



WITH PETER BRADLEY

IMPORT MEDIA in association with FIERCE OPTIMISM FILMS presents "WITH PETER BRADLEY"
a film by ALEX RAPPOPORT
original music composed by JAVON JACKSON music performed by THE JAVON JACKSON QUINTET
executive producers ADGER COWANS ROBINA RICCITIELLO

WITH PETER BRADLEY

director • cinematographer • editor • producer
ALEX RAPPOPORT

composer
JAVON JACKSON

executive producers
ADGER COWANS
ROBINA RICCITIELLO

consulting producers
DIANE KOLYER
BETH LEVISON

Music Supervisor
ED GERRARD

Runtime: 85 minutes

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WHAT REVIEWERS ARE SAYING

“This is a documentary in its purest form: one subject speaking and showing us his life and work. It is riveting. Rappoport’s collaboration with the artist is startling. The filmmaker has his subject completely at ease”

- **FILM THREAT**

“simply tells the story of an artist, of a man – and it’s honest through and through. Every bit of WITH PETER BRADLEY is straight forward, and I think that’s the beauty of the film.”

- **UNSEEN FILMS**

“a timely and poignant narrative. It is shamelessly untamed, compassionate, and moving. A thoroughly enjoyable documentary to watch, leaving you inspired to create!”

- **OCCHI MAGAZINE**

“WITH PETER BRADLEY is a true inspiration. It’s a testament to persistence and being true to yourself.”

- **HORROR BUZZ**

“The combination of Bradley’s straight talk and Jackson’s music is quite an entertaining viewing experience.”

- **J.B. SPINS**

With Peter Bradley is a must-see for artists everywhere and of all ages. (I’m) adding this to the roster of my favorite artist documentaries.”

- **FILM SNOB REVIEWS**

“A magnificent marriage of image and sound, this is a near perfect look at a man, his heart and the music close to his heart.”

- **UNSEEN FILMS**

“This is an insight into a creative mind that should not be missed, as educating as it is engaging to watch.”

- **MUSIC CITY DRIVE-IN**

“Combining Bradley’s visionary approach with Rappoport’s leisurely storytelling, With Peter Bradley makes for one fun documentary experience.”

- **SUNSHINE STATE CINEPLEX**

WITH PETER BRADLEY

Logline: 79 years old and overlooked since the 1970s, abstract artist Peter Bradley reflects on life and shares his artistic process on the cusp of his rediscovery.

Short Synopsis: This intimate documentary portrait is the product of a collaboration between filmmaker Alex Rappoport and abstract artist Peter Bradley, who both live in Saugerties, New York. When the two met in January, 2020, Peter was 79 and had neither sold many paintings nor had a major show in over four decades – yet he still painted every day in and around a shipping-container studio, heated by a wood stove, no matter what the weather...

Synopsis: When filmmaker Alex Rappoport met then-79 year-old abstract artist Peter Bradley in early 2020, Bradley hadn't sold many paintings or had a major show in over four decades - yet he still painted every day in a shipping-container studio heated by a wood stove, no matter what the weather. Over time, Rappoport recorded Bradley's fascinating life story, which occupies a unique and seemingly overlooked place in art history.

At once an intimate portrait and a deep study of the creative process, WITH PETER BRADLEY is situated entirely at the artist's rural home and studio, and unfolds over the course of changing seasons. The sole figure on screen, Bradley narrates his life in a series of unscripted conversations: often provocative, sometimes bitter, and full of surprises. Adopted as an infant, for years Bradley thought musician Miles Davis was his father, which adds dimension to a lifelong passion for jazz, inextricably linked to his creative process: Bradley paints to music, seeing sound as color and translating the sensation to canvas.

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Despite the systemic racism of society in general and the art world in particular, Bradley built an incredible resumé before the age of 35: the first Black art dealer on Madison Avenue (at the prestigious Perls Galleries); likely the first Black abstract artist represented by a major New York gallery (André Emmerich); and curator of what is considered the first integrated modern art show in America (The DeLuxe Show). As Bradley tells it, DeLuxe (1971) was conceived in direct response to racial politics in the art world at the time, with the express purpose of showing abstract "color field" work by Black and white artists side by side. Though still disheartened by the lack of interest in abstract work by Black artists, Bradley's undying commitment to color field painting persists to this day. On screen, Bradley explores innovative methods of applying paint to canvas, inspired by nature and the colorful flowers he tends daily in his garden and greenhouse.

