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ANTHONY BARBOZA

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CONTACT Camille SOUBEYRAN // camillesoubeyran@vozimage.com // +33 (0)1 41 31 84 30

«Trompette de la renommée», Richard Sourgnes, Le Républicain Lorrain, 15 décembre 2009

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Miles Davis photographé pour la pochette de l'album 'You're under arrest' (1985). © Anthony Barboza

Miles Davis s'est forgé une gloire

au-delà des strictes frontières du jazz.

A Paris, la Cité de la musique rend un passionnant hommage au plus connu des trompettistes modernes.

par Richard SOURGNES

Dans la catégorie "géants du jazz", il y a d'un côté les virtuoses, de l'autre, les démiurges. Duke Ellington, Count Basie n'étaient pas les meilleurs pianistes, mais ils ont créé des univers sonores immédiatement reconnaissables. Pareil pour Sun Ra, ou pour Omar Sosa aujourd'hui. Miles Davis, géant parmi les géants, n'aurait pu prétendre au titre de champion du monde de la trompette. Difficile, quand on émerge à une époque où les brillantissimes Clifford Brown et Fats Navarro font des étincelles. En revanche, il a eu très vite un son à nul autre pareil : mat, sans vibrato, souvent atténué par l'emploi de la sourdine. Une sorte de sanglot intrinsèquement blues.

Et pour ce qui est de l'influence sur l'évolution du jazz, personne ne lui arrive à la cheville. Le cerveau de Miles n'a pas accouché d'un, mais de plusieurs univers. Il a porté le jazz à sa perfection en 1959 avec l'album Kind of Blue, puis il l'a ressourcé en le trempant dans le rock et dans le funk. En cela, il est le père d'une bonne partie de la bande-son de la fin du XX^e siècle.

Il a été successivement be-bop, cool, hard bop, jazz modal, furieusement fusion et enfin tranquillement fusion. On pourrait le traiter de caméléon, encore faudrait-il qu'un caméléon soit capable de dessiner les couleurs et les formes dans lesquelles il va se fondre. L'exposition We want Miles, à la Cité de la musique, donne énormément à voir et à écouter : c'est inévitable, pour espérer saisir toutes les facettes d'un musicien aussi fécond, toujours en quête d'évolution, toujours soucieux d'anticiper le changement. Elle balade le visiteur dans un parcours chronologique, de l'enfance à East Saint-Louis (Illinois) jusqu'à la gloire planétaire des années quatre-vingt. Judicieusement, son concepteur Vincent Bessières l'a répartie en deux niveaux. Au rez-de-chaussée, les débuts, les années cinquante et soixante. Au sous-sol, les années soixante-dix et quatre-vingt. Une coupure correspondant à celle qu'a connue la carrière du trompettiste.

Pour qui ne saurait rien de cette césure, un indice : ses vêtements. Avant 1968, ce sont ceux d'un jeune bourgeois tiré à quatre épingles. Après, chemises psychédélics, pantalons flous, énormes lunettes noires, cheveux longs tire-bouchonnés. Sa musique aussi reflète ce changement. Miles Davis première manière produit un jazz lisse et carré, qui culmine dans les atmosphères raffinées, subtilement mélancoliques de Kind of Blue. La décennie suivante opère une déconstruction qui aboutit d'un côté au foisonnant Bitches Brew, de l'autre aux nébulosités d'In a silent way. Que se passe-t-il alors ? La jeunesse s'ébroue partout dans le monde, le rock est son étendard. Betty, l'épouse de Miles, lui fait écouter Jimi Hendrix. De plus, il s'aperçoit que les grands concerts pop attirent des foules considérables : il veut, lui aussi, toucher ce vaste public. Le 29 août 1970, lorsqu'il se présente au festival de l'île de Wight, 600 000 personnes

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un pianiste et un organiste (Keith Jarrett, tout jeune), un bassiste et un sax. Ils jouent fort, leur prestation tourne à la cérémonie vaudou, l'auditoire est en transe. Les années suivantes verront les orgies électriques de Get up with it ,de Tribute to Jack Johnson et d' Agharta. Miles a réussi son coup. En fusionnant rock et jazz, il a élargi son audience, il a échappé au ghetto élitiste des jazzfans. Mais comme, en même temps, il s'est coupé du public noir, une nouvelle piroquette lui fera adopter des rythmes plus funky. Ayant renversé les barrières entre les genres, il jouera désormais au-dessus de la mêlée, et selon sa fantaisie tentera de nouvelles expériences ou touillera en père peinarud son brouet de sons.

Des ruptures, Mister Davis n'en a pas connu que de musicales. « Quel roman que ma vie ! », aurait-il pu dire pour imiter Napoléon. Son parcours lui a fait visiter des gouffres : la toxicomanie des années 1950-54, une vie sentimentale chaotique. Et l'a souvent conduit là où il fallait être. Exemple : en 1949, il est invité au Festival de Paris. Boris Vian l'entraîne dans les caves de Saint-Germain-des-Prés, il y découvre le tourbillon existentialiste et noue une liaison avec Juliette Gréco. En 1957, il se produit au Club Saint-Germain alors que Louis Malle cherche en urgence un compositeur. En une seule nuit, Miles enregistre les lamentos déchirants qui font de certaines séquences d' Ascenseur pour l'échafaud de purs chefs-d'œuvre. Il a aussi traversé une période dorée où, dandy au visage d'ébène, il roulait en Ferrari avec pour compagnes des beautés noires – celles dont les photos ornent ses albums des années soixante. A l'inverse, il a sombré dans une profonde déprime qui, de 1976 à 1980, l'a éloigné des scènes et des studios.

Pour ce personnage étonnant, énigmatique et populaire à la fois, il fallait un hommage à la hauteur. Pas facile : « Il n'existe pas de Fondation Miles Davis. J'ai dû aller aux Etats-Unis, contacter la famille, ouvrir des caisses et des cartons, explique Vincent Bessières. J'ai rapporté des tas de choses : des vêtements, des partitions, des manuscrits, des instruments. Et aussi des films inédits, notamment un où on voit Miles s'entraîner sur un ring de boxe. » Ainsi, la Cité de la musique a pu illustrer la légende davisienne, pas seulement faire entendre de la musique. Au final, une exposition qui rencontre un grand succès : « Ma fierté, c'est qu'on arrive à toucher au-delà du public de spécialistes. Parmi les visiteurs, il y a beaucoup de néophytes qui viennent pour être exposés à l'œuvre de Miles, pour faire l'expérience de sa musique. »

D'autant plus importante, cette réussite, que la dernière apparition de Miles à Paris fut le concert rétrospectif de l'été 1991, donné quelques semaines avant sa mort, justement à La Villette. Au pied des grues du chantier où s'édifiait la Cité de la musique.

Publié le 13/12/2009

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« Black history in art and film, song and dance »,
Sylvia E. King-Cohen, Explore, novembre 2009

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Black history
in art and film,
song and dance

BY SYLVIA E. KING-COHEN
sylvia.king-cohen@newsday.com

Black History Month offers plenty of cultural and intellectual opportunities to experience history from a local perspective and on a more global scale. Here is just a sliver of the many activities on Long Island during February.

