

APRIL 29, 2022

ARNAUD MAGGS THE BIG PICTURE

*Arnaud Maggs was a successful graphic designer and magazine photographer before he became renowned for his images of faces and objects presented in grids. Today the Art Canada Institute proudly publishes **Arnaud Maggs: Life & Work** by Anne Cibola, which explores how the artist chronicled people and paraphernalia with layers of meaning that are of personal, historical, and universal significance.*



Arnaud Maggs's (1926–2012) decision to become an artist at the age of forty-seven has often been described as a revelatory moment—including by Maggs himself. Consciously shaping his own narrative, Maggs would recount how “as suddenly as I had become a [commercial] photographer, I decided that I wanted to become an artist. Whatever that was. And, I sold my house, I sold my Hasselblad (camera), and I sold most of my possessions.” Whereas his shift to fine art is often portrayed as a spontaneous reinvention, in *Arnaud Maggs: Life & Work*, author Anne Cibola offers fascinating insight into the years of overlap between his commercial and fine art photography careers in the 1970s and 1980s. In the excerpts below, she reveals the rewards and challenges of reinventing himself time and again, first working as an illustrator and graphic designer in New York City, Milan, and Toronto, then as a magazine photographer, and finally as a renowned artist whose instantly recognizable large-scale pieces challenge conventional ideas of the grid by investing it with great expressive and narrative power.