Talented, willful and arrogant, Bradley lived life to its fullest - until he fell upon hard times in the 1980s that nearly ended his career. 25 years ago he retreated to an 18th century stone house in the Hudson Valley, and it is here that we meet the artist at a critical juncture - deeply committed to the expressive power of color, painting gorgeous pictures at a prolific pace, but without an audience to appreciate them. Canvases pile up on the floor, his financial situation grows dire. Yet the film is buoyed by Peter's exuberant spirit, warm sense of humor, and often-salty opinions. And finally, the epilogue: Bradley is rediscovered and selling his work again. "They've gotta make some room for me," he says. And finally, they do.

WITH PETER BRADLEY is a celebration of art-making, resilience, and the creative contributions of Black artists to American life. It focuses a long-overdue lens on Bradley and shines a light on his rightful place in the ongoing movement toward racial equity in the arts and our society.

Website: <https://www.withpeterbradley.com>

IMDB: [nm1127206](https://www.imdb.com/name/nm1127206/)

Facebook: [@alex.rappoport.54](https://www.facebook.com/@alex.rappoport.54)

Country of Production: USA

Genre: Documentary

Language: English Release: 2023

**"Bradley's work
continuously raises
controversy;
most object on the
grounds that it looks too
good to be true."**

- Arts Magazine, Nov. 1974



DIRECTOR'S STATEMENT

I've lived in the Hudson Valley town of Saugerties, New York for 22 years; a few years less than Peter Bradley, whose house I drove past all the time without ever knowing he was there. Until two years ago.

I was introduced to Peter by Robert Langdon, who runs Emerge Gallery in Saugerties, a small storefront space dedicated to local artists. In June 2019 Robert showed new works by Peter, who hadn't had a solo exhibit of his paintings in a long time. My wife, Katie Cokinos, went to the opening at Emerge, and Robert introduced her to Peter as a filmmaker. Peter said, "You should make a film about me." Katie suggested her husband instead, and told me later but I forgot all about it. Six months later my daughter, Lula, was helping Robert at the gallery over her winter break from college. She came home one day and said, "You should make a movie about Peter Bradley." So I did - because he lives 5 minutes down the road, his story is amazing and, remarkably, no one else had ever showed up to record it previously.

I instantly liked Peter when we met, and he was excited when I asked him about coming over with a camera. Because we live just minutes apart, we got into a relaxed production rhythm, working just 3-5 hours at a time. Sometimes I'd film Peter painting; sometimes I would sit him down to ask him about one subject or another. Peter was always happy to talk about anything I wanted to know and I was happy just to be able to hear – and record for posterity - the amazing story of his life. Fireside chats became a motif because Peter's old stone house relies on fireplaces to keep the rooms warm. When the Covid lockdown hit in March, I had maybe 20 hours of material.

Up to that time I thought I would interview other people about Peter and his work to provide historical context, interpretive art-speak, etc. But there was no way to do this because of the pandemic. And as I reviewed and organized the footage I had, I also started to see the greatest strength of the film in its solitary subject and singular location.

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In early May, we resumed filming – with me masked up and Peter sporting colorful bandanas. It was warmer now, and because we were mostly working outside, we both felt safe. It was around this time that my relationship with Peter and his wife, Debra, started to become more intimate and I learned of their financial insecurity. I felt an urgency to finish whatever I was making and get it out into the world so that people would know about Peter and buy his paintings. By the end of June, I decided that I had enough material to start editing in earnest. One of the last things I filmed was the scene of Peter tending his rosebush in the backyard (which appears at the very end of the film). The winter landscape I first encountered had transformed into the warm colors of summer and this also felt like the completion of a seasonal arc.

By the beginning of August, 2020 I had put together a long rough cut, and over the next few months I would pick up interviews and shots of Peter working, revise my edit, then show it to various colleagues for feedback. In November I heard from Robert that Peter was being courted by Karma Gallery, and by early 2021 it was official; the coming Fall, Peter would have a solo show in NYC for the first time in 45 years!

I chose not to expand the film story to include Peter's recent rise to success for a couple of reasons. For one thing, I liked the "before" story which I had captured; Peter just painting for painting's sake. I think it's a more interesting subject than anything pertaining to the business of art. That's another story – one tied up with thorny perceptions of race and the capricious nature of the whole scene – that I'm neither qualified nor motivated to tell. It's also the case that I was not permitted to film Peter's shows in 2021, so it was, shall I say, a non-starter.

