

# THE NEW NUDE

THE NEW NUDE

SUMMER 2005

PREMIER ISSUE!

**NEW PHOTO  
MAGAZINE!**

Photo Expedition

## MISSION TO MOSCOW

Richard Kern

**BAD  
ENOUGH  
TO BE  
GOOD**

Petter Hegre

# LUBA

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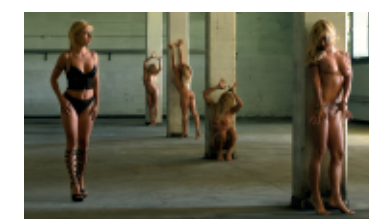
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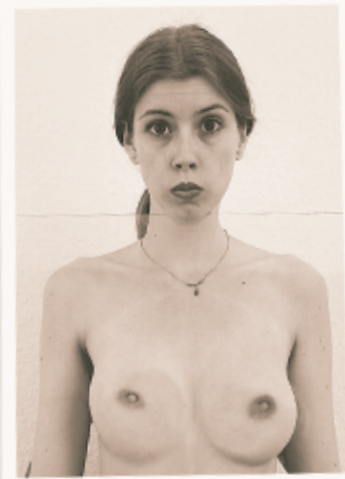
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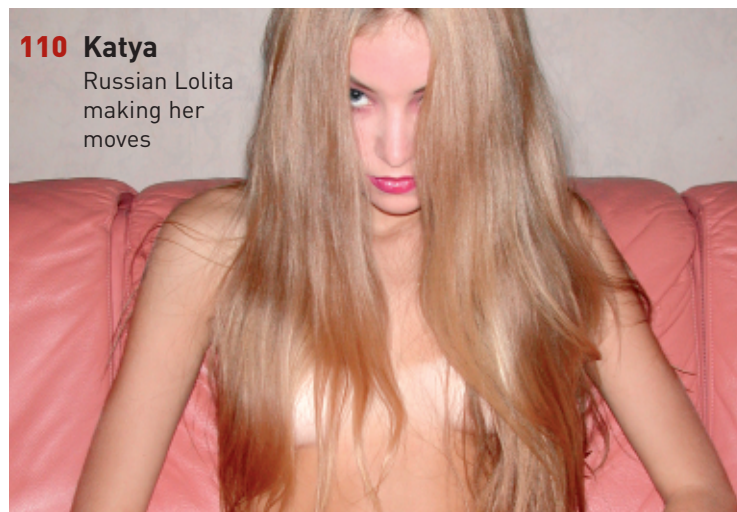
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# THE NEW NUDE

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ons. Send it on to  
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#### Writing for THE NEW NUDE

We are looking for ambitious writers  
who have a burning interest in photo-

graphy and are committed to the ideals  
of the new nude. Please contact:  
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#### Photographers wanted

THE NEW NUDE is committed to pre-  
senting artistic nudes. Amateur and  
professional photographers are invited  
to join us. Submit your work to  
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## PROFILES

### Editor



CLIFFORD THURLOW is a screenwriter, journalist and the former corre-  
spondent for The Observer in Athens. His biography The Sex Life of Salvador Dali was published in September and is in development as a Hollywood film. His new book, Making Short Films, was published in April 2005. He lives in London.

### Creative Director



PETTER HEGRE studied at the Brooks Institute of Photography in California and worked in New York with Richard Avedon before returning to his native Norway. He received the "Photographer of the Year 2001" award at the 8th annual Erotic Oscars in London, securing his position as a world-class photo-  
grapher. He has published 6 books and his work has been exhibited internationally.

### Photographer



DAHMANE has a flair for drama and in his work he creates a mood of expectation and extreme femininity. His gallery exhibitions and books are acclaimed for their haunting, often surreal quality. He normally works in black and white and his models are usually women at the height of their sexuality. Dahmane lives and works in Paris.

### Contributing writer



KIRK BROMLEY is a New York based author and playwright. He teaches at Stanford University and is widely published across the genres, including erotic literature, policy analysis, and culture articles. His plays have been produced in New York, Los Angeles, San Francisco and London.

### Photographer



DIDIER CARRÉ lives in Pigalle, the artist quarter of Paris. With his international reputation for maintaining traditional photographic methods, his work has included preserving Hollywood movie stills from the 1920s. Carré mixes his own chemicals to a secret recipe developed during his many years as an assistant in a photo lab.

### Photographer



LUBA SHUMEYKO HEGRE is the most versatile member of THE NEW NUDE team. Born in the Ukraine, after studying fashion design at the University of Technology in Kiev, her burgeoning career as a model has taken her all over the world. With her knowledge in front of the camera, she brings as a photographer a refreshing new look from the far side of the shutter. Luba is married to THE NEW NUDE Creative Director Petter Hegre.



Cover: LUBA, Portugal  
Photography by PETTER HEGRE  
Cover styling: VIBEKE TVEITEN, Paris

## Words from Hegre | SUMMER 2005

### About being personal



WE ARE ENTERING a new era in photography, a time I call THE NEW NUDE. The staged, often artificial images of the past are vanishing into history and will be replaced by a more sensual photographic style with its roots in real people, living real lives, showing real feelings.

For me, photography is about being personal, and nothing is more personal than the nude. The extreme intimacy it conveys, combined with its direct and naturalistic form of communicating, is unsurpassed in the world of art.

The image of the naked body is one of the most popular subjects for a photographer, and it seems unlikely that it will ever stop pleasing or provoking its audience. In the last two decades, particularly with the growth of digital photography, few art forms have affected people as emotionally and intellectually.

While the photographic craft will always be abused by the disreputable, it is my intention that THE NEW NUDE will bring its readers the very best artistic nudes and will pay genuine tribute to the qualities of female beauty, aesthetics, honesty and passion.

The process of conceiving and creating this magazine has been an exhilarating journey, a long but rewarding process of going once more through the tens of thousands of images I have taken in recent years to select the most vibrant and stimulating photographs to present here.

It has also been interesting to explore the work of photographers working in the same field and we are proud to present the examples of such inventive image makers as Richard Kern, Didier Carré and Dahmane. Luba Shumeyko Hegre was the obvious choice for our first cover girl. She is also my wife, my inspiration and a key member of the team who have worked together to produce the first THE NEW NUDE.

*I hope our efforts please you, provoke you, and in many ways emotionally affect you. Have a new nude summer!*

PETTER HEGRE  
[hegre@newnudemag.com](mailto:hegre@newnudemag.com)



## FROM THE EDITOR

Welcome to THE NEW NUDE No 1 – a magazine launched to challenge ingrained concepts of female beauty in the era of female emancipation and empowerment.

THE NEW NUDE is launched in association with THE NEW NUDE Online at [newnudemag.com](http://newnudemag.com), with its weekly updated features, Photographer of the Week, reviews of photo-art books, news, new gear, new shows, behind-the-scenes shots and gossip.

We live in the global village and the magazine has been produced by a team working closely together while spread far apart: in Paris and London, in Norway, Germany, Spain and Portugal. Far apart we may be, but we are united in our passion for photography and the New Nude as a movement that brings a fresh awareness to nude photography in the digital age.

Each issue will see changes, additions and new ideas. Beginning in the next issue, a column of readers' questions will be answered by THE NEW NUDE'S chief photographer Petter Hegre. This valuable resource is open to both professional and new photographers and through his advice we hope you will get more from your work.

All artistic movements learn from the past, break the rules and move on. We will be showing the work of the most innovative

young photographers working in nude art today, but we shall also remember the masters with features on Helmut Newton, Richard Avedon, Man Ray, Bill Brandt and more.

