

A black and white photograph of a young man with short, dark hair, looking slightly to the right. He is shirtless and has a cigarette in his mouth. The word "SCENE" is written in red capital letters across the middle of the image. There is a large, faint watermark in the background that reads "powerhouse books" and a circular logo on the left side that contains the letters "pH".

SCENE

JEANNETTE MONTGOMERY BARRON

# SCENE

By Jeannette Montgomery Barron

Published by



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is only a preview and an uncorrected proof.

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**powerHouse Books**

Brooklyn, NY

Klaus Ottmann

Desmond Cadogan

Rainer Fetting

This was an assignment for the German art magazine, *Volkenkratzer*. The interviewer, Sarah Fatima Parsons, hired a model for the shoot, Desmond Cadogan. Rainer and Desmond fell in love that day, and were together for many years after. He appeared in a number of Rainer's paintings. That's Rainer's assistant, Klaus, on the right.







Kathryn Bigelow

In 1980, Kathryn and my brother Monty directed *The Loveless*, shot in South Georgia. I was the stills photographer and learned a lot by sitting around the set all day. The entire crew was staying in a Holiday Inn right off the highway. The bar there was hopping, I can assure you.

Kathryn was always very disciplined and focused, so it came as no surprise to me that she was the first woman to win an Academy Award for best director.



Cindy Sherman

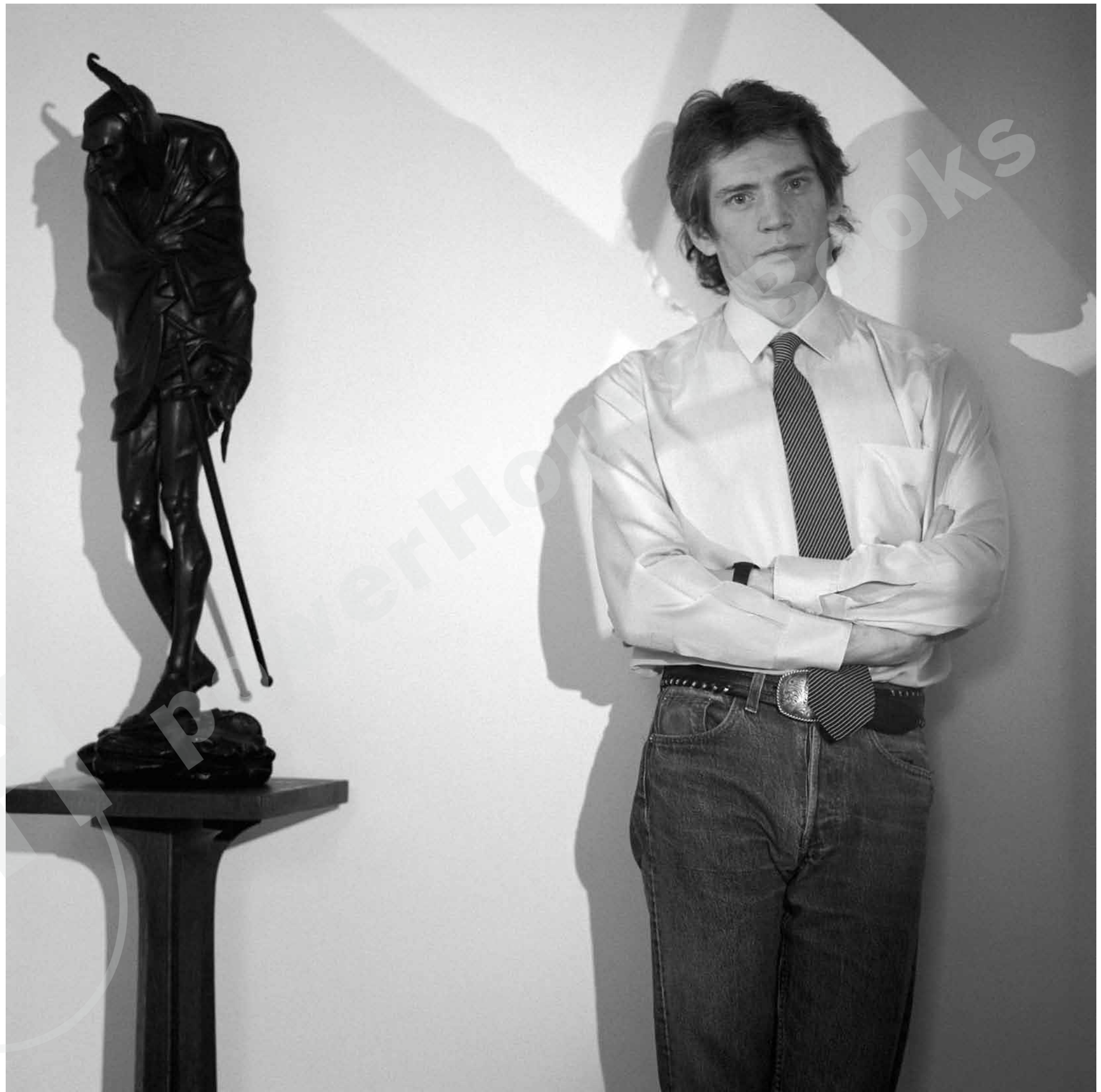
I wanted to take a simple portrait of Cindy. Just outside the frame lay all of the pig noses and assorted props we have seen in her photographs.