A final note pertaining to my... Whiteness: Happily, I hadn't considered my race relative to Peter and the project until I started to show rough cuts to (mostly other white liberal) friends and colleagues and found myself being cautioned about the challenges I would face in the sphere of Representation. It's true, of course; there couldn't be a worse time for me to be the messenger of Peter's story. I get it. But at the same time, when I met Peter there was no one else showing up – certainly no one related to the media or press interested in him or his art. And I was with Peter on a routine basis as all the George Floyd, Aubry, and BLM events unfolded. He has a big screen TV on all the time and the stuff was just there in the room – which made it all the more therapeutic for both of us to have a great excuse to mosey out back to Peter's studio... and focus on our crafts.

- Alex Rappoport
Saugerties, NY
January 2023

CAST AND CREW BIOS



(L-R) Alex Rappoport, Javon Jackson, Peter Bradley, Adger Cowans

PETER BRADLEY Artist

Peter Bradley (b. 1940, Connellsville, PA) is a painter and sculptor whose work is associated with the Color Field movement. Across his abstract paintings, vivid hues splatter and stain the canvas, creating surface effects that celebrate encounters with color. Bradley uses acrylic gel paint, a medium that was newly developed at the start of his practice, to combine wide gestural passages and saturated layers of color with an expressivity that influenced abstract artists such as the New New Painters in the 1970s, and expanded the possibilities of the medium. His work takes advantage of the intrinsically performative nature of color, revelling in its brilliance and splendor.

Bradley is recognized for curating the first racially integrated show in the United States, with the backing of collector and philanthropist John de Menil. The De Luxe Show became a landmark moment in civil rights history. Presented in 1971 in Houston, the exhibition featured both white and Black abstract modern artists of the time, including Darby Bannard, Peter Bradley, Anthony Caro, Ed Clark, Frank Davis, Sam Gilliam, Robert Gordon, Richard Hunt, Virginia Jaramillo, Daniel Johnson, Craig Kauffman, Alvin Loving, Kenneth Noland, Jules Olitski, Larry Poons, Michael Stiener, William T. Williams, and James Wolfe.

Bradley's work is held in the collections of the Museum of Modern Art, New York, New York; Metropolitan Museum of Art, New York, New York; Museum of Fine Arts, Houston, Texas; Dallas Art Museum, Dallas, Texas; The Menil Collection, Houston, Texas; African American Museum, Dallas, Texas; African American Museum, Los Angeles, California; Fogg Museum, Cambridge, Massachusetts; Aldrich Museum, Ridgewood, Connecticut; University of Sydney, Sydney, Australia; University of California, Berkeley, California; Dayton Art Institute, Dayton, Ohio; Johannesburg Art Foundation, Johannesburg, South Africa; Weatherspoon Art Museum, Greensboro, North Carolina; Nasher Museum of Art at Duke University, Durham, North Carolina; The Rennie Collection, Vancouver, Canada; and the Stamford Museum and Nature Center, Stamford, Connecticut, among others.

Bradley's work is currently on view in New Abstracts at LACMA in Los Angeles.



