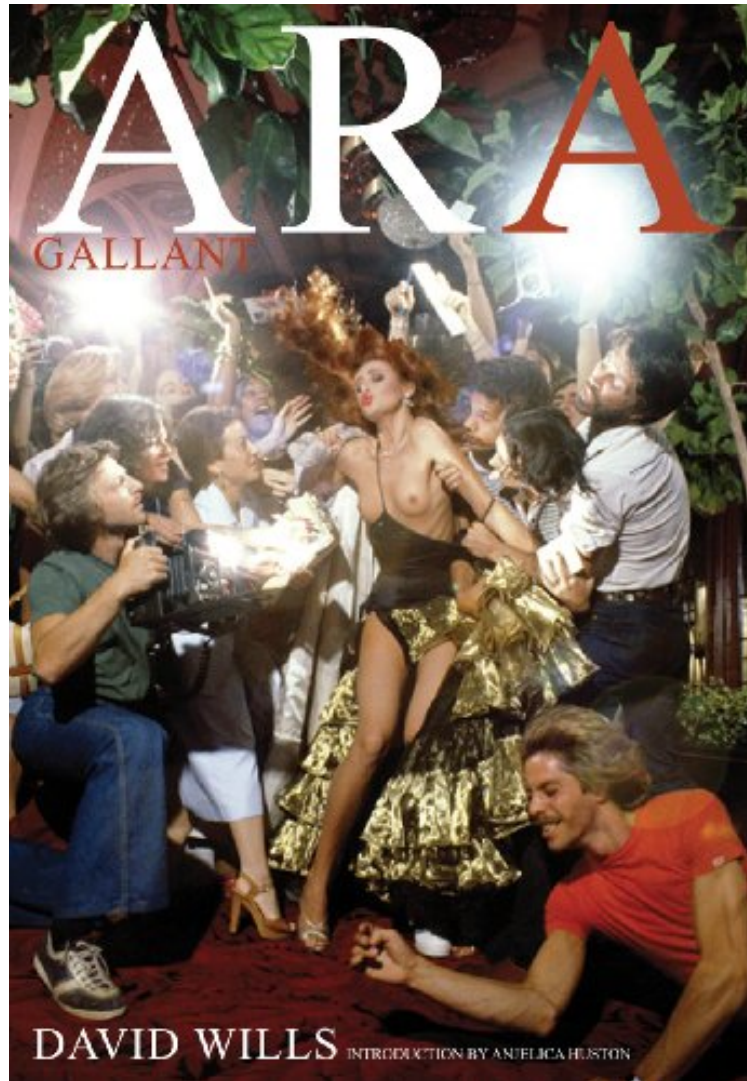


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## Ara Gallant

David Wills

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**David Wills : Ara Gallant** before purchasing it in order to gage whether or not it would be worth my time, and all praised Ara Gallant:

0 of 0 people found the following review helpful. Beautiful book. we met Ara many years ago in ...By Robert JasonBeautiful book. we met Ara many years ago in Los Angeles. He was unique, for sure.The book was HARD COVER, not paperback, a bonus. Highly recommended!0 of 0 people found the following review helpful. Five StarsBy La Brea BooksThe Best Book!0 of 4 people found the following review helpful. MEDIOCRITY AT BESTBy J. SrebroWow. I was so excited to buy this book, solely due to the fact that I had been hearing about the legendary Ira Gallantz through my family for years because my father was his first cousin and they were extremely close. I

purchased this book for my father, and although he wept from pride upon viewing it, a keener, less nostalgic evaluation would conclude that this book is both inaccurate and leaves much to be desired. In addition, there are typos in this book, as if there was no concern to simply proofread a book that, in actuality, has a very limited amount of text. There is no doubt that his career earned him endless posthumous praise. However, this book was a disappointment at best. I am not speaking as a novice. I have a B.A. in English (cum laude), but I don't think these credentials are necessary to recognize poorly written mediocrity. My impression of this book, however unfortunate, is that it was produced for the sole purpose of profit, not to pay the much-deserved homage to an extremely talented individual who forever changed the world of fashion and aestheticism in every possible sense. As a result of my disappointment, and as a result of my being an individual with a literary background who does, in fact, take pride in the meticulous nature that is essential in producing quality literary material, I have very seriously contemplated producing material that would pay Ira Gallantz the homage that he truly earned and truly deserved. A compilation of extraordinary photographs of which the author is in no way associated with creating and a limited amount of arbitrary quotations peppered between them does not a masterpiece, nor a book make. The previous review gave this book five stars? I'm not really sure how to comment on that description while still maintaining my professionalism. Sincerely, Jesse Lee Srebro

He was born Ira Gallantz in 1932 in the Bronx, but later changed his name to the more exotic-sounding Ara Gallant and the life he led was indeed an exotic one. Gallant began his professional career in fashion as a hairdresser, working at Bergdorf Goodman department store in New York as one of the city's top colorists. In the mid-1960s, he was approached by Vogue and began to work exclusively on photo assignments, the first hair stylist to be paid to fulfill such a role. Gallant went on to work with many of the great fashion photographers of the period, Richard Avedon, Irving Penn and Bert Stern among them. Perhaps his most notable contribution as a stylist was the introduction of flying hair, an effect he first used on an Avedon shoot with iconic model Twiggy in 1966, and which is still widely employed today. By the early 1970s, Gallant had begun shooting his own pictures, his first assignment being a set of celebrity portraits for Interview magazine. His work often juxtaposed classic Horst-like compositions with contemporary scenarios. In the early 1980s, Gallant moved to Los Angeles to pursue a directing career, which never happened; in 1990, he committed suicide in a Las Vegas hotel room. This new book tracing Gallant's life and career is edited by David Wills and features photographs by Richard Avedon plus a foreword by Anjelica Huston.

When it comes to glamour, the 1970s can be distilled into a few simple highlights: dangerously red lips, after-hours glitter, and really, really big hair. The man largely responsible for it all is Ara Gallant the hairstylist turned photographer whose work filled the pages of Vogue and Interview from the late '60s to early '80s. (Isabel Wilkinson The Daily Beast)