ART

WHAT Photographer Anthony Barboza: "Souls of Black Genius: Images of Afro-Americans' Sounds, Thoughts and Visions."

WHEN 10 a.m.-5 p.m. Wednesday-Saturday through March 10; meet the artist 3-5 p.m. Feb. 21

WHERE African American Museum of Nassau County, 110 N. Franklin St., Hempstead
PHONE 516-572-0730

COST Free

The exhibit is a compilation of major works of the award-winning commercial artist and photographer. The exhibit, including 62 photographs, captures the jazz scene in New York City in the 1980s,

as well as notable African-American authors, actors, artists, political activists ranging from James Baldwin, Spike Lee and Halle Berry to Alice Walker, Miles Davis and Jay-Z. "I was most struck by the photo of Ruby Dee and Ossie Davis," says staffer Evelyn Turner. "You could see the love in her eyes and the intensity of their relationship in the photo."

ALSO TRY "African Stone Art by Masimba," a free exhibit at Nassau Community College, displays a range of stone art collected by the artist during his travels to Zimbabwe (9 a.m.-7 p.m. Monday-Thursday and 9 a.m.-5 p.m. Friday through Feb. 27,



A portrait of James Baldwin, one of 62 photographs by Anthony Barboza at the African American Museum

Below left, African Stone Art by artist Masimba, on display at Nassau Community College



516-572-7376).

LECTURE

WHAT Day-to-day life as a slave at Joseph Lloyd Manor from Jenna Coplin, director of research and outreach for the Center for Public Archaeology at Hofstra. She'll be exploring the African-American community and culture of 18th century slave quarters at Lloyd Manor.

WHERE Community Church of East Williston, Roslyn Road and Hillside Avenue (Route 25B)

PHONE 516-538-7679

WEB nassaucountyhistorical.com

COST Free

Yes, there are signs slavery once existed on Long Island. Come hear the latest news.

from the archaeological dig site at Joseph Lloyd Manor in Huntington from Jenna Coplin, director of research and outreach for the Center for Public Archaeology at Hofstra. She'll be exploring the African-American community and culture of 18th century slave quarters at Lloyd Manor.

ON THE BIG SCREEN

WHAT Sidney Poitier Film Festival

WHEN Tomorrow-Feb. 26

WHERE Smithtown Library, 127-20 Smithtown Blvd.,

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Hitting the bull's-eye

Photo 1 of 4 | Zoom Photo +



October 23, 2009 12:00 AM

SUBJECT: David Lynch

Date of shoot: Winter 1989

Location: Los Angeles

Published: The New York Times Magazine, January 1990

By ANTHONY BARBOZA as told to SEAN MCCARTHY

I got to David Lynch's office, which was part of his production company, and there were a lot of different levels full of people working for him. When he greeted me, he was wearing his trademark outfit — a broad-billed hat, a dark blue sports coat and khaki pants.

"Knowing that he was a director, I chose to listen to his ideas for the shoot rather than throwing a bunch of my ideas at him. If I want people to relax and be themselves, I have to do a lot of listening ... I have to know how people see themselves and how they want to portray themselves. This is an important element to any shoot.

"From the beginning I sensed that he wanted to make me feel comfortable, in the way a director would want his actors to relax. I think he treated me as if I was an actor.

"He quickly came up with a setting for the shoot — a set of railroad tracks on the other side of the city. He said he chose the tracks because they were a good representation of American history.

"We drove for about a half an hour until he finally found an area where we could go through an opening in a gate and take the pictures. We walked for a few minutes on the tracks until we came to an area he liked. But before we could set up to do the shoot, he spontaneously made a suggestion.

"There was a piece of paper on the ground by the tracks and he came up with a game we could play by seeing who could hit the paper with a rock first. This seemed a little odd to me, but I played along. He went first and missed and I went second and hit it. After the game was over we continued walking until he found a place that 'looked good' to him.

"At this point it was my turn to do some of the directing. With the camera working, I was able to use some of my own ideas. I was able to get a perfect shot of him — capturing him without his hat, moving towards the camera, something different from the shy and serious side I'd seen until then.

"As we walked back towards the car, he saw another piece of paper on the tracks and said that we should play the rock-throwing game again. He tried really hard to win this time, and he did.

"Boy, was he happy to win. It seemed to me that he might have been very irritated about losing the game in the first place. I suppose he was bothered by it throughout the entire photo shoot. I can't read his mind but, I imagine he's someone who needs to win at whatever he does.

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THE BACKSTORY

Director David Lynch was wrapping up his latest film, "Wild at Heart," when Anthony Barboza was sent to Los Angeles to photograph him for a cover story. Not long after, in April 1990, Lynch's critically acclaimed TV series, "Twin Peaks," would debut on ABC. It ran for two seasons.

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■ [La légende du jazz à la Villette](#)

8 déc 2009 -

Miles Davis prend possession de la Cité de la musique qui lui consacre, jusqu'au 17 janvier, une exposition *We want Miles* - du titre de l'un de ses albums live avec lequel il fit son come back dans les années 1980. Véritable appel à découvrir ou redécouvrir la musique de cet artiste, l'exposition offre une dense rétrospective de la carrière du trompettiste qui donna l'un de ses derniers concerts à la Villette, quelques mois avant son décès en 1991 à Los Angeles.

Plongé dans une semi-obscurité, le visiteur est accueilli par la voix de Miles Davis qui ne le quittera pas sur les 800 m² de l'exposition. Organisée chronologiquement, elle retrace la vie du musicien qui s'orienta vers « l'instrument roi du jazz », la trompette, alors que sa mère aurait voulu qu'il joue du violon.

We want Miles est divisée en séquences thématiques et chronologiques qui correspondent aux grandes étapes de la carrière de l'artiste : l'influence des musiciens de Saint Louis ; son intégration à l'avant-garde du jazz des années 1940, le be-bop ; son premier orchestre ; ces débuts chez Columbia marquées par le jazz orchestral de Gil Evans, etc.

L'exposition présente également des objets dévoilés pour la première fois au public : ensemble de trompettes et d'instruments lui ayant appartenu ainsi qu'à ses compagnons de route, partitions originales manuscrites, costumes de scènes et films inédits. Ainsi, une vidéo dévoile le célèbre et mystérieux enregistrement de la bande originale du film *Ascenseur pour l'échafaud* de Louis Malle ; film pour lequel Miles Davis improvisa, en une nuit, la bande son au fur et à mesure qu'il visionnait les images.

We want Miles n'oublie pas d'évoquer les moments noirs de la vie de Miles Davis : drogue, arrestation arbitraire, racisme.