Alex Rappoport

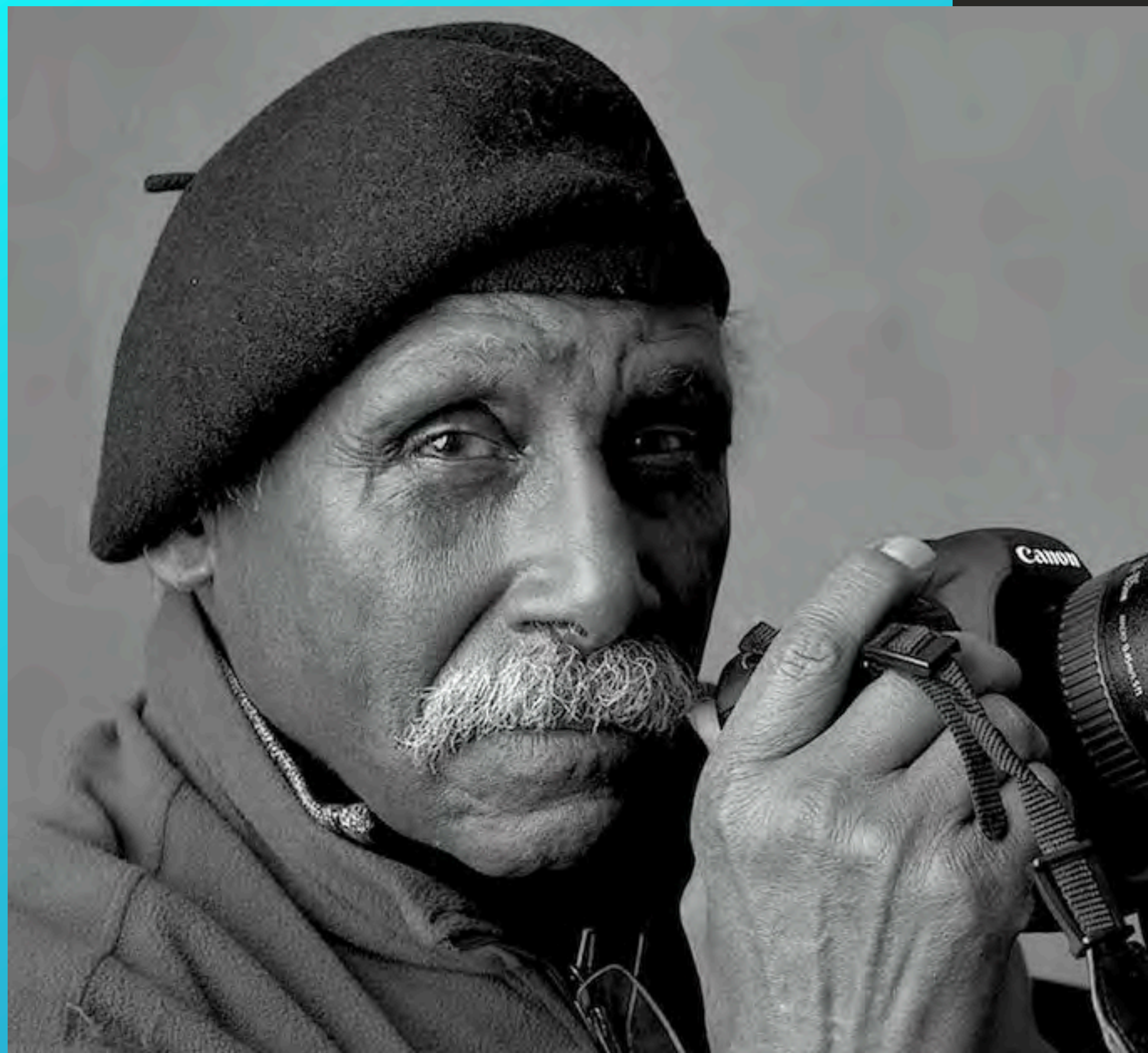


Filmmaker Alex Rappoport is an award-winning cinematographer, editor, and independent television producer specializing in documentary filmmaking. Among his credits for cinematography include the 2020 Emmy Award Winning "We Are the Dream: The Kids of the Oakland MLK Oratorical Fest" (HBO) and the popular History Channel series "Swamp People." He has shot and produced content for National Geographic, PBS, MTV, VH1, USA Network, Nickelodeon, and the Sci-Fi Channel.

Alex was nominated for an Emmy Award for his work on the PBS series "Egg: The Arts Show". His documentary short film, "Standpipe Siamese and the Adventures of Frost" premiered at the Edinburgh Film Festival and was described by *The New York Times* "as the place where visual art and independent filmmaking meet." Alex produced "Thomas Woodruff's Freak Parade" for Gallery HD as well as the interstitial series "Scenes from the Sundance Lab" for the Sundance Channel.

WITH PETER BRADLEY is Alex Rappoport's feature-length directorial debut. He and Peter reside in Saugerties, NY.

DIRECTOR • FILMMAKER



Adger Cowans

Adger Cowans is a fine arts photographer and abstract expressionist painter, renowned in the world of photography and fine art. In the 1960's he was a founding member (and current President) of the Kamoinge Workshop of Black photographers. For decades he was also a set photographer for numerous Hollywood film productions. Adger's works have been shown by The Metropolitan Museum of Art, International Museum of Photography, Museum of Modern Art, The Studio Museum of Harlem, and others. A close friend and photo documentarian of Peter Bradley since the 1960's, Adger's images are central to the visual storytelling of WITH PETER BRADLEY, and he is passionate about bringing Peter's story to a wider audience.

