

FILM MANUFACTURERS INC.

Presents

MAPPLETHORPE: LOOK AT THE PICTURES

A film by Fenton Bailey & Randy Barbato



BERLINALE SCREENING SCHEDULE

(PREMIERE) Sunday, February 14th at 5:00 PM @
(P&I SCREENING) Sunday, February 14th at 9:00 PM @

Running Time: 1:48:24 minutes

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MAPPLETHORPE: LOOK AT THE PICTURES

A film by Fenton Bailey & Randy Barbato

SHORT SYNOPSIS

MAPPLETHORPE: LOOK AT THE PICTURES is the first definitive, feature length portrait of the controversial artist since his untimely death in 1989. A catalyst and an illuminator, but also a magnet for scandal, Robert Mapplethorpe had but one goal: to 'make it' as an artist and as an art celebrity. He could not have picked a better time: the Manhattan of Warhol's Factory, Studio 54, and an era of unbridled hedonistic sexuality. His first solo exhibition in 1976 already unveils his subjects: flowers, portraits and nudes. Mapplethorpe quickly gains notoriety through his explicitly sexual photographs from the gay sadomasochistic scene as well as nude pictures of black men. Directors Fenton Bailey and Randy Barbato were given unrestricted access to Mapplethorpe's archives for their documentary *Mapplethorpe: Look at the Pictures*, in which this exceptional artist talks candidly about himself in recently discovered interviews. At the same time, the testimonials of friends, lovers, family members, celebrities and models help paint an intimate, yet critical picture of this complex key figure of 20th century photography.

LONG SYNOPSIS

MAPPLETHORPE: LOOK AT THE PICTURES is the first definitive, feature length portrait of the controversial American artist Robert Mapplethorpe since his death from AIDS in 1989. The only thing more outrageous than Robert Mapplethorpe's photographs was his life. He was obsessed with magic and in particular, with what he saw as the magic of photography and the magic of sex. He pursued both with insatiable dedication.

"Look at the pictures." With these words, Senator Jesse Helms denounced the work of Robert Mapplethorpe. Twenty-five years later acclaimed directors Fenton Bailey and Randy Barbato do just that, with unprecedented unlimited access to his archives and work.

Mapplethorpe may have had hundreds of lovers, but only a few key relationships shaped his life. Almost all are present in the film. Rounding out Mapplethorpe's intimate portrait are the recollections of his older sister Nancy and youngest brother Edward. An artist and photographer in his own right, Edward Mapplethorpe worked as Robert's assistant for many years and was responsible for much of the technical excellence of the work.

The most prominent voice in the documentary is Robert Mapplethorpe's own. Thanks to a number of rediscovered, never before heard interviews, he is our narrator. Completely candid and shockingly honest, he speaks about his life, loves and work. Seen through his eyes they were a seamless whole, a complete work of art. His "confessional" is supported by previously unseen, rare archival footage and images, which give a brand new insight into a man, who lived the same way he took his pictures – black and white.



The result is this unique monograph of Robert Mapplethorpe, who dedicated his life to making photography into a respected, valued and collectable art form in the contemporary art market. His final show, *The Perfect Moment*, self-planned as he was dying of AIDS, proved to be a time bomb, igniting a culture war that still reverberates today. And since his death, his foundation, worth hundreds of millions, has made multi-million dollar gifts enabling museums, such as the Guggenheim and the Getty, to set up and maintain photography collections.

MAPPLETHORPE: LOOK AT THE PICTURES

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DIRECTORS' STATEMENT

When we set out to make this film, we knew we were making a portrait of the artist, but a portrait of the artist as what, exactly?

So much of the thinking about this controversial man explores duality, and indeed it seemed as if the black and white duality of his work played out in his life. As a photographer he worked with light, but his love of drugs, sado-masochism, and promiscuity conjured a dark side. Was he a great artist or an ambitious hustler? An angel or a devil?

Sometimes a title comes right away. Other times it can take longer. All along our title was staring us in the face, hiding in plain sight. We always intended to begin the film with Jesse Helms' rant on the Senate floor. If people only looked at the pictures, he railed, they would be as appalled as he was. Twenty-five years later, it's worth revisiting his plea to "Just look at the pictures". The manufactured controversy, from the outcry in Washington to the trial in Cincinnati, while bringing notoriety to Mapplethorpe, also did him a disservice. It has cast a long shadow over his work that has prevented us from truly looking at the pictures - until now.