Musique et peinture

Muni d'écouteurs, le visiteur peut « se brancher », tout au long de la visite, à des bornes audio ou vidéo qui complètent l'illustration musicale du parcours. La scénographie rend hommage à la musique en disposant à plusieurs endroits de l'exposition des sourdines. « Ainsi nommées en référence à la sonorité si singulière que Miles Davis tirait de cet ustensile, ces espaces de forme ovoïdes sont de petites chambres d'écoute conçues pour permettre au public de découvrir dans de bonnes conditions les œuvres les plus emblématiques de l'artiste. » Miles Davis chercha en effet toute sa vie à faire évoluer sa musique notamment en utilisant des sourdines, des pédales wah-wah ou en accompagnant ses morceaux par les sons des orgues électriques ou des synthétiseurs.

Mais, en artiste accompli, le trompettiste ne s'arrêta pas à la musique. En 1982, il se met au dessin pour rééduquer sa main, qui, à la suite d'une attaque, est restée paralysée. Plus qu'une rééducation, la peinture devint un passe-temps.

Au-delà d'une rétrospective, *We want Miles* est également une exposition de photographies passionnante. Une multitude de clichés de Miles Davis se succèdent. Noir et blanc, rouge et noir, etc. les portraits effectués par Marvin Koner, Ed Van der Elsken ou Anthony Barboza rivalisent par leur authenticité.

L'exposition se termine par une projection du concert du 4 juillet 1991 sur le parvis de la Grande halle de la Villette. Poussé par Quincy Jones, Miles Davis rejoua des partitions de Gil Evans des années 1950 et renoua avec d'anciens compagnons de route sur une scène décorée de ses peintures.

Laure Martin

« BLINK : Cher made for 'sweet and mellow' subject », SouthCoastTODAY.com, novembre 2009

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BL!NK: Cher made for 'sweet and mellow' subject

Photo 1 of 3 | Zoom Photo +



Cher strikes a seductive pose as photographer Anthony Barboza shoots images for a New York Times Magazine layout.

By **ANTHONY BARBOZA**
As told to SEAN MCCARTHY,
CONTRIBUTING WRITER
September 18, 2009 12:00 AM

Subject: Cher

Date: November 1987

Location: Los Angeles

Published: The New York Times Magazine

"The New York Times Sunday Magazine called me and asked me to shoot Cher in Los Angeles. At the time, I was living between New York and L.A. because my wife, Laura Carrington, was working on the soap opera 'General Hospital.'

"The Times sent my portfolio to Cher's agents with mainly black people in it. Cher's agents sent the book back, and said, 'Do you have more with white people than what's in your book?' The Times said, 'This is who we're sending and that's it. Take it or leave it.' They backed me up. So they said, 'OK.'

"We arrived at Cher's house at 9 a.m. It was right near the famous Beverly Hills Hotel. I brought with me a black assistant from California. The house was shaped like a pyramid with the top of the pyramid cut off with glass on top so that the light comes through. I said to myself, 'Wow, this is a big house.' I eventually noticed that there was a house behind her house, which was a gym.

"We were greeted at the door and we stepped into a beautiful, giant living room with the light coming in from the top, with all of these couches and stuff. We put our equipment down while Cher was upstairs. At that time, we were downstairs with her makeup and hair people. Someone told me that they had told her that there's a Rastafarian downstairs (laughs).

"The assistants came downstairs, looked at me and went back up, so they must have told her that. Eventually a guy comes down and says, 'Cher wants to see your lighting, because if she doesn't like your lighting she's not going to do the shoot.'

"So I did a Polaroid, and there was beautiful lighting in there, and I combined it with my strobe lighting. They took the pictures to her and, soon after, a guy came down and said, 'We love it, we'll shoot.'

"Now, at this point, I'm nervous as hell. I don't know what to think. So she comes down and the first thing she came down in was a pair of jeans, so I shot her on a couch and she loved the Polaroids I was taking. After she got to meet me, she just loved me. We shot from 9 in the morning and stayed until almost 9 at night. We were

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BLINK:

A photographer's experience between exposures

Today we introduce a new, and very different, feature called BL!NK, which will appear monthly in features section of The Standard-Times.

In his own words, as told to freelance writer Sean McCarthy, New Bedford native Anthony Barboza will share memories, along with his photos, of some of the world-famous subjects he's photographed in his long and illustrious career.

When asked which subject would inaugurate this new feature, Barboza did not hesitate - Cher, whom he met a month before the release of "Moonstruck," the film that would shortly thereafter earn her an Oscar for best actress.

Look for this column every month at www.SouthCoastToday.com/BL!NK

Next month's subject: director David Lynch.

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there all day. After the first shot she said, 'You know, there's plenty of food in the refrigerator, just help yourself. Whatever you want, Tony, whatever you want.'

"For the second shot, she had me go upstairs with her, where she had an unbelievable amount of clothes in a closet as big as her bedroom. I picked out another outfit and we went down to shoot her in that. It was a sexy-looking outfit, like something she'd wear on stage.

"We had a great time together. She was really wonderful to work with. She was so sweet and mellow. I was shocked that we had stayed so long. It took a long time to do the makeup and stuff, but she was very gracious. So after the shooting was over, we were sitting and talking and I mentioned to her that, 'Your people didn't want me to shoot you because they wanted a portfolio with more white people in it.' But she said that she didn't know anything about it.

"These were the last shots Cher took before she won an Academy Award in February of 1988. After that, she stopped doing photo sessions for magazines, sending them to buy the pictures from me instead. One of the photos ran on the cover of Ladies' Home Journal, but they were sold around the world through a stock agency, Contact Press Images. I got \$250 to do the shoot and wound up making more than \$30,000 from the sales of the photos.—

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New Bedford native Anthony Barboza began his career in 1964 at the age of 20. His photographs have appeared in such publications as National Geographic, Vogue, Newsweek, Harper's Bazaar, Playboy and Fortune, and belong in permanent collections of the Museum of Modern Art in New York City, the National Portrait Gallery in Washington, D.C., Cornell University and more. He's been a lecturer, curator, co-director of a TV commercial featuring his close friend Miles Davis and a grantee of the National Endowment for the Arts. He lives on Long Island with his wife, Laura Carrington, and the three youngest of his five children.

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« A Photographer Shares the Works that Fed His Soul », Aileen Jacobson, The New York Times, 15 février 2009

The New York Times

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NEW YORK, SUNDAY, FEBRUARY 15, 2009

All content the greater No.

A Photographer Shares the Works That Fed His Soul

Portraits of Celebrity Artists, Athletes and Other Prominent African-Americans Form a Solo Exhibition

By AILEEN JACOBSON

FOR 39 years, Anthony Barboza has been jazz clubs in Manhattan, often staying till the wee hours as he took black and white photos of musicians swirling with movement. For five years before that, he invited prominent figures in African-American culture to his studio, where he photographed them against backdrops that he devised as he got to know his subjects.

These were the projects that fed his soul, Mr. Barboza said last week at the African American Museum of Nassau County in Hempstead, where an exhibition of his photographs is on display through March 15.