In THE NEW NUDE No 2 Jean-Paul Gaultier model Lza Steyaert reveals the true story behind her gallery of intimate tattoos. Discover Model Mecca: the exotic beaches of Cape Town, South Africa. Exciting new work by Anton Robért and other photographers. They say Paris in spring is for lovers and Petter Hegre and his model-photographer wife Luba Shumeyko will be there in search of new models and great locations in the City of Light.

Would you like to know more about the models we feature? Are you a techno-geek hungry for all the technical aspects of photography - or is it the philosophy of THE NEW NUDE that turns you on? Let us know. THE NEW NUDE is the voice of a movement. Make your voice heard.

We are at the beginning of an exciting journey. Stay with us.

*Clifford Thurlow*

[thurlow@newnudemag.com](mailto:thurlow@newnudemag.com)

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The only magazine dedicated to bringing you an endless array of nudes who are natural, charismatic & real!

KEEP UP TO DATE with what's happening in the world of photography, the culture and the counter-culture, book reviews, indie films and much more.

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## Natural Selection

Perfection matters to Petter Hegre. Sitting at one of the five work stations in the elaborately scalloped table with a naked girl looking back from the Apple-Mac screen, he examines the shot with a Darwinian passion for natural selection.

WORDS | LUCY CAVENDISH PHOTO | PETTER HEGRE

HEGRE IS A MAN with a vision and, like all visionaries, there is something intense and disarming in his gaze. A Norwegian from Stavanger, his eyes are the blue of a northern fjord and a swath of yellow hair falls carelessly to his shoulders.

There is something of the Viking in Petter Hegre, though his weapon is not the broadsword, but the camera, and studying his work, you begin to wonder if he was born with a pair of viewfinders where his eyes should have been. At 35, he can't remember a time when he wasn't taking pictures, a

passion that has developed into a unique and instantly recognizable style.

After studying in California and serving an apprenticeship with Richard Avedon in New York, Hegre was drawn to the aesthetics of the female nude at a time when fashion had made the subject a counterfeit image; rather than intimate or sensual, he saw the form growing ever more perverse and banal. Hegre set out to counter this with his own pure lines and natural representations, the work he displayed in galleries, books and latterly over the

internet, an emphatic declaration of intent.

In our image-saturated times, much of our experience is uncertain and second-hand. Images are manipulated, and photographic art with its botoxed and gelled goddesses has lost its way in the shadowy world of manufactured perfection. Only the power of art and nature truly inspire awe, and Petter Hegre strives to combine these forces in photographs of such naturalism, we can almost glimpse the third dimension in a two dimensional source.

There is always a time for moving on. The Cubists pulled down the walls of the Impressionists, as in turn Surrealism would evolve through time into the artifice of Abstract Impressionism. Under the same post-modern influence, photographers have coldly presented a plastic and packaged representation of the nude figure, something artificial and vaguely disturbing.

But the wheel of evolution is turning again. Petter Hegre is, in his own way, an iconoclast, a mediaeval knight stirring the stodgy photographic world from its silicone torpor to present here in THE NEW NUDE images that are moving, memorable, sometimes humorous, haunting and always deeply sensuous, a new vision that takes the new nude into the mainstream, where she belongs.





**NATASHA:**

**CATWALKING FROM UZBEKISTAN  
ON THE ANCIENT SILK ROUTES TO PARIS ➔**

PHOTOGRAPHY | PETTER HEGRE   WORDS | CLIFFORD THURLOW



There are hidden valleys and legendary lost cities in the far mountains of Uzbekistan. Explorers seeking gold and gemstones have for centuries followed the ancient silk routes to the east, and it has taken photographer Petter Hegre to find the precious jewels the adventurers left behind.

In Tashkent we uncover **Natasha** with her high cheek bones and tiger eyes, her long feline limbs and animal grace. She is the quintessential NEW NUDE Girl, a barefoot princess, not quite European, not quite Oriental, but a potent blend of east and west.

**Natasha** is the poster child for globalization, as relaxed in Dolce and Gabbana as she is among the Stalinist relics of another time, the tapestries and embossed papered walls, the embroidered curtains that soften the winter sun as she lounges, languid and pale on silken sheets idly pondering, "Where is my American flag bikini?"



Her classical features remind us that Alexander the Great led his legions this way on his long march across the world, and **Natasha** after the Hegre shoot made the journey in reverse, along the ancient catwalks that lead west to Paris and Milan.















## PRIVATE MOMENTS: A glimpse behind the curtains

# Luba

In this intimate anthology of rich, vivacious photographs we are invited into the private world of photographer Petter Hegre and his wife Luba, this visual feast revealing her every mood and gesture until we feel that we know her inner self through the innocence and perfection of her naked self, every minute portion of soft skin and every downy golden hair so lovingly captured.

**I**T IS ODD, TOO, because now we know Luba through some two hundred exquisitely reproduced photographs shot playfully at the beach in vivid summer colours, at home on a

sofa, in the garden, in bed, there is something that remains forever undisclosed: a secret they share, and by keeping us guessing we are impelled to return to look again.

There is humour, too: Luba fondling a green apple before eating it, Luba jumping for joy, and jumping so high we catch a saucy peek of underwear below her mini-skirt. We see her shaving her intimate parts through the shower spray, combing her hair, dressing and undressing, Luba sleeping, reflective, and keeping in form lifting weights. Hegre plays with light, mood, setting and styling to bring us Luba in her mundane as well as magical moments, yet it is his tireless, energetic style that enriches the erotic essence of his subject and draws us into his fantasy. ➔



Hegre's nude ascending a staircase through a multiplication of shadows conveys a vivid sense of movement, and of course suggests Marcel Duchamp's cubist masterpiece *Nude*

*Descending A Staircase*, but a century later, a new vision for a new era that is bringing us the freedoms the cubists and surrealist pioneers could only imagine in their work.

There are no photographs of Hegre and Luba dancing together, but you get the feeling that if they were, everyone about them would stop to watch. They are more than just a couple, they have a bond, an affinity: before Peter Hegre, Luba is herself.



There is no posing, no staged glamour, no false seduction: **luba** is the visual diary of an intimate physical and spiritual union we are privileged to take part in.

PETTER HEGRE | **luba**

Published by  
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[www.edition-skylight.com](http://www.edition-skylight.com)















## DAHMANE: Erotic Sessions

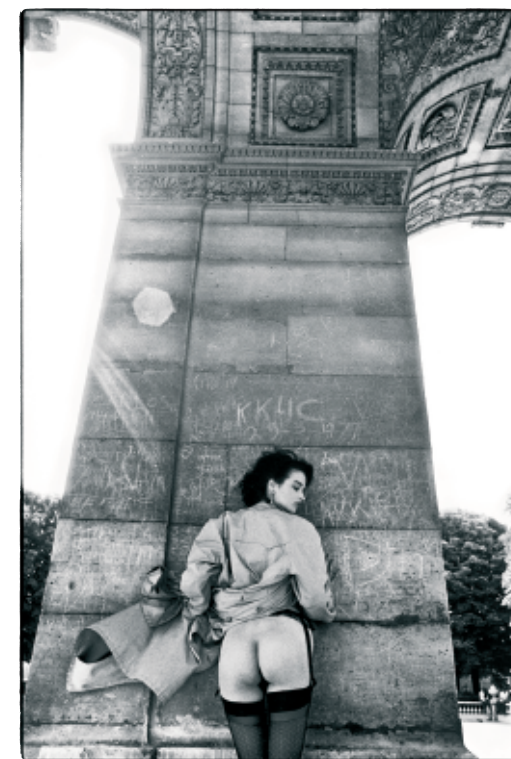
**Dahmane's entrancing photographs are as enigmatic and mysterious as the man who takes them.**

PHOTOGRAPHY | DAHMANE  
WORDS | CLIFFORD THURLOW



A PARISIAN WITH dark beguiling eyes and a reserved, if roguish countenance, Dahmane appears to have stepped from an advertising hoarding from the 1950s: a lone figure lighting his last Gauloises beneath a gas lamp; or the leading man on a movie poster from a film by Claude Chabrol.