A generation later we thought we could look at the pictures in a true light. To do that, we needed the co-operation of the Mapplethorpe Foundation. The support and the access they provided was critical. All they wanted was for us to tell his story, since this would be the first feature length documentary about Mapplethorpe since his death. So they made everything available to us without any strings attached.

And it wasn't just the amount of work he produced in his short career, it was the intensity and his single-mindedness. For example, he courted and befriended writers because they would write about him. From the Fire Island Tide to Susan Sontag, no publication was too small, no intellectual too beyond his reach.



And out of this arose a misconception that Robert did not read or write, and that he was not very good at talking about his work. But then we uncovered letters, multiple interviews, and recordings. And we came face to face with the man himself. Reserved and soft-spoken, certainly, but completely honest and candid. So if you want to understand Robert Mapplethorpe, just look at the pictures and listen to his words. That's what we have tried to present in this film.

Some things had special resonance. For example, while he took thousands of photographs, he himself said that the most important were the sex pictures. We truly can't tell if the pictures are shocking anymore. Even the most outrageous are just a Google search away. We have never believed that sex or sexuality is an inappropriate subject. On the contrary, as the engine of civilization, we feel that exploring it is vital and healthy. What is shocking to us is how little we are prepared to do this as a culture, preferring instead to gorge on narratives of jaw-dropping violence.

Something else Mapplethorpe said was that the life he was leading was even more important to him than his pictures. For him there was no separation between the work and the life. And that is why we tell the story of his life and death, his ultimate work of art, in such intimate detail.

As with many successful artists, there are multiple narratives claiming credit. Some say that it was all about Sam Wagstaff's influence, others that it was Patti Smith's love. What we found instead was a series of deliberate and intimate collaborations with people who were often also his lovers, like David Croland, Robert Sherman, Marcus Leatherdale, Lisa Lyons, Jack Fritscher, Jack Walls; he shot them all, he loved them all. Unlike the usual suspects like Wagstaff and Smith, their stories have not been heard, even though they are every bit as crucial to creating a complete portrait of the artist.

In making this film we especially came to know his younger brother Edward Mapplethorpe. Edward is an artist in his own right. Trained as a photographer, he worked in Robert's studio and brought much of the technical excellence to Mapplethorpe's work. As much as Robert needed this, he was reluctant to acknowledge it. He even made his brother change his last name so there would only be one Mapplethorpe. Edward's unending love for his brother - despite the considerable suffering Robert caused him - humanized Robert. Ultimately Edward, uncannily looking like Mapplethorpe might have looked had he lived, gave us the answer to our question: *Mapplethorpe: Look At The Pictures* is the portrait of the artist as a human being. Whether he was an angel or a devil is for the audience to decide.

- Fenton Bailey & Randy Barbato



MAPPLETHORPE: LOOK AT THE PICTURES

A film by Fenton Bailey & Randy Barbato

PRESS RELEASE

FILM MANUFACTURERES INC. in association with HBO DOCUMENTARY FILMS
PRESENT

MAPPLETHORPE: LOOK AT THE PICTURES,
A DEFINITIVE PORTRAIT OF THE PROVOCATIVE ARTIST,

Fenton Bailey And Randy Barbato Direct;
Documentary Debuts in the U.S. in Conjunction With Simultaneous Retrospectives At
The Getty Museum And The Los Angeles County Museum Of Art

“Look at the pictures,” said Senator Jesse Helms, denouncing the controversial art of Robert Mapplethorpe, whose photographs pushed boundaries with frank depictions of nudity, sexuality and fetishism, igniting a culture war that rages to this day.

More than 25 years later, the Film Manufacturers Inc. (FMI) presentation, in association with HBO documentaries, MAPPLETHORPE: LOOK AT THE PICTURES does just that - taking an unflinching, unprecedented look at his most provocative work. From acclaimed filmmakers Fenton Bailey and Randy Barbato (“Inside Deep Throat”; “Party Monster”; “Wishful Drinking” and “The Eyes of Tammy Faye”), and produced by Katharina Otto-Bernstein (“Absolute Wilson”, “Beautopia”), this first feature-length documentary about the artist since his death, and the most comprehensive film on Mapplethorpe ever, celebrates it’s European festival premiere on February 14th, at the 66th Berlinale.