The 62 he selected are tied together by one theme, he said: "The black experience. It's all about that, because that's what I live." Titled "Souls of Black Geniuses: Images of African-Americans' Sounds, Thoughts and Visions," the show also includes the work he did to feed his family. As a commercial photographer, he worked for corporate clients and for many magazines including The New Yorker and Essence, where he captured celebrities like Spike Lee and Alicia Keys.

The jazz photos were taken from 1980 to 1996, the year he moved from to Westbury from Manhattan, Mr. Barboza, 54, said. He and his wife, Laura Carrington, www.africanamericanmuseum.org

"Souls of Black Geniuses" photographs by Anthony Barboza, African American Museum of Nassau County, 118 North Franklin Street, Hempstead, through March 15; reception with the artist on Feb. 21 from 3 to 5 p.m. Information: (516) 572-8788.



Photo Courtesy: The New York Times

RHYTHM OF PRINTS

Anthony Barboza in a gallery showing some of his work at the African American Museum of Nassau County.

Mr. Barboza began his career in 1961 with the Kamonga Workshop, a group started by black photographers a year earlier; he is now its president.

In "Black Borders," he said, he focused on artists. The writers Aizeri Baraka and James Redden, the boxer Marvin Hagler ("I consider athletes artists, too," Mr. Barboza said), the actors Ruby Dee and Ossie Davis, and a teenage Michael Jackson all came to his New York studio. "I lit and painted the backgrounds according to how I felt about the person," he said.

His celebrity portraits include a prized 1985 picture of Miles Davis, who also became a friend, he said, and a photo of Chris Rock in costume for a 1993 movie, "CBA." Mr. Barboza said that because schoolchildren often visit the museum, its director, David Roper-Tyler, asked him to include some current celebrities like Mr. Rock and Halle Berry.

His artistic interests are wide. Mr. Barboza said. He paints, writes fiction and poetry, and admires many kinds of music and literature. "Every year you grow a little more by what influences you, and you're supposed to spread it, share it with others," he said. "We touch each other, and everybody learns from everybody else."

"You'll see my feelings in my photographs," he said. "It's all about me."

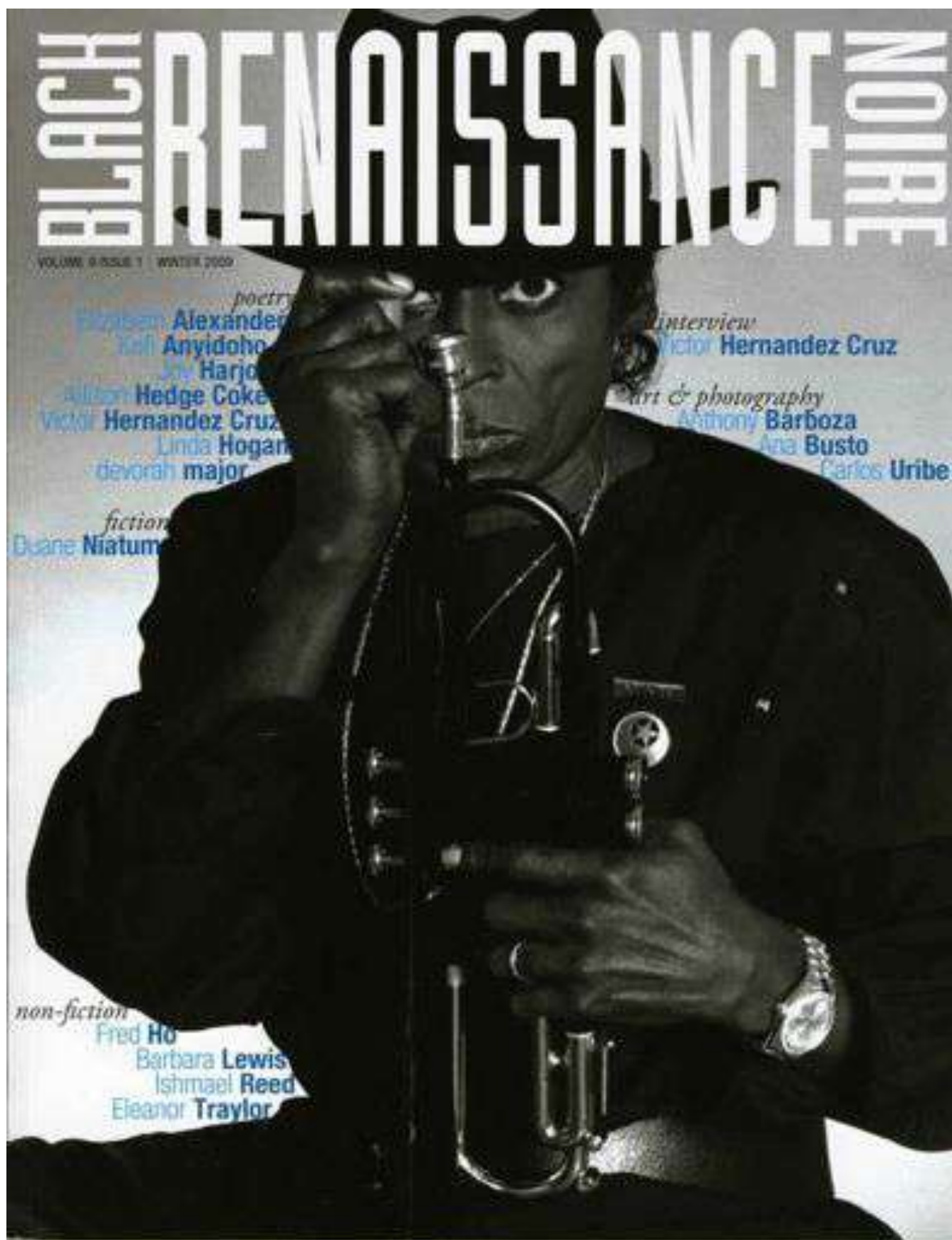
have three children, 12, 14 and 20, and he has two older daughters, 29 and 42, from a previous marriage.

The seamy black and white prints show renowned musicians like Hansot Blount, Fred Hopkins, Lester Bowie, Branford Marsalis and Sade Ra at Sweet Basil and other clubs. "I used to go

there every night," he said. "I used a slow shutter speed to get more feeling, instead of freezing everything." By showing the sweep of an instrument or body, he said, he hoped to create a jazz-like rhythm.

His portrait series, taken from 1975 to 1980, culminated in a book, "Black Borders," which he published in 1980 with a grant from the National Endowment for the Arts, with text by Ntoko Shange and Steven Barboza, one of his seven brothers. (Another is David Barboza, the Shogun barbeque chef of The New York Times.) Their father was a Fuller Brush salesman in New Bedford, Mass.

