



Le déjeuner sur l'herbe, Musée d'Orsay, Paris, January 1987

Sofitel Australia is exhibiting this collection of iconic photographs of Paris to celebrate the 50th Anniversary of Sofitel.

**Exhibition dates:**

**Sofitel Brisbane Grand Central**  
Tuesday, July 1 to Sunday, August 24, 2014.

**Sofitel Sydney Wentworth**  
Monday, September 1 to Sunday, October 5, 2014.

**Sofitel Gold Coast Broadbeach**  
Wednesday, October 8 to Sunday, November 9, 2014.

**Sofitel Melbourne On Collins**  
Tuesday, December 9 to Friday, January 30, 2015.

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# Iconic Paris



PHOTOGRAPHS

by

JON RENDELL

**SOFITEL**  
LUXURY HOTELS





Sofitel Luxury Hotels are pleased to present **Iconic Paris, Photographs by Jon Rendell**.

This exhibition of compelling and evocative images of the French capital will travel to Sofitel hotels in Brisbane, Gold Coast, Sydney and Melbourne during 2014/15 to celebrate the 50th anniversary of Sofitel. Over the course of its 50 years, Sofitel has continually strived to be the symbol of French elegance in luxury hospitality.

Jon Rendell was born into an amateur photographic family in Melbourne in 1957. It was here he was surrounded by cameras and film. In the mid-60s Jon's father passed on to him the revered family *Kodak box Brownie* and it was to be a significant event in his life. A decade later he won a photography award held by *The Age* newspaper, the prize being a 35mm camera. At art school (now Swinburne University at Prahran) he honed his craft under renowned photographer Athol Shmith (1914-1990) who at this period was to become a major creative influence for the emerging artist.

In the next three decades Rendell progressed through a series of 35 mm cameras alongside gaining a working knowledge of traditional darkroom techniques. He began working with digital photography in 1999, and is now thoroughly ensconced in the medium and delights in all its possibilities.

Skater, Place Jacques Rueff, Paris, January 1978



Café Les Deux Magots, January, 1978

Rendell began his artistic career as a high-school art teacher where he inspired a generation of students to see the world differently. The annual summer holidays always guaranteed that any vacations taken in the northern hemisphere would occur in the depths of winter, which of course would determine the type of images he was to capture.

In December 1977 he embarked on a major exploration of France and soon became captivated by the vast array of the rich visual material he found in Paris. Not surprisingly what excited Rendell was the architectonic brilliance of the Eiffel Tower; the boulangeries, the Left Bank café life, the flâneur in the city's parks, the snow filled streets and of course the sheer elegance of the art nouveau wrought-iron with its curves and swirls.

While not clichéd, Rendell's subjects are the familiar iconic images that we have all grown to admire and they follow in the tradition of other photographers of that city whose names include Henri Cartier-Bresson, Robert Doisneau, Brassai and Eugène Atget.

For any student of art, Paris is a 'must see' destination but Rendell was unprepared for the full effect that the city had upon him: *"As I turned a corner and was presented with my first full view of the Eiffel Tower, tears spontaneously welled in my eyes. I still remember the feeling thirty-six years later."*

Rendell returned a decade later in January 1987, just after the opening of the Musée d'Orsay. The interiors of the museum feature in two of the photographs. Manet's controversial painting *Le déjeuner sur l'herbe*, (1862–1863) was a thirty-second exposure and became the inspiration for Rendell's exhibition *Multiple Images* at Melbourne's Roar Studios in August 1987. *The Age* newspaper art critic Gary Catalano wrote: *"His splendidly-composed images all respect their subject and convey the sense of a world being seen for the first time."*

Finding colour a distraction, the black and white medium has consistently held the artist's attention, as he explains: *"I began with black and white and limited finances meant that a jump to colour was unattainable in the 70s and 80s. Nowadays with colour everywhere, all the time, I believe that black and white photography, more than ever, has something new for us to observe. To slow down and take stock of the beauty of basic tone and form, without the distraction that saturated colour injects into our world is my major focus."*

Rendell currently lives in San Francisco where he continues to work and photograph on a daily basis, a ritualistic practice that saw him shoot and blog an image a day throughout 2013. He exhibits regularly and his images are used by publishers and various organisations. His works are held in public and private collections throughout the world.

Donald Williams, Curator.

**More information on the artist and his work can be found at: [www.jonrendell.com](http://www.jonrendell.com)**

Eiffel Tower 2, Paris, January 1987