In the same spirit of nouvelle vague, Dahmane usually shoots in black and white and captures Chabrol's same sense of whimsy, crafting his images in shades and shadows to create a mood of expectation and extreme femininity. Dahmane rarely strips his subjects bare, and evokes a more intimate eroticism by leaving us to our imaginations.



Likewise, he seldom chooses the ingénue, but brings us women at the height of sexual charisma and sophistication, the worldly wise femme fatale who possesses the camera as if it is she, not the photographer, who directs each shot.

We find Dahmane's subjects juxtaposed amongst old and rusting machinery, on street corners, in the shadow of the Eiffel Tower, a glimpse of bare buttocks, legs in black suspenders crossed at the thighs, breasts dappled by morning light, their bodies shaped as sculptures against bleak grey landscapes. The result arrests the eye and makes you look again more closely, the eroticism slow more than immediate, something that grows and reaches your senses on a deeper, more personal level.

Each set up in this dense, beautifully produced book is so meticulously staged, it has the quality of appearing impulsive, like an impromptu party, and reminds me of a Chabrol scene of a woman dragging her coat behind her as she leaves a night club, the watery sun lifting above the Paris rooftops. *'In essence,'* says Dahmane, *'I want to capture life's spontaneity in my photographs, as well as in everything else.'* He does so.

### DAHMANE - EROTIC SESSIONS

Published by Edition Skylight, Zurich  
ISBN 3-3766-491-6  
[www.edition-skylight.com](http://www.edition-skylight.com)





**REVENGE**  
ELLEN VON UNWERTH

In *Revenge*, Ellen von Unwerth takes three unsuspecting young women to a country house where they become involved in a series of steamy scenes with the chauffeur, a stable boy and the Mistress, a strict and stunning Baroness with a penchant for discipline.

It is her most ambitious book to date, although if you start out wanting to know who is seeking revenge on whom, the question will evaporate as von Unwerth draws us into a world where all that is concealed is more puzzling than what is revealed. Her images summon up the desires glimpsed as if through the open door. We are taken to the threshold of divine mystery and, on occasions, invited to enter the room.

**Photography:** Ellen von Unwerth  
**Publisher:** Twin Palms  
**ISBN:** 1931885141  
Hardcover 270 pages



**DREAM**  
JOHN SANTERINERROSS

John Santerineross at first makes you feel uncomfortable with his disturbing images. But then, he draws you into his fascinating realm and, the more you penetrate this inexplicable new place, the more you come to realise that this subtle image maker is holding up a mirror to your own fantasies.

We have waited five years for *Dream*, and it is hard to believe that this is only his second book. Santerineross is considered a master of dark erotic art, but demonstrates an intelligence and talent for producing work that is haunting and provocative. Accompanying Santerineross's images is an introduction by the underground writer Nina Hugo, and a short story written by artist and writer Bethalynne Bajema.

**Photography:** John Santerineross  
**Publisher:** Attis Publishing  
**ISBN:** 0967354315  
Hardcover 108 pages



**ANCIENT MARKS:**  
**The Sacred Origins of Tattoos and Body Marking**  
CHRIS RAINIER

Man has been marking his body with tattoos and scars for more than 5,000 years. In *Ancient Marks*, photographer Chris Rainier traces the use of marking the body in more than thirty countries and takes us inside the phenomena within modern society.

The project is a culmination of seven years work and goes beyond the cultural stereotypes of tattoos as a fad, but rather into the marking of the body as a gesture for people to establish their identity within the community. *Ancient Marks* examines why mankind marks the body, exploring examples in haunting and mysterious black and white images.

More details and direct book orders for *Ancient Marks* at [ancientmarks.com](http://ancientmarks.com)



## Welcome to a different world

**I**MAGINE A CITY filled with beautiful naked girls, a virtual paradise where dreams come true and pleasure knows no frontiers.

In New Nude City you will be in Girl Heaven, in the sensual, edgy, erotic world of indie photographer Richard Kern. You will enter the heart of your own desires.

**NEW NUDE CITY.COM**  
THE WORLD OF RICHARD KERN



# Vika

## RED BIKINI BALLET

PHOTOGRAPHY | PETTER HEGRE   WORDS | CLIFFORD THURLOW









WHEN I WAS A LITTLE GIRL  
I HAD A PAIR OF RED SHOES  
AND EVERY TIME I WORE THEM  
THEY MADE ME FEEL HAPPY.

THEN I GREW UP  
AND FORGOT ALL ABOUT MY LITTLE RED SHOES  
UNTIL ONE DAY IN A SHOP WINDOW  
I SAW A LITTLE RED BIKINI  
AND INSTANTLY A SMILE CAME TO MY LIPS.

I BOUGHT THAT LITTLE RED BIKINI  
AND NOW EVERY TIME I WEAR IT  
I FEEL SO HAPPY I JUST WANT  
TO TAKE ALL MY CLOTHES OFF.

















mission to

It is the Wild East, the New Gotham,  
the final Frontier - Moscow, a red hot hub of exotica.

MOSCOW

PHOTOGRAPHY | PETTER HEGRE   WORDS | KIRK BROMLEY





**LIKE THE PHOENIX** rising from the ashes, Russia is going through the shock and exhilaration of being reborn. Nowhere is this more evident than in Moscow, a vast, unwieldy city of sizzling clubs and new wealth, gamblers, adventurers and the most stunning girls in the world.

**C**HANGE IS ALWAYS painful, but for young Russians it is an exciting time to be alive. Just to breathe the air is to feel in touch with the future. The hammer and sickle is no more now than a fashion accessory, and on a drive today through the Moscow streets you will see chic restaurants, art complexes, shimmering glass buildings and the female of the species exhibiting new cool.

For generations the Russian woman has been in our collective imaginations as a frosty official with a faint moustache, or a sad old babushka wrapped in sackcloth queuing to buy potatoes. But there is another side to every story and Petter Hegre, with his wife Luba as ambassador and model, led a team to Moscow to bring back this startling eye-witness reportage.

Girls from agencies and girls tuned to the grapevine flooded Hegre's suite eager to take part in the shoot, and making the final selection was

one of the most difficult tasks he has ever undertaken. 'How do you pick the best when they're all the best?' he asked despondently. The New Russian woman, he was to learn, has a unique charm that brings into sharp focus the contradictions of Russia itself: she is childish, maddening, dramatic, intense, even mystical.

'I found in the very curves and skin tones of the models the very soul of their homeland,' he reported. 'Her spirit is vibrant and mischievous, her body strong and impeccably shaped. She has an arrogant look in her eye, but it is softened by the innocent pout of her lips.'

While Hegre's passion is the evolution of new erotica, his use of Soviet kitsch, boots, belts and outsized hats, adds wicked irony to his Moscow collection. He has used mirrors, tricky and often deceitful devices, to new effect, and continues his development of the three-girl shoot with its distinctive visual dialogue.



















*Intimacy with his models is the key to Hegre's personal approach.*

**Before Petter Hegre puts out a call for models, he spends a good deal of time scouting for appropriate locations, the backdrop he finds forming a counterpoint to the image the model conveys. Lights, shadow patterns and props create a sensual mood, and it is the combination of these elements that conjures the erotic vibe that makes his work distinctive.**

Hegre spends time with them until they stop being models and become individuals, and it is the individual he sets out to capture on film. The photographer and his subjects perform an elaborate dance, tempting and teasing each other, seeking out the angles and positions that will result in something visually entrancing. It is through this patient process that Hegre produced the 10,000 captivating images he brought back from his Mission to Moscow.