Sara Angel

Founder and Executive Director, Art Canada Institute

JAZZ AT MASSEY HALL ALBUM COVER

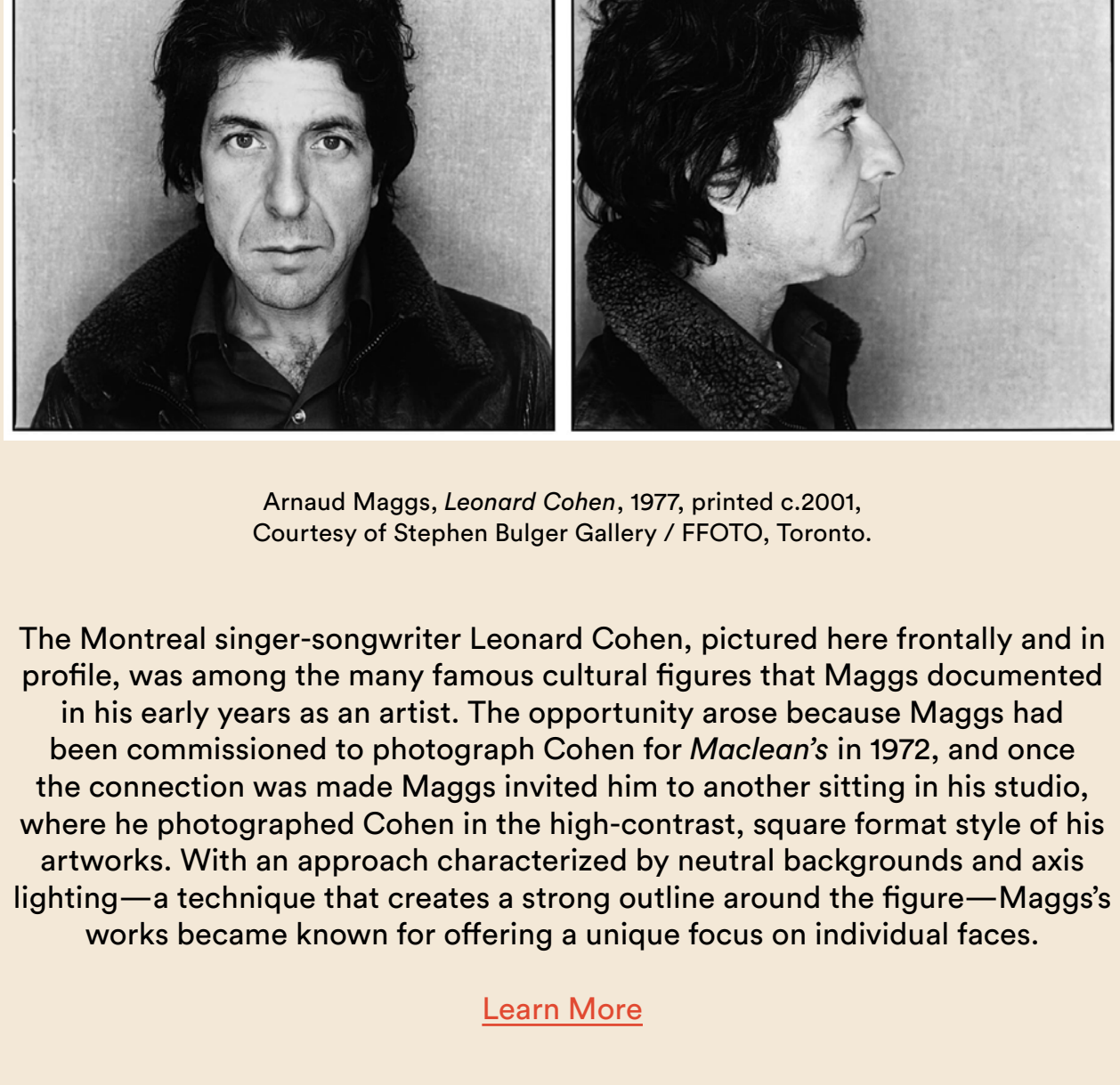


Arnaud Maggs, Cover and backside of *Jazz at Massey Hall, Volume One, Quintet album*, May 1953, Library and Archives Canada, Ottawa.

In 1951, soon after Maggs began his professional career as an illustrator and freelance designer, he attended a lecture by the noted New York City graphic artist Alvin Lustig (1915–1955) that inspired him to move to Manhattan. There Maggs produced album covers for Columbia Records and Prestige Records, including the one shown here for *Jazz at Massey Hall*. The art for the front of the album (top left) exemplifies his playful approach. On the back of the album (top right), Maggs explores space and typographic form by setting the copy inside large letterforms spelling “JAZZ.” The now-legendary recording features “The Quintet”—Dizzy Gillespie, Charles Mingus, Charlie Parker, Bud Powell, and Max Roach. Following a meeting with Mingus and Roach, Maggs mapped out the design on the t train back to his studio.

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THREE SMALL ROOMS



Arnaud Maggs, *Three Small Rooms*, 1968, Windsor Arms Hotel, Toronto, photographer unknown.

For nearly two decades Maggs worked as a leading illustrator and graphic designer in New York City, Milan, and Toronto. In 1966 he changed careers and became a commercial photographer. Without any formal training, he explored his longstanding interest in the medium through experimentation and watching others. One of Maggs's most important early photography projects was for *Three Small Rooms*, a restaurant at the Windsor Arms Hotel in Toronto. The work features an installation of images of found objects Maggs created specifically for the project, which Jim Donahue, the art director, arranged into a matrix—making it an important precursor to the grid-based installations that would define Maggs's later art practice.

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PORTRAITS FOR THE COVER OF THE CANADIAN, THE TORONTO STAR



Portrait of Ronnie Hawkins by Arnaud Maggs, *The Canadian, The Toronto Star* (cover), March 27, 1976.

Portrait of Buffy Sainte-Marie by Arnaud Maggs, *The Canadian, The Toronto Star* (cover), January 14, 1976.

In these cover images for *The Canadian*, musicians Ronnie Hawkins and Buffy Sainte-Marie are shown in profile, emphasizing the contours of their faces and of Hawkins's hat. Beginning in 1967, Maggs regularly produced images for periodicals including *Maclean's*, *Chatelaine*, *Toronto Life*, and *Canadian Business*. The mid 1970s saw a strong overlap between Maggs's artistic and editorial approaches. By the end of the decade Maggs was developing his creative project *64 Portraits Studies*, 1976–78, in which—like his magazine covers—he photographed a group of thirty-two sitters in profile, as well as frontally. His subjects in that work appear with bare shoulders, revealing his fascination with the shape of the human head and, as he explained, creating an “equalization among the people.”

