

# LUSTRE, GERARD MUSY

Lustre (4 vol.)

## **I LUSTRE THE GLITTERY YEARS '80S & '90S**

As early as **1983** and still a student, Gérard Musy began to photograph **nightlife** in iconic cities, including New York, London, Paris, Los Angeles and Geneva.

Gérard photographed this emerging desire for festivity, where nightclubs were a new space for sensual and playful pleasures. He captured from very close up this nocturnal world of transgression, not only as an insider, but also an actor in the scene.

Gérard Musy navigated the arty nocturnal performances of the East Village in **New York** and of *The Danceteria* in 1983, the eccentric sex-post-punk of *The Batcave* in **London** – prefiguring the fetish / S&M scene towards the middle of the same decade – and the **Parisian** trendy nights at *The Palace* and *Les Bains Douches* (both reopened in 1984) where the new fashion designers, *Les Nouveaux Créateurs* (Montana, Mugler, Gaultier and Alaïa), rediscovered the sexualised body. These were brilliant, glowing, dancing, fun and carefree years where the pleasure of seeing and being seen was crucial. In these days there was no boundary between nightclubs, fashion shows and fetish scene. The night was just an endless play; a fusion between art, sex and fashion.

Gérard discovered the club scene in *The Danceteria* the club in New York in 1983. It inaugurated a completely new culture club scene. Art and music videos were shown for the first time on screens inside the club. It was the perfect combination of cutting edge **art and music**.

Gérard Musy was present at the early **fetish S&M scene** at *The Maitresse Club* in **London's** Soho district. A massive societal movement thereafter swept the world for over a decade. Gérard Musy is the only photographer to have followed this movement from its genesis (*The Batcave* in 1983) until its apotheosis in *The Skin Two Rubber Balls and Torture Garden* in the mid-nineties in London, as in the grandest clubs of New York and Paris.

Gérard was the first fashion photographer to be granted exclusive access to the changing rooms of

**fashion shows in Paris**. In 1987, he was lucky enough to be able to take **the very first pictures of Naomi Campbell** (acknowledged by her on her Instagram account) at her very first fashion show (Azzédine Alaïa).

## **II LUSTRE THE SHINY YEARS '90S**

In the **1990s**, while still capturing nightlife, he began to explore the **body**, this time in its intimacy, which became the subject and photographic predilection of the end of the millennium.

The rediscovery of the body as a whole in an intimate environment is the natural and logical continuity of its rediscovery in the outer world – clubs and fashion shows. In this second volume, the bodies are initially captured as “intimate fetish”, then exhibited in S&M mode, to end up “selfied”. Gérard captures himself in a world where there is no longer a frontier between intimate and exterior.

## **III LUSTRE THE SPARKLY YEARS '90S**

While being a fashion photographer by day, Gérard Musy was still photographing the incredible fetish scene born a few years before. Those images were taken for trendy fetish Magazines such as *SkinTwo* in England and *Démonia* in France. The images are in colours and sharply focused. They are real snapshots with no high artistic pretension, but depicting accurately the breathtaking and endless energy of fun and boisterous joy of this unique era. A new fresh wave that overflowed the whole globe.

## **IV LUSTRE THE GLOSSY YEARS 2000.**

After nearly two glorious decades, BDSM clubs faded gradually. The Mistresses, who used to be so secretive and banned, suddenly came into light. They were the new icons for a new and young generation. All the hip hop and soul music female performers borrowed domina outfits from head to toe. Dominatrixes did not advertise in cheap papers sold under the counter any longer, but constantly posted their own image in social media.

The last volume illustrates an abandonment of photographic mastery by Gérard Musy: a complete freedom. Furthermore, it accomplishes a major element in his work: to be part of his photographed world.