## BEHIND THE SCENES

In Moscow, Hegre is intrigued by the décor of the old Soviet style hotels with their heavy carved furnishings, Oriental rugs and bold outdated wallpaper. His models are the children of this world, but appear almost alien, rare blooms in a grey musty landscape. Once the girls for the shoot have been chosen,



*Hegre and the modelling agents go through the portfolios of hopeful applicants.*

















# The Natural

Deep in the jungles of southern Brazil in Porto Allegre,  
a community of some two hundred people have shed  
their clothes and truly gone back to nature.

PHOTOGRAPHY | PETTER HEGRE, LUBA SHUMEYKO    WORDS | CLIFFORD THURLOW

THEY GROW their own food and add to their income by making sarongs and brightly-coloured scarves - odd, perhaps in a nudist colony, but ideal for visitors from the city to take home as souvenirs. There is a tourist lodge, a restaurant, where even the waiters are naked, and cabins rented to people who stay for longer periods.

# Life

Petter Hegre decided to investigate after seeing a photograph of 19 year old Carina in a magazine. He took two Sony DV cams and a small team into the jungle and the result was his documentary '*Carina - Ecstasy of Existence*', a 30-minute film made by Hegre's Fly on the Wall Productions and first shown on the TV channel RTL, Germany.

Carina, like her compatriots, can be seen in her daily activities, working in the fields, cooking, sleeping in a hammock, driving her red VW beetle

through the village, and practicing yoga. But like everyone in this Garden of Eden, Carina is always naked, and having shed this outer layer, seems liberated in other ways, too. Nudity in Porto Allegre seems to equate to happiness and has created a real sense of community.

"My life here is so pure, relaxed, natural," says Carina. "No pollution, no stress or nervous people...just the sounds of nature and time to be myself. City life treats you like a number. Here, I feel inside the universe."

Filming naked did appear somewhat awkward for the film crew, but remembering "When in Rome," donned sarongs as they tracked their cameras through the jungle. Hegre made the documentary with cameraman Kim H. Bjorheim, soundwoman Kjersti Veel Svendsen and with Luba taking stills.

For all inquiries regarding TV licensing or ordering this film, please contact Geir Mæland at Hollywood Film AS: [geir@hollywood-film.com](mailto:geir@hollywood-film.com)



DIDIER CARRÉ  
NUDES  
IN LIGHT  
AND  
SHADOW

MY WORK IS ABOUT OBSCENITY.

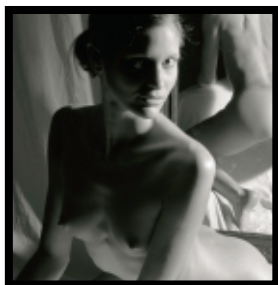
I WANT TO PUT IN THE LIGHT WHAT IS  
NORMALLY KEPT HIDDEN. BUT IN SHOWING WHAT  
IS NORMALLY HIDDEN, THERE IS NO  
PERVERSION.

PHOTOGRAPHY | DIDIER CARRÉ WORDS | CLIFFORD THURLOW





DIDIER CARRÉ IS A CRAFTSMAN. IN EGYPTIAN TIMES HE WOULD HAVE BEEN OVERSEEING THE STONEMASONS CARVING THE EYES OF GODS IN THE PYRAMIDS. IN A WAR, HE WOULD BE SHIFTING THE ARMIES ON A MAP, PINNING THE FLAGS IN PLACE, ORGANIZING, CLASSIFYING, CATEGORIZING.



CARRÉ creates hand-crafted black and white photographs of peerless quality - and perfection requires time, planning, dedication. It is an obsession and Carré is clearly a man obsessed.

Like a painting, a picture is a long process that begins, he says, in the imagination and is constructed intellectually a step at a time:

SETTING, LIGHTING, SELECTION OF SUBJECT, POSITION OF SUBJECT, EXPOSURE, DEVELOPMENT, CONTACTS, PRINTS, PRESENTATION.

He is counting on his fingers as he leads me through his studio in Pigalle. It is like a museum with its shelves of cameras, so hygienic doctors could perform operations on the work surfaces. The warren of darkrooms he calls 'the submarine' is spotless, the equipment laid out with surgical precision, the water, gas, electricity and central heating pipes colour coded. 'Photography is an exact science. It takes many hours to produce one good image,' he says.

He is pointing fondly at the jars of chemicals which he mixes himself, everything made to a secret recipe. Carré even looks like an alchemist with his shiny eyes and quick, nervous movements; his voice is soft, and he thinks deeply before answering my questions.

We move on from the chemical display to the cropping room where he makes his prints on Berrger paper. 'It is French paper but made in Hungary.' He lifts his shoulders philosophically as a thought occurs to him. 'Nothing is French, the cameras, the enlargers. Nothing.' He picks up a steel ruler and smiles for the first time. 'Ah, this is French,' he adds.

He runs his palm affectionately over the box of Berrger paper and places it back on the pile. Photography went through its dark ages from 1970 when the manufacturers began to cheapen their product. There has been a renaissance in the last decade and, with the new paper, Carré's prints will last up to three hundred years. 'I can leave everything to a museum.'

His eyes are glowing again. This is important to Didier Carré. His mission is to preserve what he sees as a long but dying tradition. He refuses to use digital cameras. 'When you can send photographs through a wire, this is not life.' Carré spent twenty years as a lab technician, ideal to finance his addiction, sharpen his skills,







“I AM POSSESSED.  
ALL MY LIFE I LIKE CARS,  
WATCHES, ORNAMENTAL  
KNIVES, WOMEN AND  
PHOTOGRAPHY.”

explore his passions. The perfect Carré photograph, he says ponderously, would be a naked woman wearing a distinctive watch, holding a knife and emerging from a car.

'I am possessed. All my life I like cars, watches, ornamental knives, women and photography.'

It is the shape and combination of these objects that interests him. He will find the common curves in photographs of a naked girl and a flight of stairs and present them in a diptych. He also mentions his love of flowers, which make fascinating weaves of shapes and shadows, then opens a flick knife with a dextrous flick of the wrist.

He reminds me that there was a time in Pigalle when everyone carried a blade in their pocket. Carré's grandparents moved from the French countryside to Paris in 1946 and he has always lived in this district famous for painters,



poverty and prostitutes. 'Forty years ago, bad guys were shooting each other in the streets,' he says with faint nostalgia. 'Now it is just tourists looking for the sex shops.'

Times change, but Didier Carré remains dedicated to his craft. Digital photography has made a serious dent in his cash flow, but still he finds work that just a dying breed of people can perform. When the Chaplin family in the United States acquired some old boxes of negatives of stills taken on set for classic Charlie Chaplin films from the 1920s, it was to Didier Carré's studio in Pigalle that they came to coax the old film into crisp new photographs. 'I am,' he says, 'a part of history.'

His one concession to the digital age is to put his photographs on the web at a dedicated site, but the rest of

the process remains loyal to tradition. He is zealous in his quest for models and believes that through his black and white portraits he reveals a compelling truth.

'My work is about obscenity. I want to put in the light what is normally kept hidden. But in showing what is normally hidden, there is no perversion.' He says this with care, aware of the paradox, and again grows philosophical. 'In my photographs you can look at the naked body, but the woman is looking at the lens. She is looking at you. You see the surface, but she sees inside you.'

At [www.gallerycarre.com](http://www.gallerycarre.com) you can study Carré's haunting images and the more immersed you become the more you appreciate the paradox.













## Zurmühle Nudes

**Martin Zurmühle is an architect. When he shoots buildings or landscapes, he positions his camera, creates the light, or waits for the light. The process is academic, mechanical.**

When Zurmühle shoots nudes, his photographs are a mystery. He fashions each shot as a potter moulds clay, the shape governed by the illusive element of chance.