EXECUTIVE PRODUCER



Javon Jackson

Javon Jackson is a jazz tenor saxophonist, bandleader, and educator. A longtime friend of Peter Bradley, he graduated from Berklee College of Music and quickly became known as a member of Art Blakey's Jazz Messengers (1986-1991).

He has released 22 recordings as a bandleader, and performed on over 150 albums with jazz greats including Elvin Jones, Freddie Hubbard, Charlie Haden, Betty Carter, Cedar Walton, Ron Carter, Dr. Lonnie Smith, Stanley Turrentine and Ben E. King. In 2009 he composed a full-length score for Alfred Hitchcock's silent film, *The Lodger*, which was performed live at the Syracuse International Film Festival. In 2013 he became chair of the University of Hartford's Jackie McLean Institute of Jazz.

COMPOSER

Diane Kolyer



Diane's credits include HBO's Emmy-winning children's documentary "We Are the Dream: The Kids of the Oakland MLK Oratorical Fest," Martin Scorsese's PBS documentary "A Letter to Elia" (Peabody Award), HBO's "The Music In Me" (Peabody Award), Style Network's Emmy-nominated doc "Sperm Donor: 72 Kids," Bravo's docuseries "Newlyweds: The First Year," and HBO's animated "I Can Be President" (NAACP Image Award). Other credits include Comedy Central's "The Daily Show With Jon Stewart" and the PBS series "City Arts." She also produced the indie feature "Trouble On The Corner" starring Tony Goldwyn and Edie Falco and the theatrically distributed feature documentary "Voices Of Sarafina."

CONSULTING PRODUCER



Beth Levison

Levison is a NYC-based Emmy and Peabody Award-winning producer/director. Most recently, she produced *THE MARTHA MITCHELL EFFECT*, which premiered at the 2022 Sundance Film Festival, was nominated for a Cinema Eye Honor, and streams on Netflix. Prior to that, she directed and produced the Emmy and Peabody-nominated *STORM LAKE* with director/DP Jerry Risius, which broadcast on PBS' Independent Lens. Additional producing credits include *WOMEN IN BLUE* (Independent Lens, 2020), Emmy-nominated *MADE IN BOISE* (Independent Lens, 2019) and *32 PILLS* (HBO, 2017). Levison is the owner of Hazel Pictures, a co-founder of the Documentary Producers Alliance, film faculty at Sarah Lawrence College, and a member of AMPAS.

CONSULTING PRODUCER

"THIS TIMELY AND POIGNANT NARRATIVE IS UNAPOLOGETICALLY RAW, TENDER, AND EMOTIONAL (AT TIMES, PAINFULLY SO).

THIS IS A MUST-SEE FOR ANYONE INTERESTED IN UNDERSTANDING THE EMOTION BEHIND CREATING ART – A TESTIMONY TO THE PAST AND AN INSPIRATION FOR THE FUTURE."

Adger Cowans

ARTIST • EXECUTIVE PRODUCER

MAIN TITLES

IMPORT MEDIA

in association with
FIERCE OPTIMISM FILMS

presents
“WITH PETER BRADLEY”

a film by
ALEX RAPPOPORT

original music composed by
JAVON JACKSON

music performed by
THE JAVON JACKSON QUINTET

executive producers
ADGER COWANS
ROBINA RICCITIELLO



PHOTOGRAPHY













“Color is the most important thing”



- PETER BRADLEY



END CREDITS



Import Media
in association with Fierce Optimism Films
presents

WITH PETER BRADLEY

A film by Alex Rappoport

Executive Producer - Adger Cowans

Executive Producer - Robina Riccitiello

Consulting Producers - Diane Kolyer and Beth Levison

Original Music Composed by Javon Jackson

Original Music Performed by

The Javon Jackson Quintet:

Javon Jackson - Tenor Saxophone

Greg Glassman - Trumpet

Jeremy Manasia - Piano

David Williams - Bass

Charles Goold - Drums

Music Supervisor - Ed Gerrard

Music Recorded at Telefunken Studios:

Marcus Barone - Score Coordinator

Patrick Smith - Engineer

Scott Medeiros - Studio Manager

Ryan Reault - Second Engineer

Additional Percussion - Brian Johnson

Sound Mixed at The Manor by Matt Vowles

Picture Conform and Color at Final Frame Post

Colorist - Esme Smith

Conform - Stephanie Crane

Post Supervisor - Wendi Litteral

Title Design - Matt Eller, Afternoon Inc.