« Miles , Photography by Anthony Barboza », Black Renaissance , hiver 2009



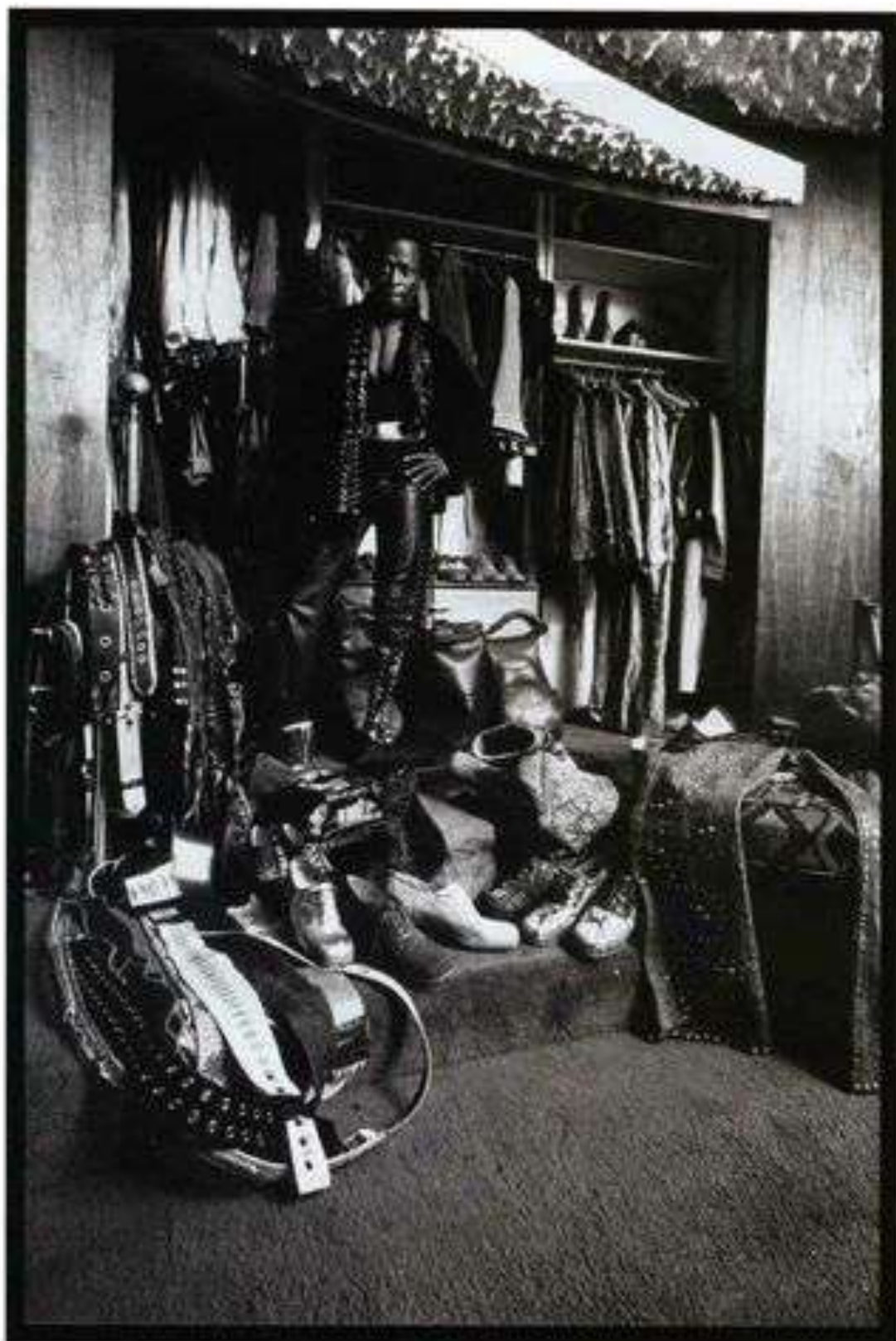


Miles Davis with Anthony Barboza

Miles *Anthony*

PHOTOGRAPHY BY *Barboza*

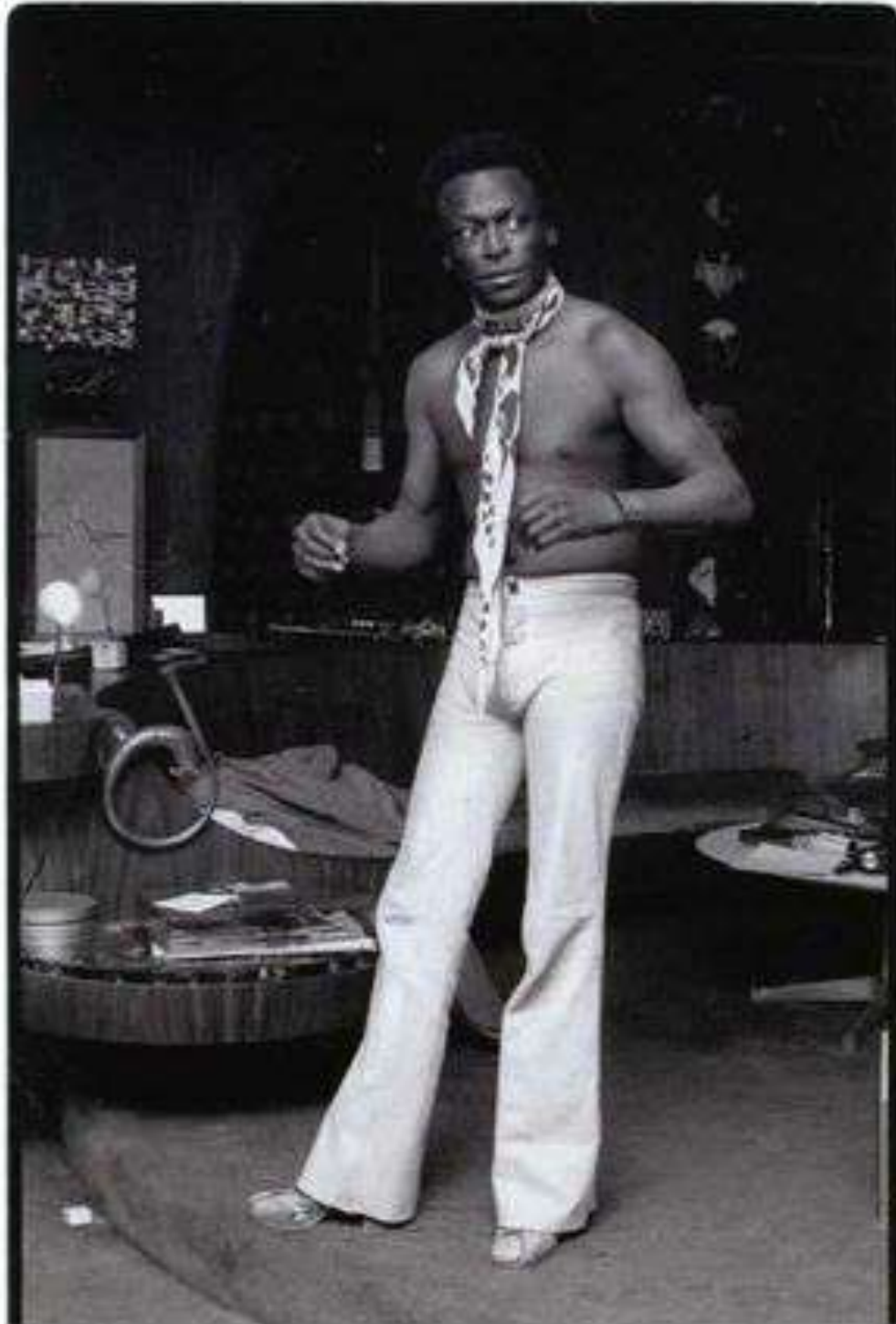
In 1971, *Essence* magazine called me to do a shoot of Miles Davis. Needless to say, I was ecstatic. Yet when I questioned different people who had worked with and knew Miles, everyone said he could be unpredictable, strange and full of surprises, with a nasty attitude. Our photographer told me that when he went to his townhouse to photograph him, Miles went upstairs and didn't come back down for four hours. Well, at least I was prepared and I wasn't about to turn down the assignment. I arrived at the townhouse in the 70s on the West Side of Manhattan, ready for anything.