A nude moves, lives, breathes. Each intake of breath, each impromptu flicker of the eyebrows, each subtle change of position creating something unforeseen: the photograph like the figure in the block of marble waiting to be discovered.

**The nude is life. Everything else is just waiting.**







# Bad Enough to be Good

The  
RICHARD KERN  
interview

When **RICHARD KERN** saw Jane Fonda slipping out of her clothes in **BARBARELLA**, he discovered his mission in life: he didn't know the word voyeur back then, and it would be a long time before he put this attribute to good use, but Roger Vadim's erotic fantasy revealed in a moment of Zen-like awakening all of life's infinite mystery. Kern discovered, too, that when it came to gazing at women, it didn't get much better than Jane Fonda.

PHOTOGRAPHY | RICHARD KERN   WORDS | CLIFFORD THURLOW





He was sitting in the auditorium in the only cinema in Roanoke Rapids, North Carolina, but his journey to New York had, metaphorically, just begun. Kern had a passion for the movies and, as the marquee boy employed to change the titles outside the picture house each week, he got to see them all.

**H**E WAS GROWING up in a modest paper-mill town where his father was the editor of the local paper, a job that had him doubling up behind the camera. From a young age, six or seven, Kern recalls accompanying dad on assignments to car crashes, drownings, one time, a rally by the Ku Klux Klan, visual narratives that would lie dormant and later give his work as a photographer a heightened sense of immediacy and drama.

Not long after his encounter with Barbarella, Kern entered the garage of a customer on his paper route; he came across a stack of Playboy magazines and shoved as many as he could carry in his paper bag. 'I didn't feel bad about it. The guy never paid his bills and the guy's wife always came to the door in a see-through negligee as if that evened the score.'

It was the Vietnam era in the United States. Kern was attracted to left politics and 'art' - not a word in the lexicon of most folks in Roanoke Rapids. He studied art, philosophy and politics in college and began making abstract metal sculptures inspired by Anthony Caro. He was reading Art-Rite and similar magazines emerging from the underground scene in New York, a time when music, performance, visual arts and drugs were blending in the heady cocktail that would become the culture.

Kern began taking photographs to document sculpture projects. He launched a series of fanzines: **The Heroin Addict**, **The Valium Addict**, the inspired **Dumb Fucker**, collages of artwork, photography and elegiac streams-of-consciousness; with Jane Fonda his muse and Lou Reed like a siren call from the lofts of the East Village, before the seventies vanished into the bonfire of the vanities era of the Reagan White House, Richard Kern was carving his own eclectic path among the artists and bohemians in the most creative city on earth.

He carried on printing fanzines, handing them out on street corners and subway trains. He was hanging out with poets, doing drugs and making movies with a Super-8 he bought for five bucks in



a garage sale. He made the two-reeler **Goodbye 42nd Street** and was barred from entering an open forum because the film was deemed to promote "wrong moral values." At an open screening! He's still shaking his head in disgust. Kern was outraged but admits that it was the sort of attention he craved. Something bad enough to be banned had to be good. He carried on making films about punks, junkies, delinquents, developing a distinctive visual style, his work becoming central in a movement that came to be known as **Cinema of Transgression**.

"I began shooting anyone

who wanted to get naked"







In spite of his early passion for the movies, Kern had been thrown out of film classes at college for having a bad attitude. His approach to art was more nihilistic than disciplined and, in all senses, he learned his craft by doing it - and doing it his own way. The art world, as he saw it, was all a question of who you knew and, with his unorthodox style of filmmaking, he became anti-art, anti-sex, anti-relationships, anti-everything. His drug taking had focused his negativity into filmmaking and, when he quit the chemicals, he begun to work on the positive by shooting stills.

Photography for Kern was more intimate; it's something you do with your subject without the mass of people required to collaborate in film. He began shooting his girlfriend naked, then friends - 'basically, anyone who wanted to get naked.' Kern continued in his own auto-didactic style, but admits to falling partially under the influence of Helmut Newton, Duane Michaels and the new wave of Czech photographers. He met Eric Kroll around this time and, while he found his work inspirational, it was Kern's familiarity with movie lighting that gave his early portraits an artistic aesthetic, an individuality.

When the distributors of his early films invited Kern to produce a book, he went to Los Angeles with his box of photographs. He laid them out on a table and it occurred to him that there were nowhere near enough prints. He had twenty good photos, 'maybe ten,' and concluded with honesty that he wasn't a photographer, just a guy taking photographs. He went back to New York determined to work harder, shoot more pictures, take himself seriously for the first time in his life.

He didn't start showing his work in galleries until 1995, and when **New York Girls**, the book they had been waiting for finally hit the shops, it marked the arrival of a photographer to be taken seriously. He now has seven books on the shelf and his work has been shown in galleries all over the world. He had found his medium, his style: the model an eternal Barbarella in a fantasy with Richard Kern as the voyeur.







Do you have that certain something, that vitality, that freshness, that *je ne sais quoi* that it takes to be a **NEW NUDE** Girl? If you do, then read on:

# CASTING CALL

The nude in art has always been in fashion and can be traced back into the depths of pre-history. Adam and Eve, the precursors of us all, were depicted in mediaeval religious paintings roaming naked, and only after being tempted by the fruit from the tree of knowledge were they cast out from the Garden of Eden. In the classical epoch, Greek artists and sculptors were the masters of human anatomy and set out to create a harmony of proportions that would move the eye and stir the mind.

**W**ITH THE ADVENT of photography, the nude became more object than subject, something painted and coiffured, styled and spurious. But we are moving beyond the era of plastic glamour and come back to the age of innocence, to life in the Garden of Eden. That's where you'll find the New Nude.

There are some who consider nude modelling as crass, a meat market, a milieu of dashed hopes and disappointment. We respect their opinion, but the view is growing dated. Modelling is cleaning up its act. Anorexia is out. A Hegre nude is the New Nude: natural and wholesome, healthy and exotic.

Is there disappointment in the modelling business? Absolutely. But the girls know that before they start out on this road. They face rejection every time they go for a casting call, but just by trying, they grow more confident, and those who keep at it will often succeed as others fall by the wayside.

Opportunities in nude modelling have always been dominated by the agencies. There are few showcases for up and coming models and at THE NEW NUDE we will be rectifying that by offering potential candidates space in these pages.

If you have what it takes to be the New Nude, send us three photographs: one headshot and two full figure, in a bikini, or preferably without. We'd like to know a little about you: your name, age and interests; your height, weight and vital statistics. If boyfriends and mothers want to send us some photographs, that's just fine, just make sure you ask the girl in your life before you do.

The girls who are chosen will be photographed by the award-winning Petter Hegre in an interesting location and be paid a modelling fee. They will receive images for their portfolio and, perhaps most importantly, their appearance in THE NEW NUDE will be their shop window to the world.

Send your photographs to:  
[castingcall@newnudemag.com](mailto:castingcall@newnudemag.com)





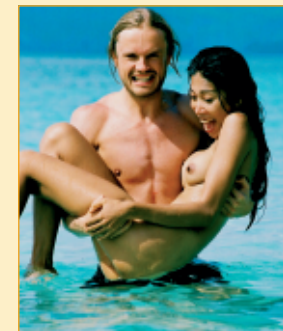
**Boracay Island in the South China Sea is a lost paradise and one of the few untouched gems in the tropics. The soft white sand and clear blue sea are a perfect setting to stir the imagination.**

PHOTOGRAPHY | PETTER HEGRE   WORDS | KIRK BROMLEY





When Petter Hegre was hired to decorate the Rica Forum Hotel in Stavanger, Norway, the art committee asked for images that would communicate a sense of the exotic.



Boracay Island had long been on his list of suitable locations and he made his way to the Philippines with a desire to experiment with his media while remaining within the art committee's remit.