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LEONARD COHEN

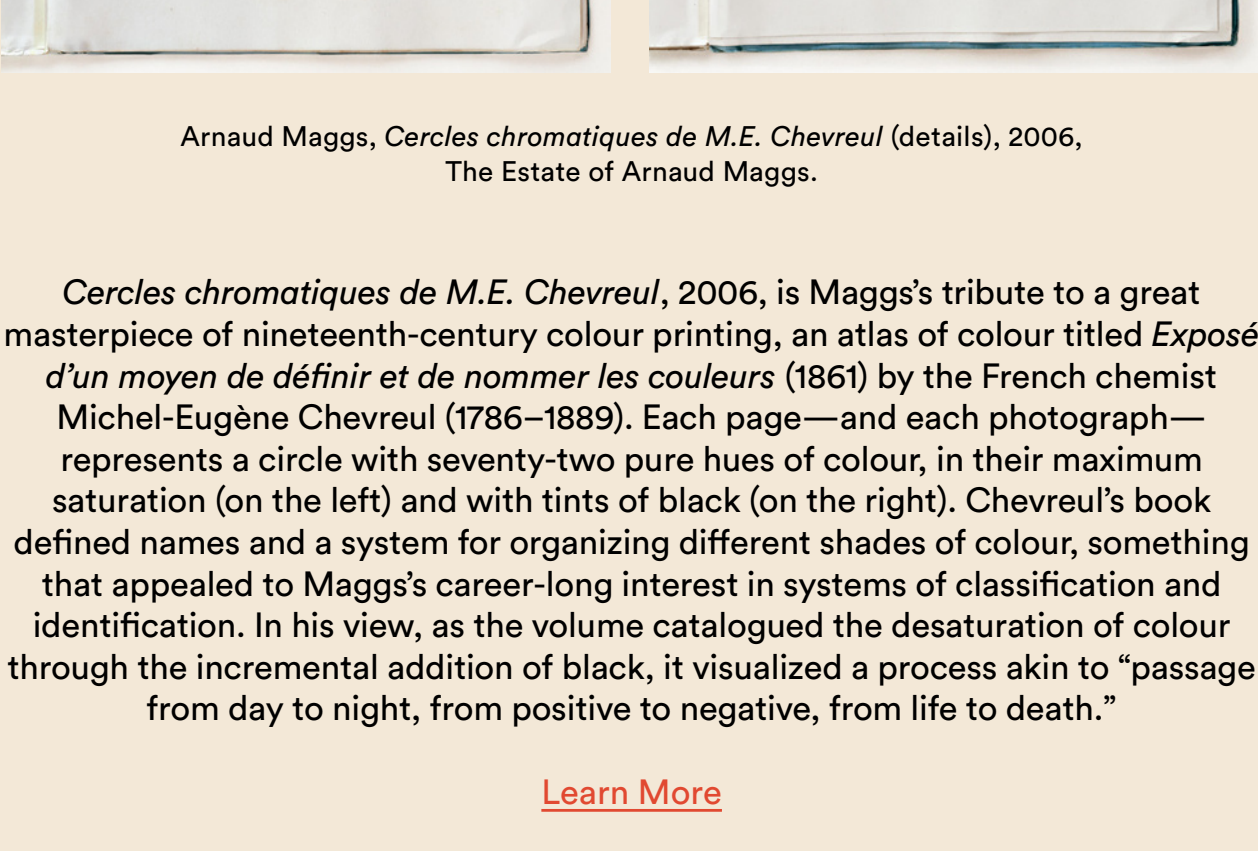


Arnaud Maggs, *Leonard Cohen*, 1977, printed c.2001, Courtesy of Stephen Bulger Gallery / FOTO, Toronto.

The Montreal singer-songwriter Leonard Cohen, pictured here frontally and in profile, was among the many famous cultural figures that Maggs documented in his early years as an artist. The opportunity arose because Maggs had been commissioned to photograph Cohen for *Maclean's* in 1972, and once the connection was made Maggs invited him to another sitting in his studio, where he photographed Cohen in the high-contrast, square format style of his artworks. With an approach characterized by neutral backgrounds and axis lighting—a technique that creates a strong outline around the figure—Maggs's works became known for offering a unique focus on individual faces.