08 BLACK & WHITE

Miles opened the door and was very gracious from the moment he saw me. He was really cooperative and wonderful in every way. I spent a good part of the day discussing him in different rooms of the house. He would change coats for different doors. At one point I shot him in front of his closet, full of clothes and shoes. He told me that he would buy shoes for a country and have to throw them away afterwards, because they were drenched in perspiration. At the end of the day he ordered wine and had prepared a fish soup from a giant 1,000-page French cookbook. It was, and still is to this day, the best fish soup I have ever tasted. I left with a totally different perspective on Miles. That was my first meeting, and our friendship would last for years to come.





02 - BLACK HUNGARIAN WOMEN



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Throughout the two decades I did other assignments of Miles, and I also directed him in two 30-second TV commercials for Japan. I stretched canvases for him when he was painting, and helped him in many other ways. He would send me letters or photographs and call me on the phone saying, "Barbara, stop fucking my women that I'm sending you." I told him I wasn't doing that.

He even sent me his wife of that time, Betty Mabry, whom I did photos of before she became the vocalist Betty Davis.

We were friends. I came from a different perspective, and I guess that was positive for him as well as for me.

I remember one day in 1975 Miles called me and said, "Barbara? (He always called me by my last name. I guess he liked the way it sounded.) I want you to shoot my next album cover for me."

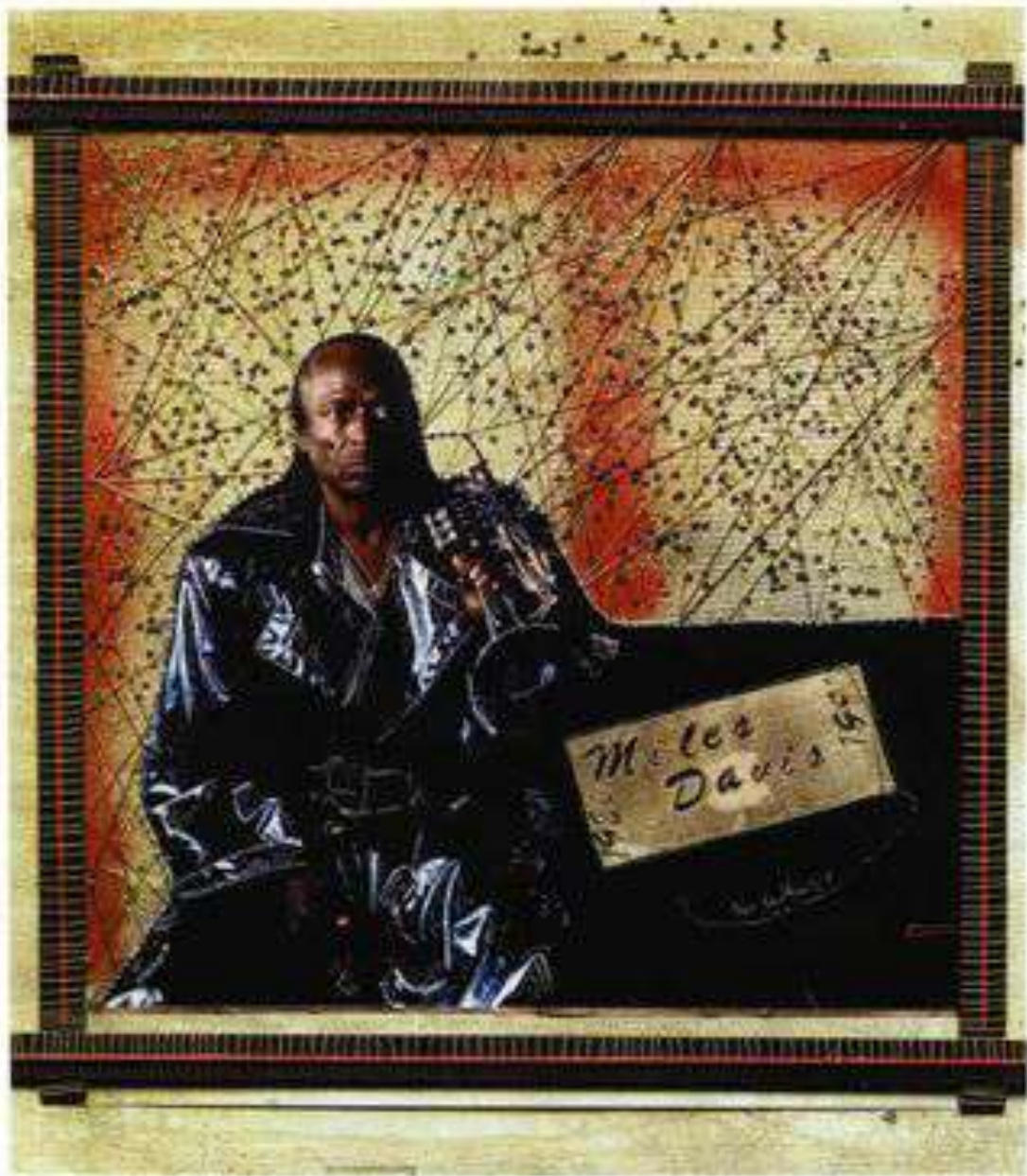
"Sure, Miles. What's the title?"

"You're Under Arrest," he looked back.

"Good. I'll get a toy machine gun. What about the art director, what does he want?"

"There's no art director. I'm not letting him come to the show. All this motherfucker does is put extra money on the bill so he can buy cocaine, and I ain't paying for his habit, so he ain't coming."

Miles said all of this in that all-too-familiar lounge voice. Then he added, "It'll be just me and you."





The next day, I got a call from the art director. I knew of him, and he had never given me a job or the time of day. I had called him numerous times in the past for an assignment, but he was always too busy or gave me circuitous excuses.

"Dadgona, I heard you're shooting an album cover for Miles," he bellowed.

