

WHO KILLED DAVEY MOORE?
1970: This shot, from an *Esquire* feature that brought Bob Dylan lyrics to life in photography, is a great example of Kane's perspective play. "Inverting the photo like this amplified the power of the image and made the boxer fly out of the frame," says Anderson.

Knock Out

ART KANE WAS ONE OF THE MOST PROGRESSIVE PHOTOGRAPHERS OF THE 1960s AND 1970s.
MIKE GIBSON LOOKS BACK AT HIS PROLIFIC CAREER

THE PAGES OF *square mile* have been graced by some truly great photographers lately: Terry O'Neill, Guy Bourdin and Kevin Cummins, to name a few. And while all of them are captivating, identifiable and era-defining in their own ways, none of them can lay claim to a body of work as expansive and eclectic as that of the late, great Art Kane.

A New York native, Kane made his name as an art director initially before moving to photography, and in the 1960s and 1970s became one of the medium's greatest pioneers.

Kane described himself as a "conceptual photographer", and his vast portfolio encompasses everything from rough-and-ready shots of the nascent Rolling Stones to provocative high-fashion campaigns, surrealist photos of cows being airlifted off mountains and sweeping, perspective-skewing compositions that look more at home on a gallery wall than the pages of magazines.

It's difficult to summarise a career that covered so much, but that's no reason not to try. Some of the artist's most iconic work is

collated in a brand new retrospective, curated in part by his son Jonathan. Co-writer Holly Anderson says of the book: "Art Kane's impeccable eye lives on in our new book to inspire new image-makers, whatever their medium, to tell stories that will remain timeless – like Art's most resonant work."

The book is entitled, simply, *Art Kane* – a name that's perfectly befitting for the work of a man who needed no introduction. ■

Art Kane by Jonathan Kane and Holly Anderson is available now (Reel Art Press, £60); REELARTPRESS.COM





LONDON, 1968:

Taken from another music-focused feature, this time about Beatles songs in *Life* magazine, this arresting shot manages to capture a quintessentially British essence in its costuming, setting and feel — no mean feat for a New Yorker such as Kane.



THE ROLLING STONES, 1966: Kane wasn't averse to a visual nod, in this instance referencing the iconic band's name in the shot's 'rolling' composition. Like many of his shots, it's been imitated by countless photographers in the years since it was taken.



FASHION, 1970: Another flipped perspective shot, this was taken for the UK edition of *Harper's Bazaar*. Sand and sky are inverted – and the model looks like she's bound by some anti-gravitational force. The shot showcases Kane's highly progressive style – it looks like it could have been shot yesterday.