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3269/3077



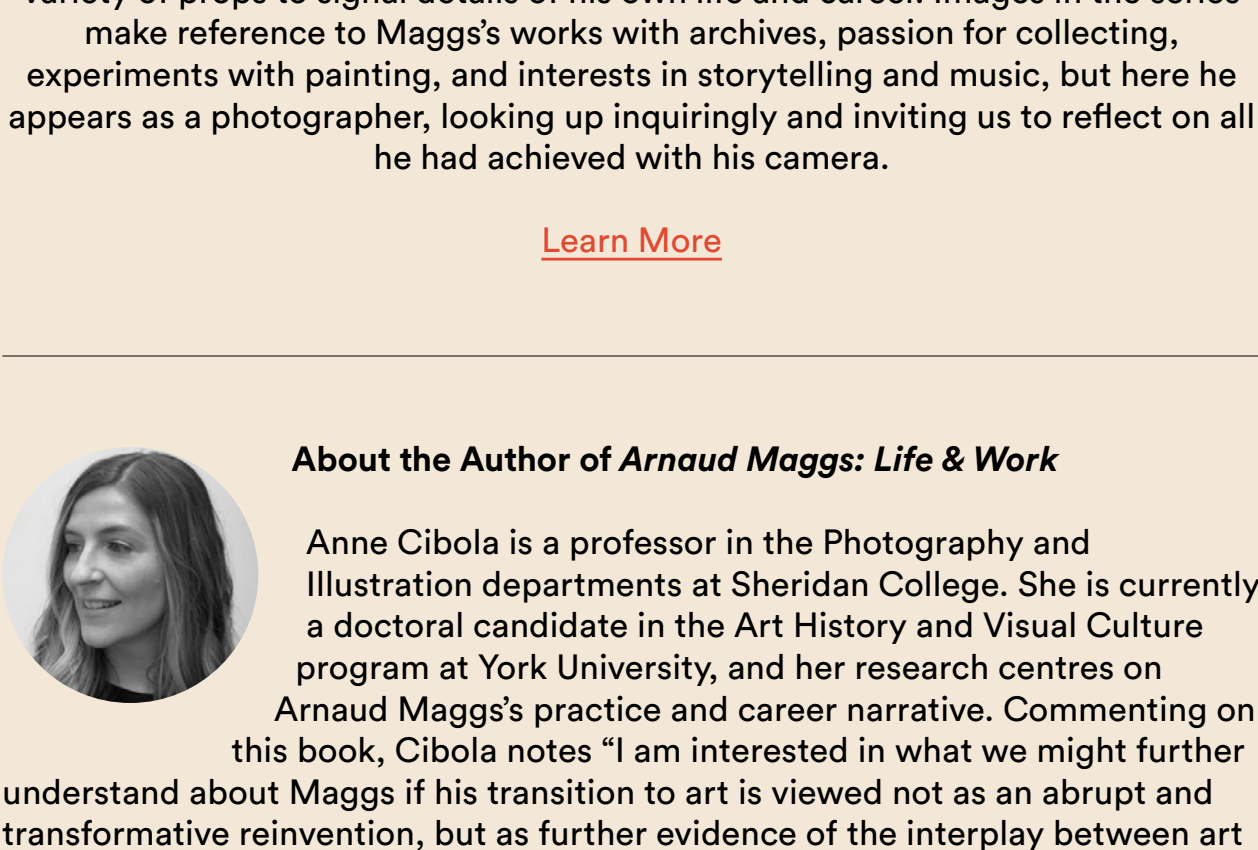
Arnaud Maggs, *3269/3077*, 1986, Art Gallery of Hamilton.

In the mid 1980s, Maggs sought new subjects and turned his attention to typography, which had been an important aspect of his work as an illustrator and graphic designer. Numbers are the central subject of many pieces by Maggs from this period, including *3269/3077*, 1986. He produced this work after taking an interest in and recording the four-digit numbers that appeared on railroad boxcars that passed by the window of his studio. It is part of a series of paintings in which Maggs explored relationships between combinations of digits. Despite the significant shift in subject matter, Maggs's number works display his ongoing preoccupations with shape, scale, and various methods of identification and classification.