"Yes, that's right. Miles called me."

"Well, Miles said I couldn't come to the shoot. This is severe racism!" he shouted.

"You have to talk with Miles. He's the boss! Sorry about that," I replied, and hung up.

Miles and I worked that day creating what we mutually agreed upon. To me it was a great collaboration, with the new gun and the red back background. He created a lot of different looks and expressions. It was a magical day.



BY BRAD NEWMAN/GETTY IMAGES





© 2001 MCA Home Video



There are many stories and experiences that I have had with Miles. I have seen in the many times that I have photographed him certain expressions and feelings that I've seen many people have never seen. Some were almost audible — that really convinced me that he treated me and felt very comfortable and comfortable around me. Whenever I asked him to do an album, he never disagreed or said no to. Even on the TV commercial shoot for Japan, with half the crew being black Americans and half Japanese, he would only listen to me and always did what I asked of him. He was very professional and cooperative. The Japanese were very understanding when I suggested that half the crew should be black Americans. The shoot was a success.

Respect!

That word was big in Miles' vocabulary. The way you treat Miles is the way he would treat you.

He was quick-witted and could also shut up people very quickly. In my way of thinking, there are also signs of genius. So it wasn't only in his music, but also in every facet of his life. To say the least, he was one special person and I will cherish our times together. ■



PH: KIMBERLY WOOD

ARTS

What to do. Where to go. Who to see. And when it all happens. Community Bulletin Board (P.21)

A LIGHT FROM THE DARKROOM

by Dawoud Bey

Name a photographer whose work has been exhibited in such prestigious institutions as the Museum of Modern Art, the International Center of Photography, the Light Gallery, the Witkin Gallery and the Pensacola Art Museum. Or name a photographer whose work has appeared in every major photography publication both in this country and abroad. This same photographer has photographed major advertising campaigns for a host of clients. Need a clue? He's Black. His name is Anthony Barboza.

Barboza is one of those rare photographers who is equally at home in the commercial or fine arts arena. It is a tribute to his extraordinary talent and drive that he has risen to the top in both fields without compromising his commitment to either. Barboza, it would seem, is in a very good position, indeed.

Born in New Bedford, Massachusetts, 40 years ago, Barboza came to New York in 1963 after graduating from high school.

"When I came to New York I worked from 9 to 5 as a messenger, but I really wanted to learn photography," he said recently. Barboza, then 19, went to Hugh Bell — "one of the few successful Black commercial photographers at the time" — to gain experience. "He had a studio and I asked him if I could work for him after five, when I got off from work, for nothing. Of course he took me on," Barboza said.

While working for Bell, he met Adger Cowans, another professional photographer who was to be an influence on his budding career. "Adger caused me to think and work things out for myself," Barboza said. "He never gave me answers."

It was through Cowans that Barboza was introduced to the members of the Kamoinge Workshop in 1964. The group of Black photographers — including Roy De Carava, Lou Draper and Ming Smith — had been formed to critique each other's work and to mount exhibitions.

"The photographers in Kamoinge probably influenced me more than anything else in my development," Barboza said. "Kamoinge came along at the right time. It gave me a new perspective on photography and, because its primary aim was serious, meaningful photography, it kept me out of the trap of making just pretty pictures. It was like a school for me."

After being in the group for a year, Barboza was drafted in 1965 and joined the Navy.

He became a full-time photographer for *The Gosport*, the base newspaper in Jacksonville, Florida. He was able to work on picture essays, shooting everything from basketball games to special ceremonies.

That he was able to secure a one-man show of his photographs at the Pensacola Art Museum and the Emily Lowe Gallery at the University of Miami during this time is an indication of just how much work he was able to do and how quickly he was developing his craft.



Barboza's 1977 portrait of Ntozake Shange.

Upon his release from the Navy, Barboza returned to New York where he opened his first studio.

The world of advertising is, by its very nature, deceptive. This is not lost on Barboza, and he makes a conscious effort to maintain a certain amount of integrity while fulfilling the needs of his clients.

"I try not to ever portray Black people as something other than what we are," he said. "I've never done a job that I feel would portray us negatively. That's a choice each photographer has to make. I love commercial work, though, just as I love photography. I like being able to work with a group of people — art directors, stylists, models and the clients — to accomplish something and do it well."

In his personal work, however, Barboza has only to answer to himself.

His work in this area is prodigious and he is often pursuing three or four projects at a time. "I'm a very erratic person and I have to have a lot of things to do or else I get bored. Some people go all out and do a lot of work and then they stop for six months. I try to do a certain amount of work all the time."

Having spent eight years completing his book of portraits, *Black Borders* — "a tribute to my fellow artists" — he is now working on three projects: "Halloween," a series of color photographs, and a book about contemporary jazz musicians. He has also recently begun painting.

The earlier series of portraits, *Black Borders*, offers some insight into the working process that makes Barboza's photographs uniquely his own.

Continued on Page 18

★ **PRINCE'S HARD DRIVING RAIN (P.19)**



★ **SILVER HEADLINING THE BLUE NOTE (P.20)**



★ **NONA'S BUSTIN' OUT AGAIN (Centerfold)**

DARKROOM

Continued from Page 15

"When I do a portrait, I'm doing a photograph of how that person feels to me; how I feel about that person, not how they look. I find that in order for the portraits to work, they have to make a mental connection as well as an emotional one. When they do that, I know I have it.

"This happened when I was photographing James Baldwin. The man knows himself so well. He might not have allowed me to see him if he wasn't so open."

Not content to place his subjects in, what he calls "a sterile environment," Barboza sought to create a "synthesis of the background and the subject." To this end, he slashed, cut, painted, and otherwise manipulated the backdrop paper to create what he felt was "an environment that both echoed and complemented the subject. This allowed me to say more about the subject, to interpret them for that moment," he maintains.

One of the subjects he photographed for this project was a man who Barboza recalls with a great deal of fondness, renowned Black photographer James Van Der Zee.

"Over the years I kept in touch with Van, and when he got married in 1978 he called to ask if I would photograph his wedding," Barboza said.

Zee, 83, had closed his studio in 1968, after some 50 years of photographing Harlem. "But then his wife convinced him to start shooting again in 1980," he said, adding that she called "to ask if I would be Van's assistant.

"I would set up the camera, move the props around and just generally set things up. He usually only wanted to take one or two frames at a sitting, but I thought a few more would be better. So I had to make up excuses to get him to shoot more frames.

