

Andy Warhol's muse on her death bed: One photographer's look at decadent New York in the 70s

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A black and white photograph of a transsexual icon, Candy Darling - who starred in several Andy Warhol projects, is among the collection of timeless portraits by Peter Hujar that touch on the taboo subjects of the 1970s in New York City.

An openly gay man who lived during the AIDS crisis, Hujar photographed transsexuals, drag queens and icons of gay community and the portraits have been compiled into an exhibit at the Pace/MacGill Gallery in New York.

The exhibit opened to the public on February 28 and will run until April 20.

'Hujar was unabashed in his embrace of male sexuality, and was unafraid to look at death and dying, whether photographing friends on their deathbeds or in their coffins,' a statement from the gallery wrote.

The writer Susan Sontag once wrote, 'Peter Hujar knows that portraits in life are always, also, portraits in death.'



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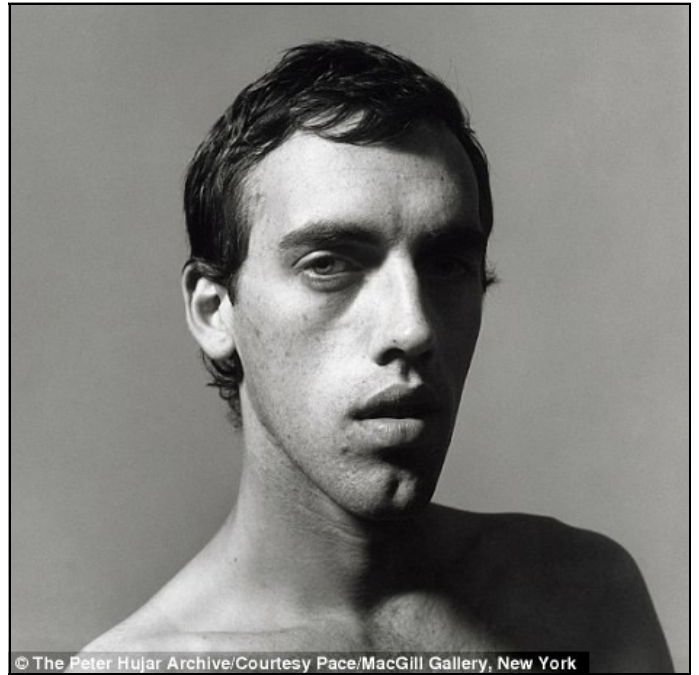
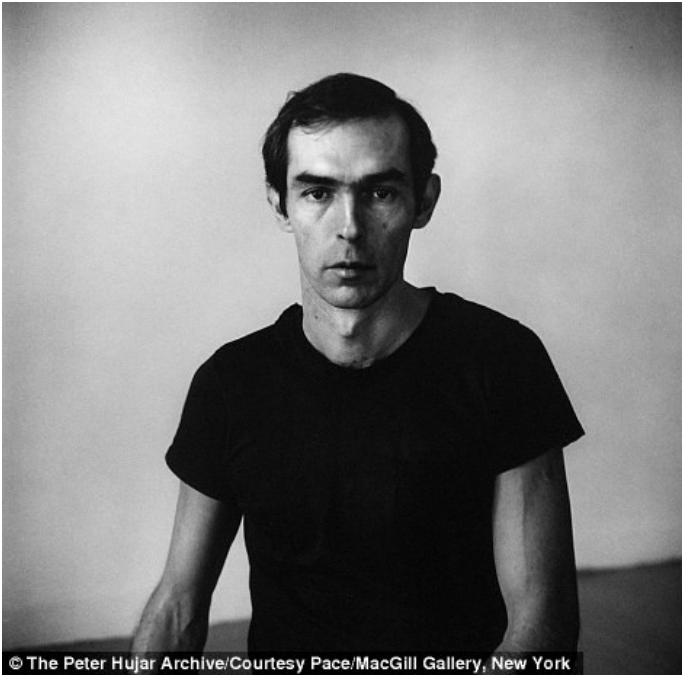
Star: Hujar captured the male-to-female transsexual actress who starred in several Andy Warhol projects in 'Candy Darling on Her Deathbed' in 1973. She died from lymphoma at the age of 29