Poster graphic - Adam Squires, CHIPS

WITH PETER BRADLEY is a sponsored project of
Filmmakers Collaborative

Legal Services - Justine Jacob, Focus Media Law Group

Production Accountant - Amy Meharg

There are many people who gave me invaluable editorial feedback over the course of the two years I spent structuring the film. I particularly wish to thank:

Lisa Katzman
Beth Levison
Jason Silverman
Diane Kolyer
Ann Collins
Peter Spirer
Penelope Falk
Janet Grillo
Katie Cokinos
Lula Rappoport
Peter Lubell
Julie Anderson

Archival research was wonderfully
accommodated by:

Adger Cowans

Lilly Carrell, Lisa Barkley and
Donna McClendon, Menil Archives

Marisa Bourgoïn, Smithsonian
Archives of American Art

Susan Wamsley, Solomon R.
Guggenheim Museum

Marian Luntz and Shelby Rodriguez,
Museum of Fine Art Houston

Sarah Reedy,

Connellsville Historical Society

Robert Langdon, Emerge Gallery

Janet Hicks,

Artists Rights Society of NY

Jason Andrew,

Estate of Jack Tworkov

Kevin Quiles Bonilla, Hales Gallery

Andrew Pappas, Getty Images

Susan Lewis

Katherine Perls

Lynn Thomas, Ellen Thomas and

Hon. Judge Edward Thomas

Sarah Greenberg Morse

Helen Winkler Fosdick

Fern Logan
Peter Bellamy
Jan Van Raay
Frank Stewart
Michelle May

Michael Kucker, Mizuho Americas Services LLC

Katrina Liberiou, The University of Sydney Muesum

Chantal Lee, New York Public Library

Nadine Ashton, Katie Kunes, Amy Seipke, College for Creative Studies, Detroit

Carole Fabricant, Currier Museum of Art

Sally Kurtz, Dayton Art Institute

Guy Thompson, Penrod/Hiawatha

Wendy Downing, Arthur Rock & Co.

DT Cullen, Essye Klempner, Robert Blackburn Printmaking Workshop

Alessandra Pozzati, Archivio Ugo Mulas

Janet Goldman

Cannon Hersey

Marc Aronson

Mark Kogan

Michael Marzolla

Kevin Moss

Laura MacNewman, Cranbrook Academy of Art Archives

Johnathan Boyd and Rebecca Leopold, Joel Shapiro Studi

Archival Photos

All images of Peter Bradley's original artwork

© Peter Bradley, courtesy of the artist and Karma Gallery

Featuring the photography of Adger Cowans:

Portraits of Peter Bradley

Photos of Peter's Wooster Street and Lafayette Street Lofts

Portrait of Nathaniel Hunter Jr.

Portrait of Ed Clark

Other images of Peter Bradley

Emmerich Gallery Records, Archives of American Art, Smithsonian Institution:

Peter Bradley exhibition, 1972, 1973

Kenneth Noland exhibition, 1971

Photo of André Emmerich by Anthony Caro, 1972

Photo of Peter Bradley and Kenneth Noland by Andrew Wainright, 1976

Photos of Kenneth Noland by André Emmerich, 1965

Perls Galleries Records, Archives of American Art, Smithsonian Institution:

Perls Galleries catalog cover image

Courtesy of Menil Archives, The Menil Collection, Houston:

Portrait of John and Dominique de Menil, pictured with Seated Figure, Mali, Dogon, 1965

By Hickey-Robertson, Houston

Installation views of Some American History exhibition, 1971

By Hickey-Robertson, Houston

Images of the de Menil house in Houston, interior and exterior, 1964

By Balthazar Korab

16mm footage of Some American History exhibition, 1971

© William Colville

Images of De Luxe Show, 1971

By Hickey Robertson, Houston

Images of the De Luxe Show, 1971

By Splash Goodie Photography

Pages from De Luxe Show and Some American History catalogues, 1971

The Museum of Fine Arts, Houston:

Salmon Spray, 1972 Acrylic on Canvas 110 x 117 in.