His search first led him to Wendy, the ideal Hegre Girl with her sense of wonder and Oriental looks, and the two went to work in the palm groves that shade the sparkling lagoons of Boracay.

Along with the traditional shots, Hegre was inspired to create a clothing collection made of ocean materials: octopus, a giant snail and colourful crabs being used to gild Wendy like a rare precious jewel. Hegre even scooped a fish from the shallows and placed it, sucking playfully, on Wendy's nipple.

**The exotic is never formal**

Trouble awaited him at home, however. The art committee in Stavanger found the exotic images just a little too exotic, and a furious battle between conventional formality and artistic freedom ensued.

The committee emerged victorious, or so it thought. At the hotel's Grand Opening Gala, there were plenty of wide eyes and red faces as the committee members saw their worst fears before them.

Hegre in secret had hung the forbidden pictures.

But it was artistic freedom that triumphed in the end. The public's reaction to the images was so positive, the officials could do nothing but praise Hegre in their speeches. They had learned three lessons that night - the exotic is never formal, the artist is always right, and there's nothing the crowd likes more than a tit-sucking fish.











# Markéta

## *Freedom To Be Me*

BEAUTY HAS A WAY of confusing the senses. Gazing at photographs of Markéta Bêlonohá (gazing is what you tend to do) you may wonder if the symmetry of her features and the beguiling look in her wide-set eyes are no more than the characteristics of the professional model, and Markéta at 22 is gaining speed on the modelling fast lane. But in the flesh, Markéta has a warmth that is momentarily confusing, completely natural, and totally captivating.

PHOTOGRAPHY | PETTER HEGRE   WORDS | CLIFFORD THURLOW





*"I want to travel the world,  
but in about ten years I would like to  
have a house full of children and  
a warm-hearted husband."*

Markéta is the epitome of the New Nude; modelling is her passport to the world, the money that provides freedom from worrying about money, but she remains rooted in Hradec Kralove, the small Czech town of her birth, and doesn't allow assignments, be it on catwalks or for magazines, to interfere with her studies at university.

**T**HAT BEGUILING LOOK in Markéta's eye is intelligence: she's in the midst of a degree course in economy and marketing, and clearly has great admiration for her brother Roman, a security expert who got his masters in information technology last summer and now runs a successful web design company.

Markéta is aware that she is only able to live the way she chooses in today's Czech Republic after generations when freedom of thought, travel and enterprise were

restricted. But she is aware, too, that with freedom comes the responsibility to make the most of your own life.

'Here there are a lot of skilful people who can catch time by the forelock,' she says in her appealingly eccentric English. 'We are full members of the European Union and our time will come.'

You get the feeling that Markéta Bělonohá's time has come, that it is here, and apart from worrying about terrorists and poor government at home, she will achieve her ambition to live a full and happy life. 'I want to travel the world, but in about ten years I would like to have a house full of children and a warm-hearted husband.'

That's the future. In the now, Markéta radiates the joy of being. She packed in trips to the Hegre studio in Paris during the spring vacation and another to the Algarve in August in order to return to her studies with an all-over tan, the image of her naked on the beach defining in a sense her own destiny: she is light on her feet, ethereal, impossible to pin down, her fate in her own hands.





















*Mankind since time began has been inspired, angered and obsessed by his own naked self. If exposed before the mirror we see ourselves for what we are, a brief glimpse of our soul, the nude in art is a representation of what we can be, what we strive for. The artist's aspiration to create a surface perfection is, to follow the thesis, merely the visual expression of our own desire to reach inner perfection.*

# THE BODY STRIPPED BARE

WORDS | LUCY CAVENDISH

CONSERVATIVE and liberal thinkers have kept, often violently, to their own sides of the debate, and it is unlikely that a bridge will ever span the torrents raging between them. The discourse, though, belonged historically to a privileged elite until the time of the industrial revolution, when the advent of photography and the mechanical printing press brought nudity to the masses.

Up until then, artists inspired by the nude had drawn traditionally on classical and biblical imagery, as if gilded youth and physical ease belonged always to another time, the far away past, not the real and censorious present. Early Victorian artists veiled their work in references from mythology and literature, but remained careful to select subjects which conveyed moral or religious undertones: the story of Lady Godiva, who rode naked on a horse through the streets of Coventry as a protest against high taxes; the fauns and fairies frolicking in the woods from Shakespeare's *A Midsummer Night's Dream*; or Diana, the Virgin Goddess



*Louis-Camille d'Olivier (1855)*

of the Hunt, identified with the Virgin in Christian iconography.

Where the nude had become respectable in the rest of Europe, the British were late entrants to the form until a group of progressive young artists in the 1860s' crossed the

Channel and returned inspired by the work of French neo-classical painters such as Ingres and Gérôme. They were influenced by the spirit of a lost Greek utopia and began presenting figures as compositions in high art, emphasising classical themes, while elevating style and form above narrative. It was at this time in British art that Venus appears with fuller proportions as the ideal for natural womanhood, acknowledging woman's traditional biological role, but also suggesting more radical notions of female emancipation. Since Botticelli painted *The Birth of Venus*, artists have returned to the image in constant search of the Renaissance.

Work hung in exhibitions followed codes set down by legislation, but artists were constantly pushing back the boundaries by displaying nude figures in ever more daring arrangements. An



*Man Ray: Meret Oppenheim and Louis Marcoisis (1933)*



*Unknown photographer (circa 1890)*

important boost to nude freedom came by Royal Appointment: Queen Victoria and Prince Albert not only admired the form, but the Queen made a point of giving her Consort a print of a nude for his birthday each year as a symbol of her love. Private commissions enabled artists to explore personal ways of representing the nude, giving full expression to desires marginalised by the galleries, and by the end of the 19th century, the human body in positions of subjection and arousal were making their way into galleries to engage the public more provocatively than ever before.

The development of photography created a new demand for the nude, easily made prints blurring the boundaries between the real and imagined body and offering a new immediacy not possible in painting. Where the nude had historically formed only one part of the artist's composition, in photography, the representation of the model became an end in itself.

Painters, influenced by this change, began to move away from the conventions of the idealised nude, transferring their figures from biblical and classical settings, and placing them in contemporary surroundings. French realists Manet and Degas presented the body in seedy domestic interiors that hinted at illicit sexual activity, while British artists by placing the nude outside implied the

benefits of fresh air, sun bathing and exercise. As film followed photography as a means to express the nude in art, the censors were still lying in wait with their strictures on what the public should and should not be allowed to see in the privacy of a darkened auditorium. Luis Buñuel and Salvador Dalí's 1920s' classic *L'Âge d'Or* was banned from public viewing because of its 'subversive eroticism' and the 'furious dissection of civilised values.'

The film vanished for many years, but has since been shown on television and can be viewed at the surrealist galleries at the Tate Modern in London. It was first screened in Britain in 1950, when the sole complaint was from the Royal Society for the Protection of Animals. Bare breasts and a nun being thrown from a window caused no offence, but one of the characters is seen booting a small dog up the backside. Social mores had changed, but not the English.

The debate over nudity and public morals raged across the two sides of the divide throughout the 20th century, and will no doubt even in our more enlightened times continue to do so. In February this year during the half-time show at the Super Bowl in the United States, Janet Jackson's exposed right breast inspired 200,000 complaints from viewers.





# RITES OF PASSAGE

NORBERT GUTHIER IS A ROMANTIC. HE TELLS LOVE STORIES. HIS PHOTOGRAPHS TRANSFORM EROTIC ENCOUNTERS INTO SPIRITUAL ACTS.