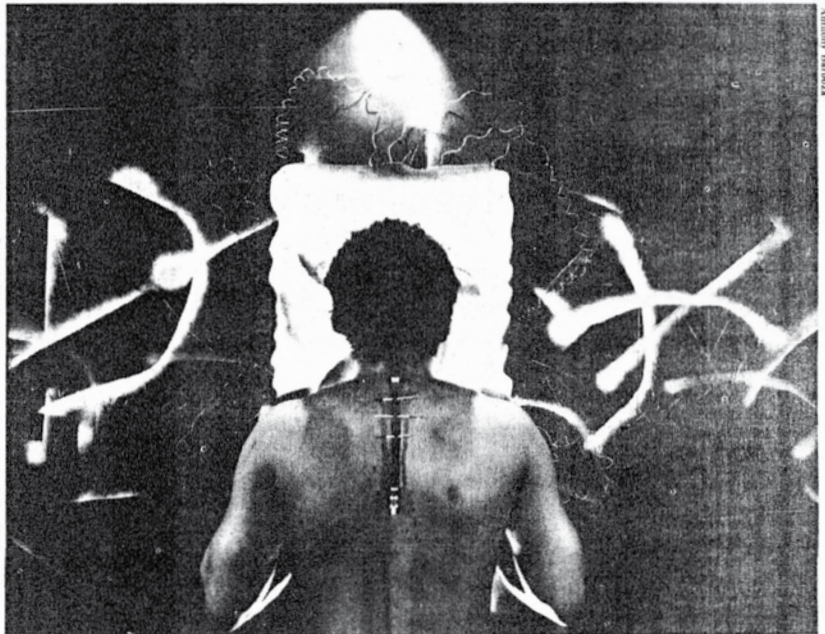
"I would do things like tell him I had accidentally bumped the camera and ruined the shot or that I hadn't kept the cap off of the lens long enough to make the right exposure. Every time I supposedly messed up he would have to make another exposure.

"We had a great time together. We did sittings with the singer Lou Rawls, the pianist Eubie Blake, the artist Romare Bearden, and Muhammad Ali. When Ali came in, Van, who was usually very calm, made a big fuss over him — straightening his tie, fixing his shirt and so on. It was a beautiful experience being around Van. Our relationship was a really warm one." Van Der Zee died in 1983 at the age of 96.

Music, specifically the music called jazz, is another of Barboza's passions. One of his current projects, a book of jazz portraits, will be accompanied by the musicians' own words.

"I like to think of their stories as being folk tales. It will be the musicians talking about their lives, things that happened to them; reminiscences about places they've been, people they've known."

When photographing musicians in performance, Barboza strives to articulate the feeling of the music rather than create a mere document of the performance. Using a slow shutter speed and available light, he is able to blur the figure and create a sense of movement and energy.



In his portraits, of himself, above, of James Van Der Zee, below left, and a young artist, below right, Barboza strives for "images that resonate with their own inner sounds."



The results are images that seem to resonate with their own inner sounds. "When I photograph musicians," he says, "it's like dancing or talking; you have to be flexible and go with what is happening." Barboza explains: "I have to allow myself to change and become a part of what is going on on stage. In that way I am able to get inside the music and bring that to my photographs."

If anything is the key to Anthony Barboza's success,



it is his steadfast refusal to wait for opportunities to come his way. Instead, in what should be a lesson to every young photographer, he says, "You have to do it for yourself. When I first went to the *Popular Photography Annual* I took a few photographs. The next time I took a few more. You keep going back. You can only get better each time. But the important thing is that you have to keep going back. No one is going to call you."

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Summer: August 1983 by Anthony Barboza

L'ŒIL DE LA PHOTOGRAPHIE

Black Borders : portraits intimes d'Anthony Barboza



Anthony Barboza jouit d'une longue carrière photographique, débutée en 1963 et qui se poursuit encore aujourd'hui. Il est l'un des plus importants photographes afro-américains de sa génération, excellent dans les portraits de rue comme de studio. A l'époque où il a commencé à s'intéresser à la photographie, lorsqu'il la pratiquait de façon informelle dans les rues de New York, il...

He showed up to photography school before he owned a camera; now his work can be seen in galleries

Pioneering photographer Anthony Barboza fought for black artists' inclusion

Brendan Seibel Follow Feb 12, 2018 · 4 min read



James Baldwin — author — '75'

James Baldwin—Author, 1975. (Anthony Barboza)

He didn't have a camera yet, but Anthony Barboza was going to become a photographer. The 19-year-old saved up wages from his two jobs and in 1963 made the move from New Bedford, Massachusetts, to New York. He enrolled in a photography school that he'd picked at random from the phone book, but the real education came months later, when his aunt's friend Adger Cowans took him to a Kamoinge meeting.

Kamoinge (which means "a group of people working together" in the East African Kikuyu language) was a photography collective not yet a year old. The members wanted to create a supportive environment to nurture one another's artistic growth through discussion and critique, and they wanted to push for the inclusion of black photographers in exhibitions. But beyond personal ambitions, they wanted to create more positive and nuanced visual narratives to counteract stereotypes seen in newspapers and on the screen. Barboza dropped out of school to learn from his newfound mentors. One day he would become the group's director, but first he needed to buy a camera.

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Miriam Makeba & Hugh Masekela — musicians — '80'

Miriam Makeba & Hugh Masekela—Musicians, 1980. (Anthony Barboza)

After a three-year stint in the Navy, finding whatever photography work he could, Barboza returned to New York in 1969 and built a portfolio from test sessions he offered to aspiring models. One of those women was Pat Evans, a black model with a freshly shaved head, whom he featured in a national cosmetics campaign for Astarte. The high-profile gig kicked both of their careers into hyperdrive.

From 1975 until 1980, Barboza worked on an art project that embodied the Kamoinge ideals. *Black Borders* featured artists, musicians, and writers whom he found personally inspiring—celebrities who would have been out of reach if he hadn't become a known commercial and editorial photographer.

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Angelo Colon — designer — '80'

Angelo Colon—Designer, 1980. (Anthony Barboza)

Unlike his portraits for *Essence* or *Harper's Bazaar*, *Black Borders* wasn't about capturing the essence of the person in front of the lens; it was about capturing the essence of how they and their work made Barboza feel. Seen side by side, the series bleeds from one print to the next, like the melange of sounds, words, and images melded together in his head.

A 1980 NEA grant paid for the publication of a monograph, and MoMA bought a print of Barboza's photograph of saxophonist Pharoah Sanders. The brash kid who had shown up at photography school before he owned a camera was now a professional, his work seen in magazines and galleries. But he had also used his platform to draw attention to other black artists, and continued to mature and grow as an artist at the same time.

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Black Borders: Portraits by Anthony Barboza is on display through March 10, 2018, at [Keith de Lellis Gallery](#) in New York.

BY MICHAEL O'NEILL

Friends who are bound together by skateboarding.

BY A. O. SCHEIDT



BY JENNIFER WATSON

Uh-oh, Pretty Women, on Broadway.

BY BEN BRANTLEY

Movies | Performances

Weekend Arts I

The New York Times

FRIDAY, NOVEMBER 17, 2006 \$5



Essential Aretha

Aretha Franklin was crowned "The Queen of Soul" in 1967, and no one has come close to capturing the title. (Here, a portrait from 1973.) She died Thursday at 76, having led a brave life of music. Inside, a guide to her essential songs. Page 2.



**Farewell
to Queen
of Soul**

Aretha Franklin

1942 - 2018

RESPECT

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