Richard Phibbs was born and raised in Canada. He studied photography at the University of Toronto and Parsons in New York City. His photography has appeared in numerous publications around the world, including Time, Newsweek, and The New York Times. Phibbs has shot campaigns for clients such as Ralph Lauren, Giorgio Armani, and Calvin Klein. He has photographed and written about world leaders, cultural icons, and philanthropists. Phibbs has received numerous awards and honors for his work, including the Hasselblad Foundation Award and the keypad Award of Creativity. He has written several books, including "Chasing Beauty," a collection of his work from 1997-2010.

Phibbs' passion is photography. His goal with his first book was to give hope and bring beauty into the world. It has been a deeply personal journey, a three-year labor of love. Phibbs believes photographs can cause change and inspire and motivate. When his longtime friend Alfredo Paredes agreed to collaborate, Richard knew the time for his book had come.

Paredes, Executive Vice President and Chief Creative Officer for Retail, Polo Ralph Lauren, responsible for bringing Ralph Lauren's cinematic vision to life in stores and showrooms worldwide, had been working with Phibbs for many years. Paredes and Phibbs decided to bring the book to life, using their combined expertise to create a visually stunning book. This is Phibbs' unique aesthetic. The result is a fascinating juxtaposition of images that excite, tantalize, shock, and surprise — consistent with Phibbs's vision of beauty. An exquisite rose plays against the rawness of a sweaty rugby player; Phibbs's dog Huck triumphantly sails over a dune. This is pure Phibbs.

"Some things can't be expressed in words. That's what's so emotional and revealing in a photograph," Phibbs says. "That's one moment in time. When I'm shooting and that special moment happens, when I lose my breath a bit, I know. That's the picture." Richard Phibbs is always searching for that connection. He's always chasing beauty.
RICHARD
PHIBBS
CHASING BEAUTY

[Signature]
Any artist who earnestly and openly loves beauty is taking a risk. An artist who loves beauty is paying homage to the biggest subject there is. Beauty with a capital B is one formidable goddess, and around her titanic, perfectly-formed feet lie the bodies of many worshippers who have tried and failed to do her justice.

Take beauty too seriously and it turns to kitsch. Take it too lightly and it escapes you entirely.

In Chasing Beauty, Richard Phibbs steps fearlessly up, proclaims himself to be an acolyte to the miraculous world, and succeeds. It would be no small accomplishment in any era. It’s especially heroic in 2010.

Anyone who has lived more than two decades and is alive in 2010 has survived unspeakable events. Children are still being sent off to war. The earth is increasingly contaminated. And all of us, some to a greater extent than others, have suffered catastrophic losses to an epidemic that rages on and on and on. Some of us have lost virtual battalions of friends and family. It would be easy, given all we’ve seen, to insist on the earth as a dark and deadly place, and on our lives here as an accumulation of years spent whistling through the graveyards.

Many of our most gifted artists devote their careers to charting our collective decline. Phibbs, however, comes to us with an assertion that beauty, pure and simple, continues to flourish. Flowers appear every spring. Dogs still play on beaches, and they don’t care if the world is ending or not. The curve of a hip or the grace of a collarbone are still just as fresh and alive as they were for Caravaggio and Michelangelo.

Phibbs insists as well that beauty binds the world together, and that the human form is related, through its grace and power, to the realm of the inanimate. A fighter shares a spread with a rose, a lovely, young girl with the straggly symmetry of a teepee. Beauty resides in men and women with equal potency. It resides in horses and fencing masks and the cogs of machines.

This is, one suspects, the way God may see the world—as a vastly interconnected series of marvels, different in their particulars but alike in their ravishing, unorthodox perfections.

It would be a mistake to underestimate the significance of Phibbs’ gesture. If we rely on some of our artists to keep us posted about the diminishment of our hopes, we rely on others to remind us that our hopes can and do still thrive. That we still, even at this late date, have much to be grateful for.