As The J. Paul Getty Museum and The Los Angeles County Museum of Art (LAKMA) plan for their joined landmark Mapplethorpe retrospective *The Perfect Medium* (opening in March), the film uses the curators preparations as a spring board to tell, for the first time, the complete story of Robert Mapplethorpe’s life and work. Directors Fenton Bailey and Randy Barbato explore the blurred lines and interplay between Mapplethorpe’s personal and professional lives. MAPPLETHORPE: LOOK AT THE PICTURES reveals a controversial artist who turned the genre of photography into contemporary fine art.

With complete and unprecedented access to The Robert Mapplethorpe Foundation, the documentary draws upon rare archival materials and features never-before-seen photographs and footage of the elusive artist. “Even his most shocking and forbidden images are included without blurs, without snickers – in other words, exactly as the artist intended,” say the filmmakers. Mapplethorpe himself is a strong presence, telling his story in his own words, in never before made public, rediscovered audio interviews, with complete honesty and often shocking candor.



MAPPLETHORPE: LOOK AT THE PICTURES follows his early beginnings as a young artist in New York City through his meteoric rise in the art world to his untimely death. In 1963, he enrolled at the Pratt Institute in Brooklyn, where he studied drawing, painting and sculpture, and soon met his first girlfriend, Patti Smith, one in a string of profoundly influential lovers. By the late 1960s and early 1970s he was taking Polaroid photographs of friends and acquaintances, and was determined to make it, which meant being recognized as an artist and becoming famous.

Almost all of the people from key relationships in his life are present in the film, including Sam Wagstaff, David Croland, Jack Fritscher, Lisa Lyon, Marcus Leatherdale and Jack Walls. The documentary also features almost 50 original interviews with family, friends, co-workers and colleagues, including Mary Boone, Carolina Herrera, Brooke Shields, Helen and Brice Marden, Fran Lebowitz, Gloria von Thurn und Taxis, Bob Colacello, and Debbie Harry.

Rounding out this portrait are the recollections of Mapplethorpe's older sister, Nancy, and youngest brother, Edward. An artist himself, Edward assisted his brother for many years and was responsible for much of the technical excellence of his photography.

The duality of black-and-white work reverberated in his life. He often mounted two shows simultaneously: An uptown exhibition might include society portraits and delicate flower still-lives, while his sexually explicit photographs were on view downtown. Mapplethorpe's most controversial work — which he considered his most important — chronicled the underground BDSM (bondage, dominance and submission, sadomasochism) scene of late 1970s New York City, sparking a national debate over public funding of art some deemed offensive or obscene.

Mapplethorpe was diagnosed with AIDS in 1986, when the illness was still a death sentence. He spent the remainder of his life working more feverishly than ever before, not only pursuing perfection, but also striving to secure his legacy after his death. In 1988, a few months before Mapplethorpe's passing, The Whitney Museum of American Art mounted his first major American museum retrospective.

The man who lived to be famous became even more famous after he died. Before his death, he designed one final show, *The Perfect Moment*, which bought images of flowers, S&M pictures and male African-American nudes together in a museum setting for the first time. As he himself predicted, the combination proved to be too much. In 1989, the Corcoran Gallery of Art in Washington, D.C. canceled *The Perfect Moment* after Senator Helms took aim at Mapplethorpe. In April of the following year, protests were held when the traveling exhibition arrived at the Contemporary Arts Center (CAC) in Cincinnati, resulting in obscenity charges against the CAC and its director, Dennis Barrie. After a dramatic court battle, both were ultimately found not guilty.



MAPPLETHORPE: LOOK AT THE PICTURES is a revealing look at one of the most important artists of the 20th century, whose name remains a byword for something illicit, dangerous and dark.

Film Manufacturers Inc. in association with HBO Documentary Films presents a World of Wonder production. Directed and produced by Fenton Bailey and Randy Barbato; produced by Katharina Otto-Bernstein; produced by Mona Card; associate producer, Jordan Papadopoulos; edited by Langdon F. Page; co-editor, Francy Kachler; original music by David Benjamin Steinberg; directors of photography, Mario Panagiotopoulos and Huy Truong. For Film Manufacturers Inc.: associate producer, Kathrin Lohmann; additional research, Oleg Dubson and Joe Ruscitto. For HBO: senior producer, Sara Bernstein; executive producer, Sheila Nevins.