I love Cindy's work, especially her early black-and-white film stills.



Robert Mapplethorpe

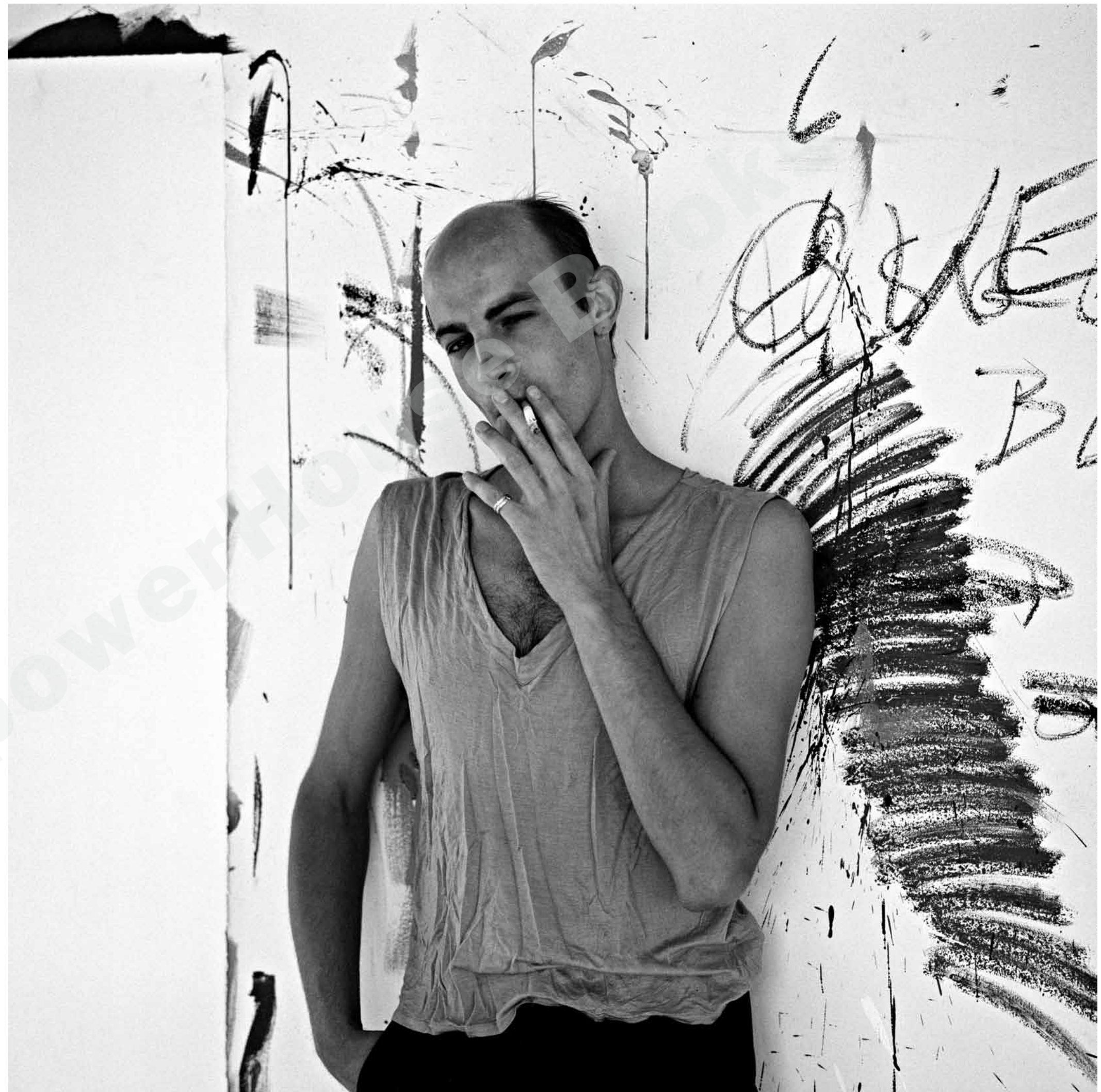
I was nervous about taking a portrait of Robert, as he was a photographer I very much admired. I shouldn't have been worried. He was extremely sweet and hospitable; he offered me a glass of chocolate milk and a joint. I'm sorry I didn't have a chance to know him better. He died of AIDS shortly thereafter.