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HOTEL SERIES

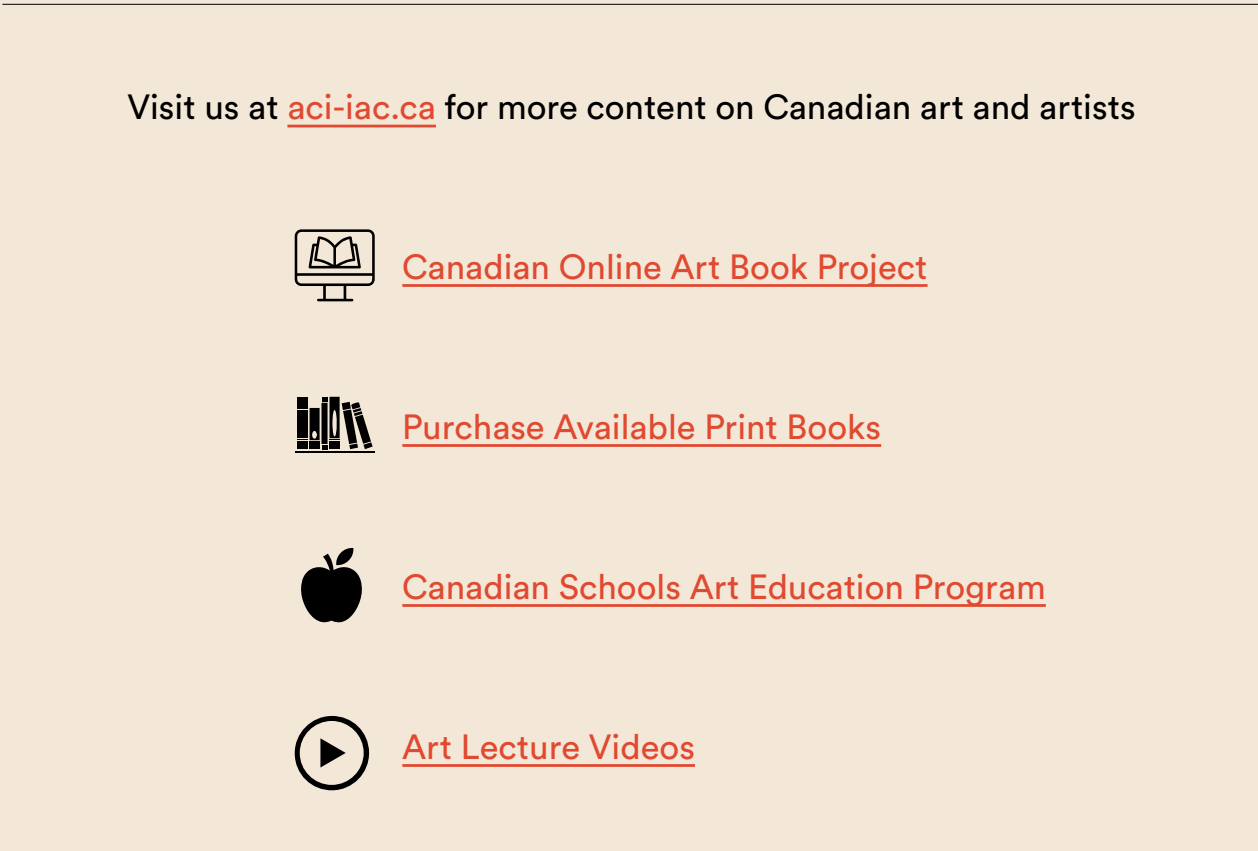


Arnaud Maggs, *Hotel Series* (detail), 1991, installed at The Power Plant, Toronto, 1991, photograph by Arnaud Maggs.

In 1991, Maggs walked the streets of Paris and photographed more than three hundred vertical hotel signs, forming a record of a threatened feature of Parisian life. He narrowed his collection to 165 images, which were then compiled in a book. Maggs grouped similar hotel signs together on each page, developing a classification scheme based on lettering style to structure his archive of disappearing signs, and he also created larger versions of the prints for installation, as in the view shown here. This body of photographic works is known as his *Hotel series*, and it references Maggs's interest in ordering systems. With this project, the artist uses his camera to record cultural artifacts and invent his own typology.