About Film Manufacturers Inc

Film Manufacturers Inc. (FMI) was founded by award winning filmmaker Katharina Otto-Bernstein, to create an international production company that develops, produces and co-produces innovative fiction and non-fiction entertainment. FMI's work reflects dynamic storytelling that consistently questions, ignites, inspires and entertains. In 2006 Otto-Bernstein's ABSOLUTE WILSON had its world premiere at the Berlin Film Festival, after a successful international festival run, it went on to win the Art Film of the Year award from ART BASEL. In 2007 she published ABSOLUTE WILSON – THE BIOGRAPHY as a companion book. Katharina directed and produced BEAUTOPIA, which screened in competition at Sundance and won the Silver Hugo at the Chicago Film Festival the same year. For television she directed and produced THE NEED FOR SPEED, COMING HOME, WHEN NIGHT FALLS OVER MOSCOW and THE SECOND GREATEST STORY EVER TOLD. MAPPLETHORPE: LOOK AT THE PICTURES is Otto-Bernstein's return to Sundance.

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BIOGRAPHIES

Fenton Bailey & Randy Barbato – Directors/Producers

With the simple belief that we are living in a World of Wonder, award-winning filmmakers Fenton Bailey and Randy Barbato set up their production company of the same name in the early nineties after meeting at NYU film school. They have made a name for themselves producing and directing compelling documentaries and unscripted series that combine intriguing characters with first-rate storytelling.

Many of their feature documentaries have premiered at the Sundance Film Festival, including *Inside Deep Throat*, *The Eyes of Tammy Faye*, and *Party Monster*. *Mapplethorpe: Look At The Pictures* will be their sixth world premiere at Sundance and third European premiere at the Berlinale.

Fenton and Randy have never shied away from controversial material: *Inside Deep Throat* told the behind-the-scenes story of the world's most well-known adult film. *Becoming Chaz* documented Chaz Bono's groundbreaking transgender journey. They re-worked their Club Kid documentary *Party Monster* into a cult movie of the same name starring Macaulay Culkin and Seth Green. On the small screen, *RuPaul's Drag Race* has proven to be a worldwide hit with huge social reach. From real estate agents (*Million Dollar Listing*) to the Queen of Bounce herself (*Big Freedia*), their passion for telling the often stranger-than-fiction stories of real life touches everything they produce.

They have their finger on the pulse of zeitgeist. *The Last Beekeeper*, a documentary investigating the mysterious disappearance of the honeybee, won the 2010 Emmy® Award for Outstanding Nature Programming. In September of 2011, *The Strange History of Don't Ask, Don't Tell* premiered on HBO the very day that the controversial military policy was repealed. Before transsexuality recently became an openly-discussed topic, their 2011 Sundance Festival hit *Becoming Chaz* garnered three Emmy® nominations and launched Oprah Winfrey's documentary film club. And prior to that, they created *Sex Change Hospital* in 2008 for Discovery and *Transgeneration* in 2005 for the Sundance Channel. Their documentary *Esquire's 80th* launched the Esquire Network in September, 2013.

Over the years, Fenton and Randy have directed and produced numerous documentaries about characters deemed overexposed yet under-revealed: *Monica in Black and White* (HBO) reassessed Monica Lewinsky's reputation long before it was conceivable, and *Heidi Fleiss: The Would-be Madam of Crystal* (HBO) revealed the notorious madam falling in love – with a parakeet. As longtime fans of Britney Spears, they revealed the modest and shy person at the heart of a massive showbiz machine in 2013's *I Am Britney Jean* (E!).



World of Wonder's groundbreaking television series *RuPaul's Drag Race* is currently both the #1 show and most-watched show in Logo Channel's history (season eight premieres early 2016). *RuPaul's Drag Race* was also the recent winner of the prestigious Television Critics Association Award for Outstanding Reality Television Programming.

Other successful series include the Emmy-nominated *Million Dollar Listing* (Bravo) following the lives and listings of hot-shot real estate agents with fifteen seasons combined set in Los Angeles, New York, Miami, and San Francisco. For four seasons, *Big Freedia* (Fuse) has been the number one-rated and most-watched original series in the network's history.

