: 彩色攝影打印          尺寸: 長 508 x 寬 406 毫米</p>
	<p>藝術家: 布萊恩·布瑞克          題目: 雨季的雲          年份: 1960          材料: 彩色攝影打印          尺寸: 長 508 x 寬 406 毫米</p>