PHOTOGRAPHY | NORBERT GUTHIER WORDS | CLIFFORD THURLOW

**I**N THE ARCHITECTURE of his mind there is something eerily Gothic. Take the scene inside a chapel, stained-glass windows rising vertically in the rear, an expectant nude stretched out on what looks for all the world like an altar. The approaching nude is only partially in focus, making us wonder if her mind is not totally set on what she plans when she reaches the prostrate figure.

The shot is sensual but hesitant: it conveys what might happen when lovers meet. Guthier does not stage-set moments of passion or arrange scenes where artfully placed nudes conceal the emptiness of their appearance. He leads us away from the usual perceptions of sexual imagery and what he presents is reality. The scene in the chapel is at once exciting and sacrilegious. We feel lured into a world where we don't belong but surely want to.

Guthier sets out in his work to bridge the distance between the photographer's "cold mechanical eye" (his camera) and his "subjects." By becoming the soul-mate of lovers, he reveals authentic narratives with genuine passion: love-stories in which people forget the photographer to immerse themselves in the empire of their senses.

Some of Guthier's images will shock at first glance, but the more you look at them, the more they change in front of your mind's eye, appealing to our sense of aesthetics. His photographs are unfiltered, unretouched. They are his vision of truth. Unsurprisingly, outside nude photography, Guthier adores tropical rainforests, and works with several institutions to save this "breathtaking natural environment." Guthier studied at the Fachhochschule in Darmstadt, Germany, from 1978-1982 and has since been a full-time photographer. He lives and works mostly in Germany and Spain.

**Norbert Guthier:** *Kinky & Blissful*  
[www.guthier.com](http://www.guthier.com)









# KATYA

## RUSSIAN LOLITA

It must be the exhibitionist in Katya that makes her cast her clothes to the wind as soon as she appears for a photo shoot. The girl is as bubbly as champagne, the wild child Lolita Nabokov must have dreamed of when he put pen to paper and wrote his masterpiece.

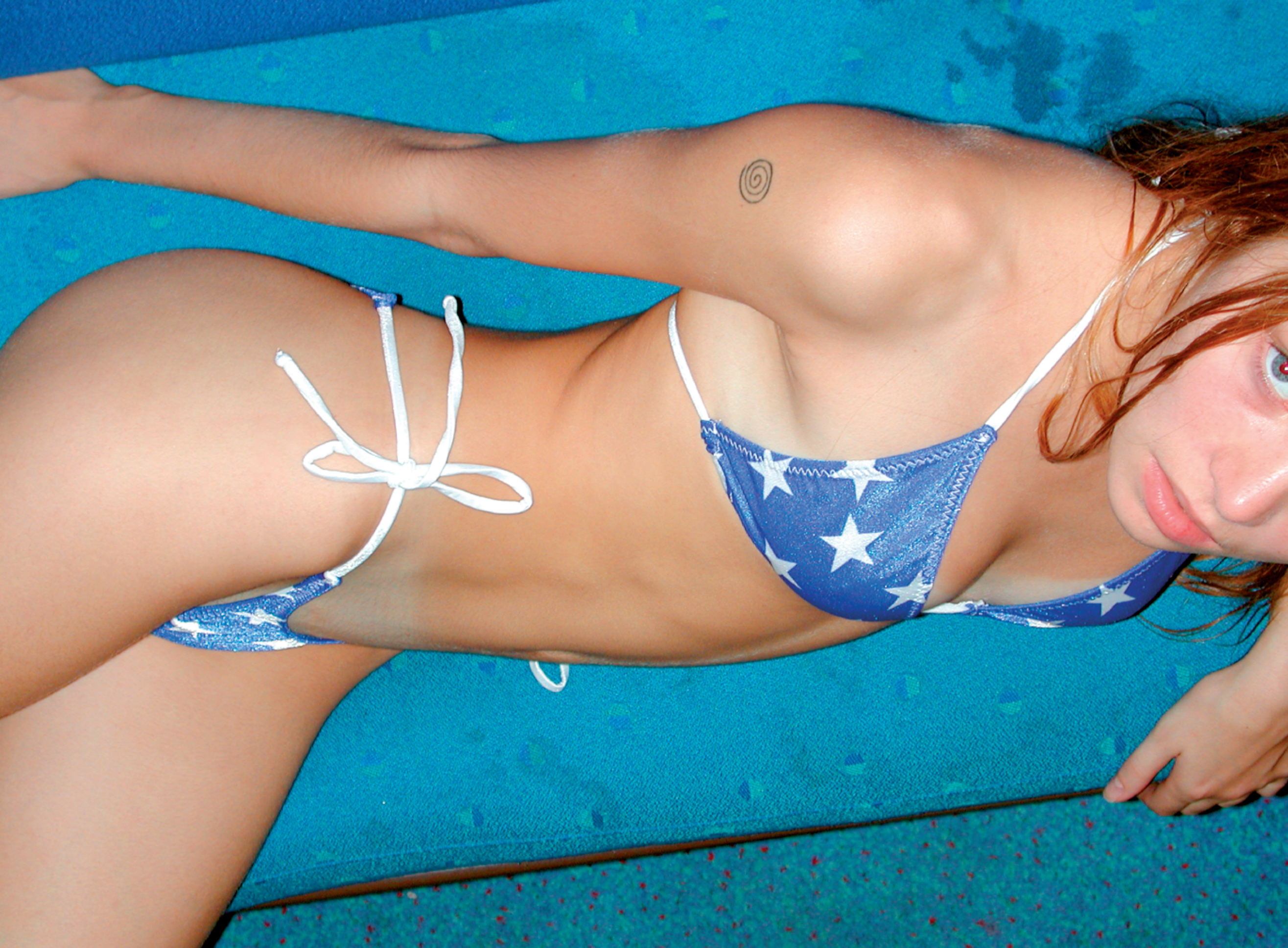
KATYA PLAYS to Petter Hegre's camera as if across the tiles of a chess board, wanton and provocative as she makes her moves, a playful gambit in broken sunglasses, squirming with attitude on slippery tiger sheets, teasing in playful bondage.

It is a reminder that far from Humbert Humbert corrupting his stepdaughter, it was Lolita who seduced the besotted old scholar. Katya understands that. Like Vladimir Nabokov, she was born under the same Russian sky.

PHOTOGRAPHY | PETTER HEGRE WORDS | CLIFFORD THURLOW























## JOIN THE REVOLUTION!

The combination of new technology and new ideas in photography is taking us into the age of the new nude, and consigning the fake glamour and cliché prose of macho mags to history.



**T**HE NEW NUDE magazine is riding the new wave. But we are not alone. There are many photographers across the world with the same awareness, the same vision. We want to inspire you - and we want to be inspired.

The best submissions to THE NEW NUDE will enjoy space in our Photo Forum. Send us your work, tell us about yourself and join the revolution.

Send enquiries and material to [photoforum@newnudemag.com](mailto:photoforum@newnudemag.com)



## The challenges of window light

Whenever I am on one of my erotic expeditions, I take special care to look for rooms that have large windows because window light is by far my favourite light source. When I say "window light," I mean indirect light coming in through an open or clear-glass window. This, to me, is the perfect form of photographic illumination.

TO SHOOT in this light, I always start by turning off all other light sources in the room, which prevents the indoor lighting from giving an ugly color shift in the tone of the body on the shadow side. If the indoor light is shining on one side of the model, and the window light on the other side, the color balance is usually off.

Window light is usually cold (around 7000 Kelvins). This means you should not expose it as if it is sunlight because your photos will end up with a blue-cast. The best way to go is to expose it like it is shadow light.



It's certainly possible to shoot with direct light coming through a window, but only do this if you want a strong graphic sun pattern across the body.

When the window light is dim or grey, use a wide open F stop and a slow shutter speed. Control contrast by moving the model nearer or further from the window. The closer to the window, the softer the light.