World of Wonder benefits from long-term and evolving relationships with many of its subjects and partners. Fenton and Randy met RuPaul when they were touring with their own band, The Fabulous Pop Tarts. Immediately recognizing Ru as the star they knew he was, they dedicated themselves to helping the rest of the world catch up. As RuPaul's management company, Fenton and Randy secured Ru's record deal, negotiated an unprecedented MAC Cosmetics deal, as well as directed and produced his breakout award-winning music videos. After producing and directing the documentary *Party Monster*, featuring James St. James, they hired him to pen *Disco Bloodbath*. They then wrote, directed and co-produced (with Killer Films) the cult hit *Party Monster* starring Macaulay Culkin, Seth Green, Marilyn Manson, Dylan McDermott and Chloë Sevigny.

Based in Hollywood, World of Wonder's presence is worldwide. Their work is distributed in 261 territories on over 163 channels. Out of their UK office, they conceived and produced multiple world-class documentary series including *Pornography: The Secret History Of Civilization*, *Andy Warhol: The Complete Picture* (recipient of a BANFF Rockie Award) and the Jon Ronson series *Crazy Rulers of the World*, an episode which George Clooney's film *The Men Who Stare At Goats* was based upon. They also created the breakout-hit series *Manhattan Cable*, *TakeoverTV* and *The Adam and Joe Show*, which won an RTS (Royal Television Society) Award.

Overall, They have produced cutting-edge fiction and non-fiction programming for over 56 networks including HBO, Showtime, VH1, IFC, Discovery, MTV, OWN, TLC, E!, BBC, PBS, and Channel 4 UK. At the same time, Randy and Fenton are screen agnostic believing more than ever, that size doesn't matter; it's the dimension of the story that counts. They produced the popular web series *#CandidlyNicole* starring Nicole Richie (co-produced with AOL and Telepictures) which eventually became a TV series of the same name for VH1.

They have also created a substantial digital footprint with multiple original series on their signature YouTube channel WOWPresents. The channel has over 325,000 subscribers and 130 million views. Championing new upcoming talent also remains a true passion. To support these voices, they have launched an MCN (Multi-Channel Network) comprising 120 YouTube channels with over 215 million cumulative views and over 850,000 subscribers. The popular WOW



Report blog, which can be found at www.worldofwonder.net, receives more than 1.5 million visitors per month and was awarded the Best Counter Culture Blog by LA Weekly.

In 2014 Randy and Fenton were honored with the IDA Pioneer Award, celebrating exceptional achievement, leadership, and vision in the nonfiction and documentary community.

Katharina Otto-Bernstein - Producer

Katharina Otto-Bernstein is an award-winning documentary producer, director and writer. Her films have been shown in international film festivals around the world, including Sundance, Berlin, Sydney, Melbourne, Jerusalem, Doc-Aviv, Warsaw, Rio, Paris, Rotterdam, Copenhagen, Johannesburg, Cologne, Vancouver, Chicago, Hot Springs, Hamptons, Seattle, Silverdocs etc.

Born in Hamburg, Germany, she received both her BA in Political Science and her MFA in Film from Columbia University. In addition to producing MAPPLETHORPE: LOOK AT THE PICTURES, Katharina produced and directed the theatrically released documentary features: BEAUTOPIA (Grand Prize Nominee - Sundance Film Festival, Silver Hugo - Chicago Film Festival) and ABSOLUTE WILSON (Berlinale premiere, Art Film of the Year Award – Art Basel). She wrote Robert Wilson's biography ABSOLUTE WILSON as a companion book (Prestel Publ.) and was awarded the Columbia University Alumni medal for these works. Katharina was the dramaturge of the Karol Armitage Ballet FABLES ON GLOBAL WARMING (Krannert Center for the Performing Arts) and contributing author on the books NO BETTER FRIEND (Lyons Press) and THE WATERMILL CENTER (Daco Verlag). For television she wrote, directed/ co-directed the films: THE NEED FOR SPEED, COMING HOME, WHEN NIGHT FALLS OVER MOSCOW and THE SECOND GREATEST STORY EVER TOLD starring Mira Sorvino and Malcolm McDowell.