We should be grateful to Richard Phibbs.
TO MY AUNT BARB FOR SHOWING ME HOW TO DRAW MY FIRST TREE. TO MY MOTHER FOR SHOWING ME MY FIRST PICASSO. TO MY FATHER WHO GOT ME TO NYC. TO MY TWO BEAUTIFUL SISTERS, CHRIS AND JEANNIE FOR SHOWING ME LOVE. TO NAM TO FAMILY FRIEND GLORIA STOBART WHO ALWAYS PINNED UP MY DRAWINGS. TO MY ASSISTANT OF 13 YEARS, GAIL FISHER, YOU LEFT US WAY TOO SOON. TO MY DEAR FRIEND ALFREDO, THE GENTLE GIANT, WHO ENCOURAGED AND INSPIRED ME TO DO THIS BOOK. TO MY DEAR FRIEND TEDDY, AN ANGEL HERE ON EARTH, WHO WORKED SO HARD AND WITH SUCH DETERMINATION AND SPIRIT TO MAKE THIS PROJECT COME ALIVE. TO MY AGENTS JORDAN SHIPPENBERG AND RICCARDO TORRATO WHO HAVE BECOME MY AMAZING PARTNERS AND DEAR FRIENDS. TO MY NIECE KRISTA--YOUR SPIRIT IS EVERYWHERE--YOU ARE AN INSPIRATION TO SO MANY. YOU ARE MISSED. TO CHRIS H., SIMON, RYAN, KURT, MARK, PETER, MADELEINE AND ZAK. TO ALL MY DEAR FRIENDS AND FAMILY WHO HAVE PASSED, YOUR SPIRIT RUNS DEEP THROUGH MY WORK AND IS ALIVE IN THIS BOOK. TO ROLF, BAKER, TOM, JOSE, DONALD, PATRICK, HAL, BART, BILL, JOHN, CASEY, SEAN, GARY, HIROMI, AMBROSE, AXEL, AND FLETCHER. TO MY DEAR FRIEND HUCK WHO TEACHES ME TO TAKE A BREATH AND SMELL THE AIR. TO JOHN ALVARADO, SARA ANGELINI, ELENA ASCIU, MARCY RINGEL, BARRETT, MICKEY BOARDMAN, BUFFY BIRRITTELLA, BEN BONNET, SCOTT BOUCHER, VINCENT BOUCHER, KRISTIN BOWMAN, ANTONIO BRANCO, ADOLFO CAMBIASO, MICHAEL CAPOTOSTO, MARK CAMPBELL, MARK CHANDLER, EFFE COHEN, MICHAEL CUNNINGHAM, BRUNO DANTO, RENGE, MARIO DELGADO, DUANE DILL, SAM DOERMFLER, MIKE DOS SANTOS, CHRIS DOUGHERTY, BEN ESKRIDGE, LUCIANO FREITAS, SERENA FRENCH, LAURENT GIRARD, BRAD GOLDFARB, STEVEN GREENBERG, STEPHANIE GRILL, KIM HASTREITER, SCOTT HAWLEY, DAVID HERSHKOVITS, LEANNE HIRSCH, JENNA JAMESON, RICHARD JONAS, JASON KANNER, CHIKA KOBARI, HIROMI KOBARI, KYO, KEN KOBAYASHI, MERYL KEATOR, MIRIAM KOVE, RALPH LAUREN, CLAUDIA LEBENTHAL, MAIA MULLER, ALEX MANNING, JOHN MATHER, MATTHEW MONEY PERRY, MICHAEL MORELLI, JEFF NAIDITCH, GEORGIA NERHEIM, SCOTT NEWKIRK, DONALD NOWICKI, PATTI O'BRIEN, JOANNE REEVES, KEVIN RICE, ED RAZEK, STEPHEN ROSE, LIZ SCOTT, FRANK SELVAGGI, LORI SENDEL, HEATHER SHIMOKAWA, GEORGES ST. PIERRE, DONALD STERZIN, SIERRA SULLIVAN, DICK TARLOW, PATTI TEAMKIN, KATHARINA TRAXLER, MARIA VASQUEZ, MARY VEAL, ASHLEY WARD, MARKUS WILHELM, FOSTER WITT / BE KIND TO ANIMALS
100% of the artist’s proceeds will be donated to animal rescue and children with HIV.
Chasing Beauty  Richard Phibbs