By moving the model away from the window, you acquire a more specular light source. The loss of light when the model is far from the window must be compensated for in the exposure. You will also need a tripod or a stable position to work from. My usual method is to lean against a wall to keep myself steady.

Many of the photos in the archives were taken in window light. I find that this brings a soft, sensuous tone to the images and makes the models appear more natural and healthy. It also gives them a transcendent glow that contributes to their beauty. So, next time you find a beautiful model willing to pose for you, take her to your window and get shooting.

Good luck,

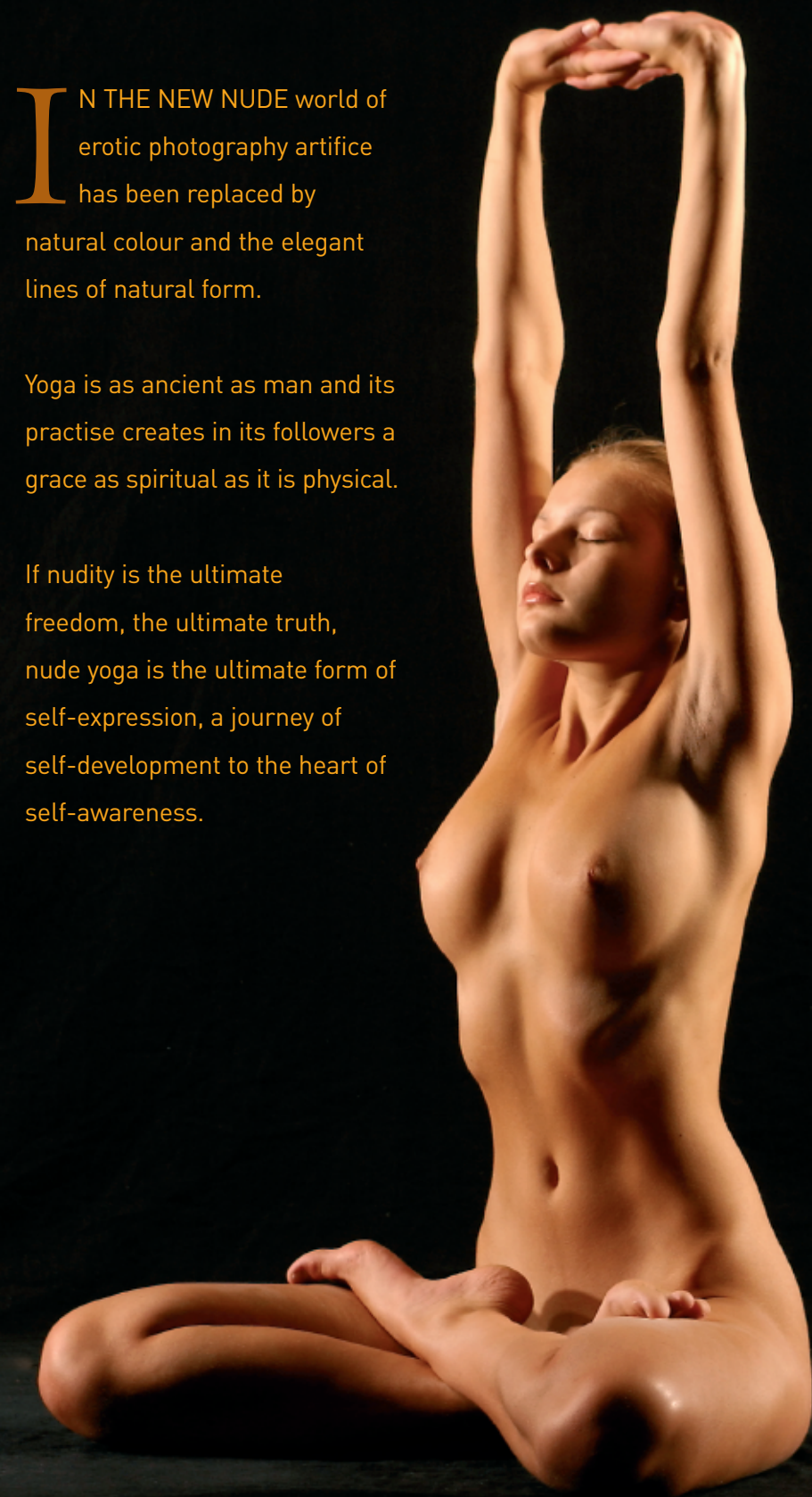


# ATHLETIC YOGA

PHOTOGRAPHY | PETTER HEGRE WORDS | CLIFFORD THURLOW







I N THE NEW NUDE world of erotic photography artifice has been replaced by natural colour and the elegant lines of natural form.

Yoga is as ancient as man and its practise creates in its followers a grace as spiritual as it is physical.

If nudity is the ultimate freedom, the ultimate truth, nude yoga is the ultimate form of self-expression, a journey of self-development to the heart of self-awareness.















## The HEGRE Initiative

When Petter Hegre first went to Eastern Europe he was often depressed by the contrast between the astonishing beauty of the girls he had gone to photograph, and the dreadful poverty in which so many of their fellow countrymen were living.

**H**E WORKED as a photographer with Norwegian charities based in Eastern Europe, taking at one time photographs of abandoned babies, but carried deep down the feeling that while what he was doing was useful, it was never quite enough.

He found the opportunity to do more when he launched Hegre-Archives.com on the Internet, and created the charity '1% - New Nudes, New Hopes,' an initiative that raises money, public awareness and donates 1% of its income to the trust.

'I read once that if everyone in the developed world donated 1% of their income to overseas aid, we would wipe out poverty in the third world,' he said.



When I put that to the staff at the Hegre network, it made me really proud that they all agreed to donate 1% of their salaries.'

The initiative is being supported by THE NEW NUDE, with 1% of all revenues going to support rape centres, orphanages, women's health services and human welfare organizations in Eastern Europe. It is the fresh natural beauty of the women featured at Hegre-Archives that has made it one of the most popular sites on the Internet and, in turn, it is women's groups and individual women who benefit from the trust.

Hegre was aware when he set up the 1% initiative that charities lose a lot of cash in administration, and ensures that every dollar and every euro raised through the New Nudes Network reaches its destination through direct action and by maintaining close personal control.

He made Tanya Shumeyko his field director and their initial project was to assist Nadiya, a Ukrainian woman who had lost her husband to cancer and was struggling alone with ten children in a house with little furniture, no heating and damaged water pipes. Tanya employed local builders to make repairs; they laid new flooring, provided furniture and left the family with new hope. Appropriately, Nadiya means hope in Ukrainian.

This form of direct aid, has become New Hopes' modus operandi and many more small projects have been completed. 'It's not a lot, but it's direct. It's one to one,' Petter Hegre added. 'If we see something we can do, we just go ahead and do it.'

## COMING THIS AUTUMN ...AND HOTTER THAN EVER!

### Model Mecca

Reports from the golden beaches of South Africa.

### Anton Rob  rt:

From Oprah to the nude, a photographer to watch out for.

### Paris Photo Project

Petter Hegre and Luba Shumeyko: Magic in the City of Light

### Lza Steyaert

Tattoo masterpiece: A Work in Progress.

**+** A look back at the life and work of Richard Avedon; Lucy Cavendish with one eye on the past; reviews; the best new nude photographers; gorgeous models; tips to make your photos better and lots more beautiful girls.

# THE NEW NUDE OUT THIS AUTUMN!





*"This is an amazing website  
with stunning images"*  
**janesguide.com**

*"The pictures  
are scarily intimate!"*  
**Salon.com**

*"The art found on this site  
will take your breath away"*  
**MacNET2.com**

★★★★★  
**"Best Photography  
& Studio Site 2004"**  
O.P.R.A. Online Network

**HEGRE-ARCHIVES.COM**

SEIZE YOUR DREAMS • UPDATED DAILY