Katharina Otto-Bernstein founded Film Manufacturers Inc. (FMI) in the nineties, in New York, to create an international production company that develops, produces and co-produces innovative fiction and non-fiction entertainment. Since 2002 producer Kathrin Lohmann is running the FMI office in Munich. FMI's work reflects dynamic storytelling that consistently questions, ignites, inspires and entertains. MAPPLETHORPE: LOOK AT THE PICTURES is Otto-Bernstein's return to Sundance and the Berlinale. www.filminc.com

Edward Mapplethorpe

Born and raised in New York, Edward Mapplethorpe began his solo career in 1990 under the pseudonym Edward Maxey and was quickly acclaimed for his luminous nudes, portraits, and still lifes that were evocative of his older brother, Robert Mapplethorpe (1946–1989). However, it was his innovative work beyond the controlled environment of the studio (*Undercurrents*, 1992-94) that first distinguished him as a unique talent in bridging the gap between photography and abstract painting.



Since that time, his work has progressively incorporated painterly qualities and experimental working practices, seen throughout his distinguished bodies of work that include: *Undercurrents* (1992-94), *Stars and Stripes* (1994), *Transmographs* (2000), *Compositions* (2002), *HAIR Transfer* (2004; commissioned by Shiseido la Beauté), *TimeLines* (2007), *TimeZones* (2008), and *The Variations* (2011 - 2014). His work has been widely exhibited throughout Asia, Europe and North and Latin America.

In addition to his creative practice, Mapplethorpe has built a very successful reputation through his commissioned photographs of one-year-old children. A monograph of these portraits titled *ONE: Sons & Daughters* will be released in spring 2016 by powerHouse Books. The culmination of a twenty-year project, the book features a series of sixty portraits that catch the fleeting, yet universal, moment in life when a child reaches one year of age. Essays by esteemed contemporary authors Adam Gopnik, Susan Olean, Francine Prose, and Andrew Solomon accompany the photographs. Patti Smith contributes a poem while Samantha Boardman, M.D. writes the introduction. Contributions from such diverse luminaries emphasize the widespread appeal such innocent and unguarded beauty has for so many people. The artist lives and works in New York.



MAPPLETHORPE: LOOK AT THE PICTURES

A film by Fenton Bailey & Randy Barbato

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In Association With FILM MANUFACTURERS INC

a World of Wonder Production

a film by
Fenton Bailey and Randy Barbato

TITLE GRAPHIC: Mapplethorpe: Look at the Pictures



Directed and Produced by
Fenton Bailey
Randy Barbato

Produced by
Katharina Otto-Bernstein

For Home Box Office

Executive Producer
Sheila Nevins

For Home Box Office

Senior Producer
Sara Bernstein

Produced by
Mona Card

Edited by
Langdon F. Page

Original music by
David Benjamin Steinberg

Directors of Photography



Huy Truong
Mario Panagiotopoulos

Co-Editor
Francy Kachler

Associate Producer
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For Film Manufacturers

Associate Producer
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Paulette Victor Lifton, MPSE



Re-recording Mixer
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SFX Editor
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Post Sound Facility: Oracle Post, Burbank

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“America’s Pop Collector” by John Schott and E.J. Vaughn, 1974



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Very Special Thanks

Tom Baril
Dennis Barrie
Jonathan Becker
Peter Berlin
Mary Boone
Michelle Brunnick
Lydia Cheng
Bob Colacello
David Croland
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Special Thanks

Joree Adilman
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John Thomas
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WORLD OF WONDER LOGO

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MAPPLETHORPE: LOOK AT THE PICTURES

A film by Fenton Bailey & Randy Barbato

FEATURED SUBJECTS IN ORDER OF APPEARANCE

Michelle Brunnick
Britt Salvesen
Paul Martineau
Nancy Rooney
George Stack
Fern Logan
Harry McCue
Lloyd Ziff
Frances Terpak
Sandy Daley
Edward Mapplethorpe
David Croland
Bob Colacello
Debbie Harry
Chris Stein
Fran Lebowitz
Brice Marden
Helen Marden
Mary Boone
Joelle Shefts
Peter Berlin
Carolina Herrera
Jack Frischer
Robert Sherman
Carol Squiers
Marcus Leatherdalde
Suzanne Donaldson
Tina Summerlin
Tom Baril
Patricia Morrisroe
Howard Read
Joshua Holdeman
Peter Marino
Jack Walls
Ken Moody



Brian English
Michael Stout
Princess Gloria Von Thurn Und Taxis
Brooke Shields
Jonathan Becker
Janet Kardon
Dennis Barrie
Michael Govan