Advocate: As a gay man in New York City, the photographer captured the members of his community, pictured Drag Queen with Curly Hair, often marginalized because of their lifestyle



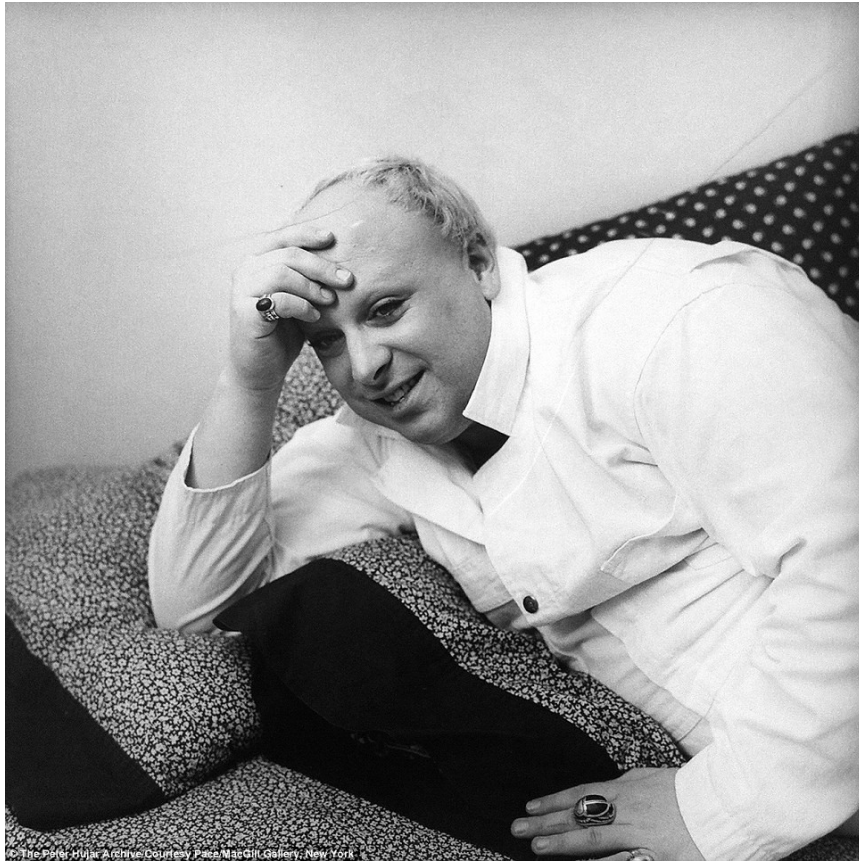
Intimate: The photographer was described as quiet and friendly and allowed for a deep level of intimacy to develop between his subjects. Picture Peggy Lee, 1974



The photographer in Self-Portrait in Black T-Shirt in 1976 (left) and his lover, artist David Wojnarowicz (right)



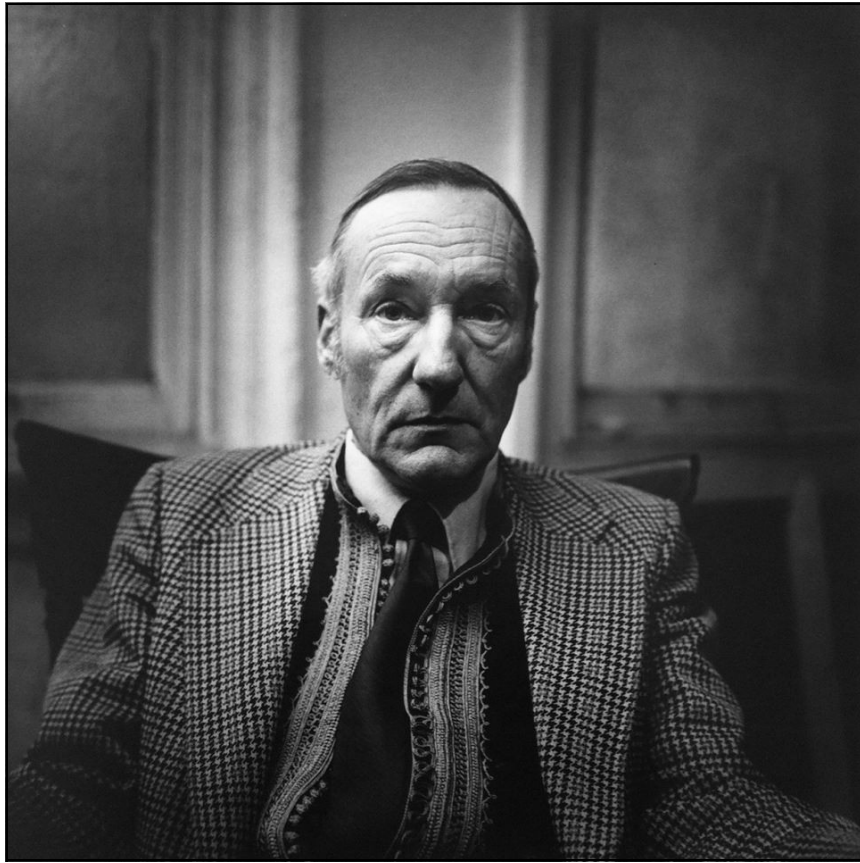
Hollywood: The New Jersey born artist photographed film director and gay rights activist John Waters in 1975