Salomé

This was taken on an early summer day in the late morning. Salomé was watching soap operas. And smoking. Not surprisingly, he was a member of the German Junge Wilde (Wild Youth) painters' group. I liked how wrinkled his t-shirt was and how his studio walls were full of scribbles and paint.





George Condo

There wasn't much time for this sitting and I was secretly coveting the Eames wooden screen that George was posing in front of. We were at the apartment of gallerist Barbara Gladstone. George's stature as a painter has certainly risen since this photo was taken.





Keith Haring

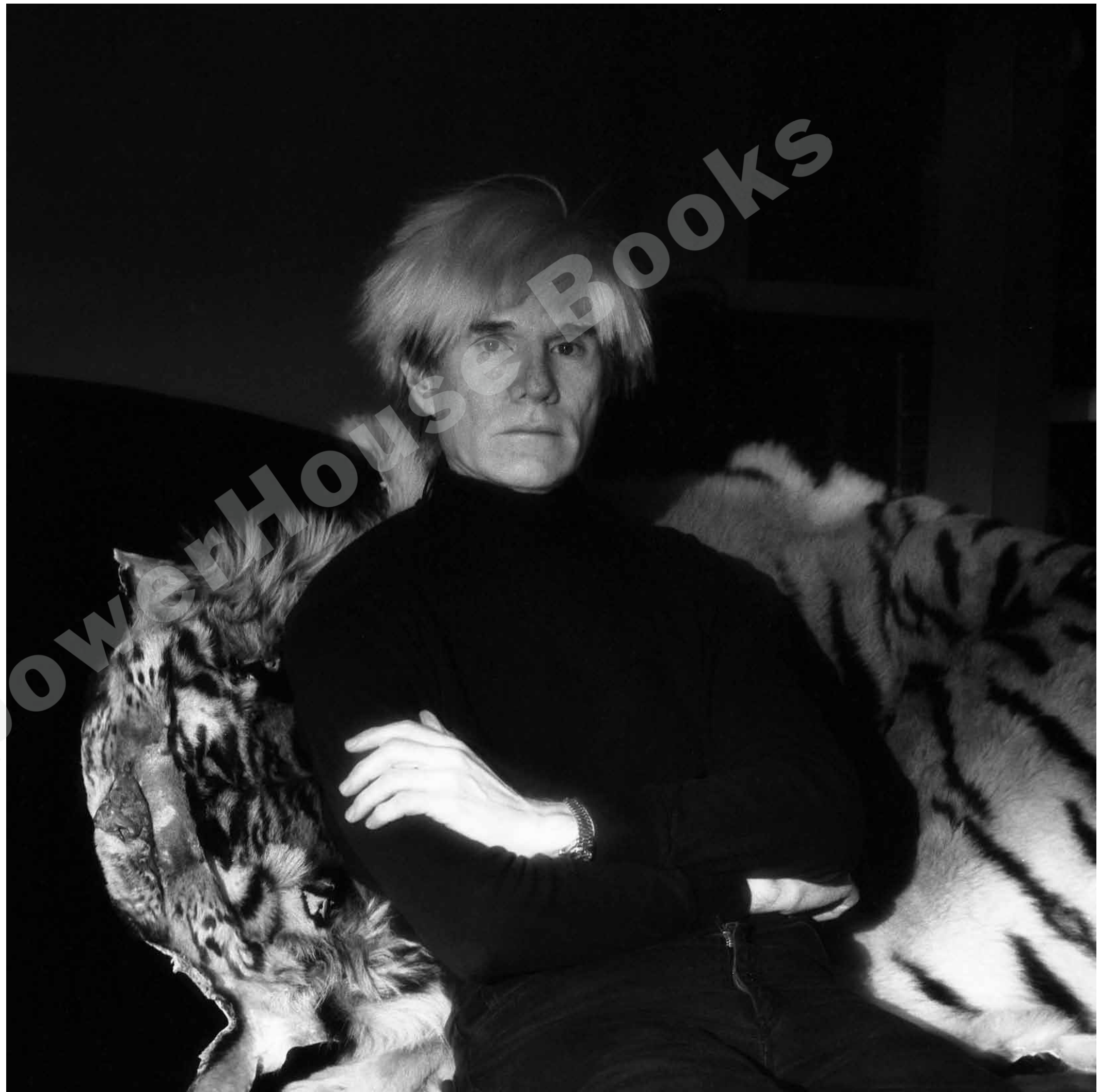
This was taken in Keith's studio on lower Broadway. Every single inch of his walls was covered with drawings. I really didn't have to do anything—Keith just went through his poses while I snapped the shutter.





Andy Warhol

The first time I photographed Warhol I was given only five minutes—that was at the Factory in Union Square. But little by little I got to know him and he became more comfortable around me. He always made you feel like the most brilliant person, remarking on what a great idea you had even when it was actually pretty mundane.



Sara Kapp

Sara was a top model in the 1980s. She was everywhere, including the windows at Bloomingdale's—a mannequin had been fashioned after her. I knew Sara pretty well, so it was quite spooky to glance over and randomly see her face staring out at me from a New York City store window.







Francesco Clemente

This was the first portrait I took in my series of artist portraits. My brother Monty and our friend Samia Saouma brought me down to Francesco's studio. Francesco is very photogenic and I was really happy with the pictures I took that day. Afterwards, we had lunch at Ballato's on Houston Street, an old-world Italian place where Warhol and lots of other artists ate regularly. I became friendly with Francesco and would visit him in his studio from time to time. His wife, Alba, reminded me recently that they used to let their mynah bird fly free so the entire studio was filled with bird shit.

I modeled for Francesco on a few occasions, as well. One day, when I was on my way out the door, Francesco said to me, "Please do not disappear." I wasn't really sure what that meant, but I liked it.

ACKNOWLEDGEMENTS

To my husband, James, who always pushes me to do my best work.

To Isabelle and Ben, for their enthusiasm and great judgment.

In 1981 my brother Monty Montgomery told me  
I should take portraits of artists. Thank you.

Monty introduced me to Matthias Brunner and Thomas Ammann.  
They helped me enormously as did Bruno Bischoffberger.

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In memory of my mother and father.

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## SCENE

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