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TRAVAIL DES ENFANTS DANS L'INDUSTRIE: LES ÉTIQUETTES



Arnaud Maggs, *Travail des enfants dans l'industrie: Les étiquettes*, 1994, installed at Susan Hobbs Gallery, Toronto, photograph by Isaac Applebaum.

Arnaud Maggs, *Travail des enfants dans l'industrie: Les étiquettes* (detail), 1994, National Gallery of Canada, Ottawa.

In the early 1990s, Maggs and his partner, the artist Spring Hurlbut (b.1952), began to spend their summers in France, which took his practice in new directions. He started creating large-scale works using found paper ephemera largely sourced at French flea markets, including *Travail des enfants dans l'industrie: Les étiquettes*, 1994. The installation is comprised of tags that document the work of child labourers in France's textile industry in the early twentieth century. In Maggs's piece, the papers serve as stand-ins for the workers. Created at a time of increased scrutiny around contemporary labour practices in the clothing industry, *Travail des enfants* offers political critique. It calls attention to loss and puts found historical content in front of contemporary eyes—a re-reminiscing.

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RÉPERTOIRE



Arnaud Maggs, *Répertoire* (detail), 1997, National Gallery of Canada, Ottawa.

With *Répertoire*, 1997, Maggs documents an address book that belonged to the legendary Parisian photographer Eugène Atget (1857–1927). The work consists of forty-eight prints, with each one capturing a single page spread in the volume, offering a rich portrait of Atget's business. Atget was a hero to Maggs: he too was a working photographer who created images for artists, illustrators, designers, architects, and librarians, among others—many of whom are listed in his notebook. The French photographer also took pictures of the streets, buildings, and gardens of Paris, creating an enduring visual archive. The notebook offers a record of Atget's business, with marks of wear and tear that reflect the intensity of everyday activities and crossed out names indicating clients with whom he no longer worked.

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CERCLES CHROMATIQUES DE M.E. CHEVREUL