Divine: Hujar chose to photograph drag queen Divine (Harris Glen Milstead), not onstage but reclining, without the glitz and glamor of his costume and with his makeup removed



New York: Hujar highlighted the gay subculture in New York's East Village in his photograph of actor John Heys in 1985

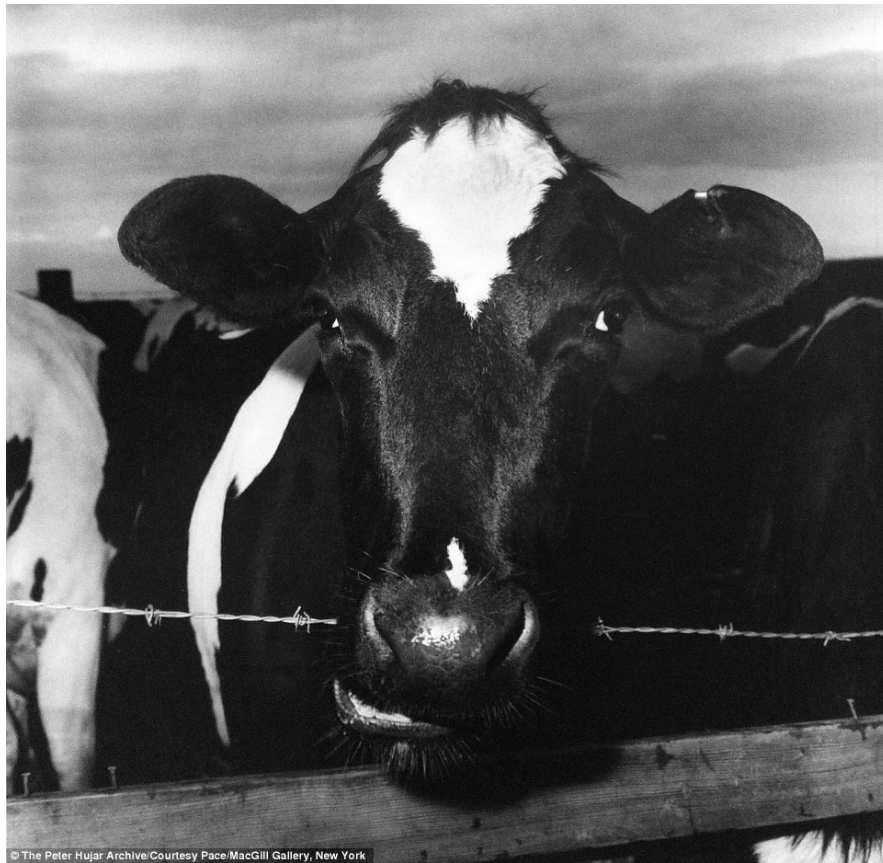


Author: His portrait of writer William Burroughs in 1975 is decidedly more conventional and buttoned up than his typical work



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Critic: New Yorker photograph critic Vince Aletti became the subject of a Hujar piece in 1975. Aletti has credited the degree of intimacy Hujar was able to create with the subjects of his photographs



Rustic: Hujar captured life on a farm in Cow Chewing Barbed Wire, 1978