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Foreword © 2010 Michael Cunningham

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Richard Phibbs, born and raised in Canada, received his degree from the University of Toronto and Parsons in New York City. His commercial work has appeared in major publications worldwide. He has shot ad campaigns for such iconic brands as Giorgio Armani, Ralph Lauren, and Calvin Klein. Phibbs has also shot many portraits of notable cultural figures including Meryl Streep, Bernard-Henri Lévy, Hillary Clinton, and Beyoncé. Aside from photography, Phibbs has dedicated much of his time and resources to charity. He has traveled to Bucharest four times and set up a charity, Children of Nowhere, to help Romanian children suffering from AIDS. Richard lives in New York City.

Michael Cunningham, born in Cincinnati, Ohio and raised in California, received his BA in English Literature from Stanford University and his MFA from the University of Iowa. His novel, *A Home at the End of the World* (Picador, 1990), won the Pulitzer Prize for Fiction and the National Book Critics Circle Award for Fiction. Cunningham is the author of *The Hours* (Picador, 1999), *Specimen Days* (Picador, 2005), and *The Invisible Life of Addie Larue* (Doubleday, 2021). He lives in New York City and is presently writing a new book and teaching at Yale University.

Alfredo Paredes, Executive Vice President and Chief Creative Officer for Retail, Polo Ralph Lauren, developed Ralph Lauren’s cinematic vision to life in the Ralph Lauren stores around the globe and leading Ralph Lauren Home’s creative direction, design, and advertising. Alfredo passionately serves on the national board of trustees for Design Industry Foundation Fighting Aids (DIFFA) and sits on the Empire State Pride Agenda’s board of directors.

Powerhouse Books is a leading publisher of high-quality art, documentary photography, and pop culture monographs and illustrated books, including *As I See It* by Greg Gorman, *Hairy* by Robert Greene, *Lifeguard on Duty* by Matt Albiani, and *Room Service* by Adam Raphael.

Richmond Phibbs was born and raised in Canada. His commercial work has appeared in major publications worldwide. He has shot ad campaigns for such iconic brands as Giorgio Armani, Ralph Lauren, and Calvin Klein. Phibbs has also shot many portraits of notable cultural figures including Meryl Streep, Bernard-Henri Lévy, Hillary Clinton, and Beyoncé. Aside from photography, Phibbs has dedicated much of his time and resources to charity. He has traveled to Bucharest four times and set up a charity, Children of Nowhere, to help Romanian children suffering from AIDS. Richard lives in New York City.

"It's a constant search — chasing beauty, chasing hope. It's not the dark," says renowned photographer Richard Phibbs, known for his celebrity portraits and iconic ad campaigns for Ralph Lauren, Giorgio Armani, and Calvin Klein. Regarding his latest project, Chasing Beauty, a beautiful and provocative book from his celebrated archive of work from 1997-2010, Phibbs believes photographs can cause change and inspire and motivate. When his longtime friend Alfredo Paredes agreed to collaborate, Richard knew the time for his book had come. Paredes, Executive Vice President and Chief Creative Officer for Retail, Polo Ralph Lauren, made one caveat: Phibbs was to step back and relinquish control. His vision was to choose photographs and realize Phibbs's unique aesthetic. The result is a fascinating juxtaposition of images that excite, tantalize, shock, and surprise — consistent with Phibbs's vision of beauty. An exquisite rose plays against the rawness of a sweaty rugby player; Phibbs's dog Huck triumphantly sails over a dune. This is pure Phibbs.

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