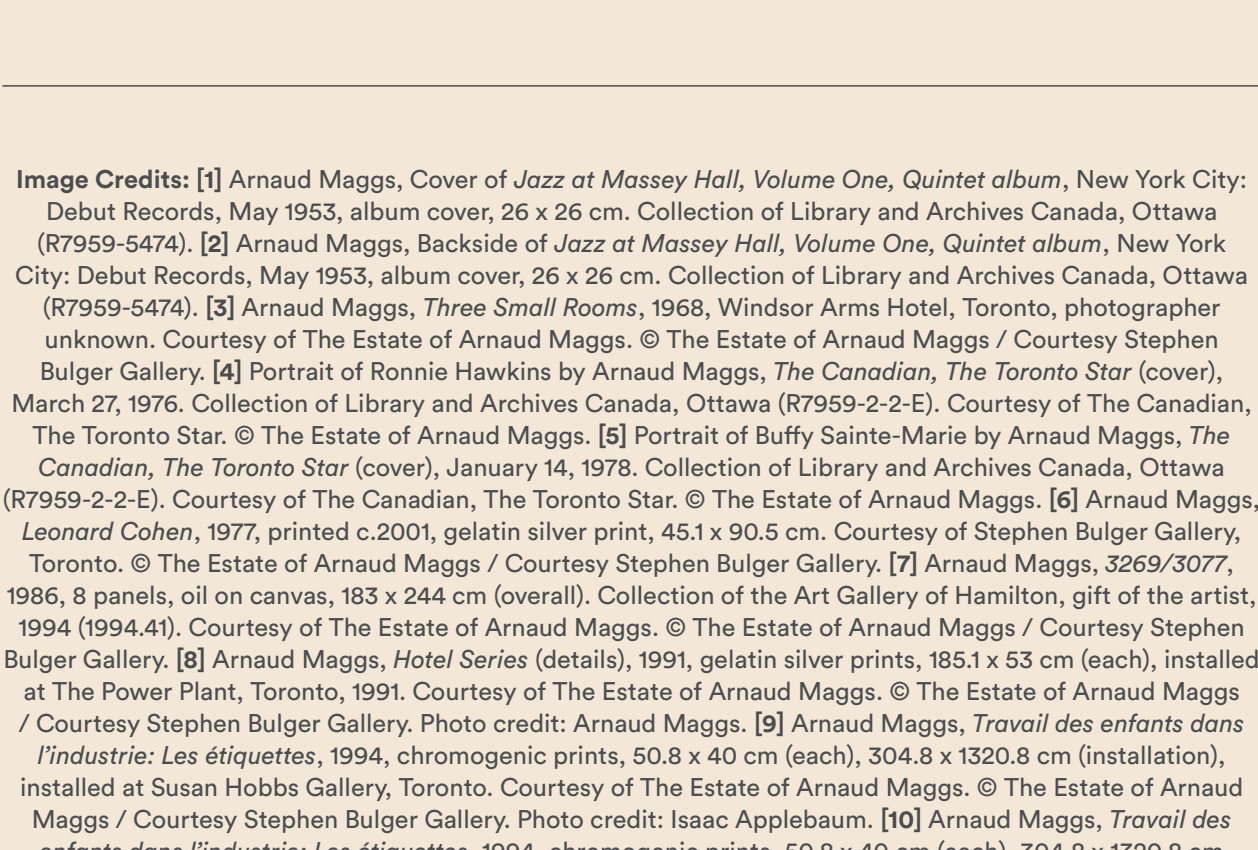


Arnaud Maggs, *Cercles chromatiques de M.E. Chevreul* (détails), 2006, The Estate of Arnaud Maggs.

Cercles chromatiques de M.E. Chevreul, 2006, is Maggs's tribute to a great masterpiece of nineteenth-century colour printing, an atlas of colour titled *Exposé d'un moyen de définir et de nommer les couleurs* (1861) by the French chemist Michel-Eugène Chevreul (1786–1889). Each page—and each photograph—represents a circle with seventy-two pure hues of colour, in their maximum saturation (on the left) and with tints of black (on the right). Chevreul's book defined names and the system for organizing different shades of colour, something that appealed to Maggs's career-long interest in systems of classification and identification. In his view, as the volume catalogued the destitution of colour through the incremental addition of black, it visualized a process akin to “passage from day to night, from positive to negative, from life to death.”

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AFTER NADAR: PIERROT THE PHOTOGRAPHER

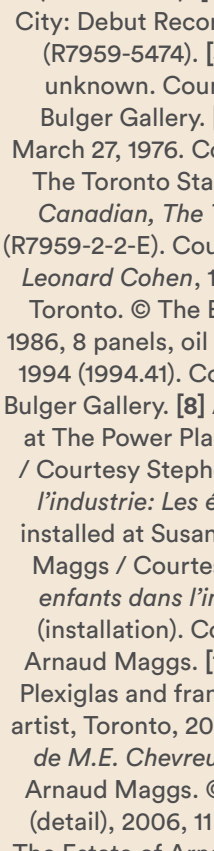


Arnaud Maggs, *After Nadar: Pierrot the Photographer*, 2012, Art Gallery of Ontario, Toronto.

After Nadar is one of Maggs's most celebrated bodies of work, and it was also his last—he created this series of nine self-portraits shortly before his death, and the project represents a visual autobiography. Inspired by a similar series created by nineteenth-century photographer and caricaturist Nadar (Gaspard-Félix Tournachon) (1820–1910), Maggs posed dressed as Pierrot, the Italian commedia dell'arte character celebrated in French pantomime of the 1800s, and he used a variety of props to signal details of his own life and career. Images in the series make reference to Maggs's works with archives, passion for collecting, experiments with painting, and interests in storytelling and music, but here he appears as a photographer, looking up inquiringly and inviting us to reflect on all he had achieved with his camera.

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About the Author of *Arnaud Maggs: Life & Work*



Anne Cibola is a professor in the Photography and Illustration departments at Sheridan College. She is currently a doctoral candidate in the Art History and Visual Culture program at York University, and her research centres on Arnaud Maggs's practice and career narrative. Commenting on this book, Cibola notes “I am interested in what we might further understand about Maggs if his transition to art is viewed not as an abrupt and transformative reinvention, but as further evidence of the interplay between art and design in his career.”

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