Artist: Peter Bradley (b.1940)

Museum purchase funded by the NEA and Friends of Modern Art, 73.56

The Solomon R. Guggenheim Museum, New York:

Installation views: Alexander Calder: A Retrospective Exhibition;

November 6, 1964-October 15, 1965

Photos by Robert E. Mates

S.R.G. Museum exterior photo, 1964

Photo of Peter Bradley at Sweet Basil club, NYC, 1980's

By Frank Stewart

Vintage postcard image of the Detroit Institute of Arts Muscum exterior

Courtesy Penrod/Hiawatha Co.

Courtesy of Katherine Perls:
Photos of Perls Galleries interior
Photos of Peter Bradley in employ of Perls Galleries
by Klaus Perls

Photo of Klaus and Dolly Perls, Perls Galleries, New York, 1965
By Ugo Mulas © Ugo Mulas Heirs

Portraits of Peter Bradley, Lafayette Street Studio
Portrait of William T. Williams
By Fern Logan

Courtesy of the Currier Museum of Art:
Portrait of Robert M. Doty, 1991
By Robert Fay
Gift of the Artist in Memory of Robert M. Doty, 1993.6

Courtesy Virginia Jaramillo and Hales, London and New York:
Portrait of Virginia Jaramillo in her studio on Spring Street, NYC, 1968
By Michell Trout

Courtesy of the Connellsville Area Historical Society:
Aerial photo of Connellsville, PA, 1959
Eastbound passenger train (Shenandoah #8) leaving Connellsville
Train Station, 1950's
Photo from the Harry F. Clark Collection.
Westbound passenger train leaving Connellsville, PA, 1950's

Photo from the Harry F. Clark Collection

Courtesy of the College for Creative Studies, Detroit, MI:
Yamasaki Building, exterior
Photo by Justin Maconochie, CCS

Photos of 654 Broadway and Lafayette St. Firehouse
By Diane Kolyer

Courtesy of The Family Archives of Michelle, Leon Dale and Angela May, Detroit:
Photo of family in front of house on Boston Blvd. Detroit, MI

Portrait of Robert Blackburn by Peter Bellamy

Photo of Robert Blackburn's studio by Louie Dienes

Portrait of Joel Shapiro at 654 Broadway courtesy of the artist

Courtesy of Sarah Greenberg Morse for The Estate of Clement Greenberg:
Portrait of Clement Greenberg at his desk by Cora Kelley Ward, 1969
Photo of Clement Greenberg standing, 1989

Peter Bradley references images in "Art of the World: The Art of Africa"
by Elsy Leuzinger, 1960, Crown Publishers

Photos of Peter's Jones Street Loft shown in "Personal Places" by Catherine Crane, 1982
Whitney Library of Design

Photos of protesters outside Whitney Museum of Art, 1971
By Jan Van Raay

Photo of Jack Tworkov by Dennis Wheeler, 1960


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Photo of Miles Davis - Luciano Viti/Getty Images
Photo of Art Blakey - Heritage Images/Getty Images
Photo of Detroit houses - Michael Ochs Archives/Getty Images
Photo of Smokey Robinson - Michael Ochs Archives/Getty Images
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Photo of Ginger Rogers - Jack Mitchell/Getty Images
Photo of Marvin Gaye - Afro Newspaper/Gado/Getty Images
Photo of Kirk Douglas - Bettmann/Getty Images
Photo of Miles Davis and John Coltrane - Metronome/Getty Images
Photo of Aretha Franklin - Artist Express Newspapers/Getty Image
Photo of couple with car - Teenie Harris Archive/Carnegie Museum of Art/Getty Images
Photo of smiling family - H. Armstrong Roberts/ClassicStock/Getty Images
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Photo of Larry Poons - Fred W. McDarrah/Getty Images
Photo of 420 W. Broadway - Fred W. McDarrah/Getty Images
Photo of Ed Clark - Chris Felver/Getty Images
Photo of Sam Gilliam - The Washington Post/Getty Images
Photo of Greta Garbo - Silver Screen Collection/Getty Images
Photo of Bette Davis - Martin Mills/Getty Images

Thank You
Lynn Sypret and Edward Thomas
Janet Grillo
Amy Schatz
Barry Mayo
Lauren Wissot
Jay Keuper

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IMPORT
MEDIA

FIERCE
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