



H I L T O N B R O T H E R S

W e T h e P e o p l e



*The **Hilton Brothers** use their cameras
as their paintbrush,
as much as to document;
details of **shadows** and **light**,
suggesting the ordinary as **extraordinary**.*

*They open a new window on both
familiar and **unfamiliar worlds**
in their latest body of work,*

We the People.

*They thread parallels between China and N. America,
moving and threading an often **ironic narrative**,
moving from playful to mournful in one moment.*

*The duo is asking questions about
the meaning of **'Progress'**.*

We the People

*gives the viewer a unique glimpse
into duo's **10 years on the road**,
with two reoccurring locations:*

China and **Outwest USA.**

*To **Makos** and **Solberg**,
they are two
paradoxical and **magical**
places on Earth.*





WE THE PEOPLE

is the most recent collaboration of Christopher Makos and Paul Solberg. These works explore the cultural dynamics of the relationship between America and China, the emerging great powers of the 21st century. Globalization, instant communications and social networking has brought East and West, old and new together in ways that have irrevocably changed both America and China.

Makos and Solberg have spent the last years traveling extensively through both countries compiling a large body of photographic images of contemporary culture, people and the landscape. Through their collaborative process they merge diverse images into individual works of cohesive beauty and rich, subtly provocative content, which tells a unique story of what is progress and what is power.

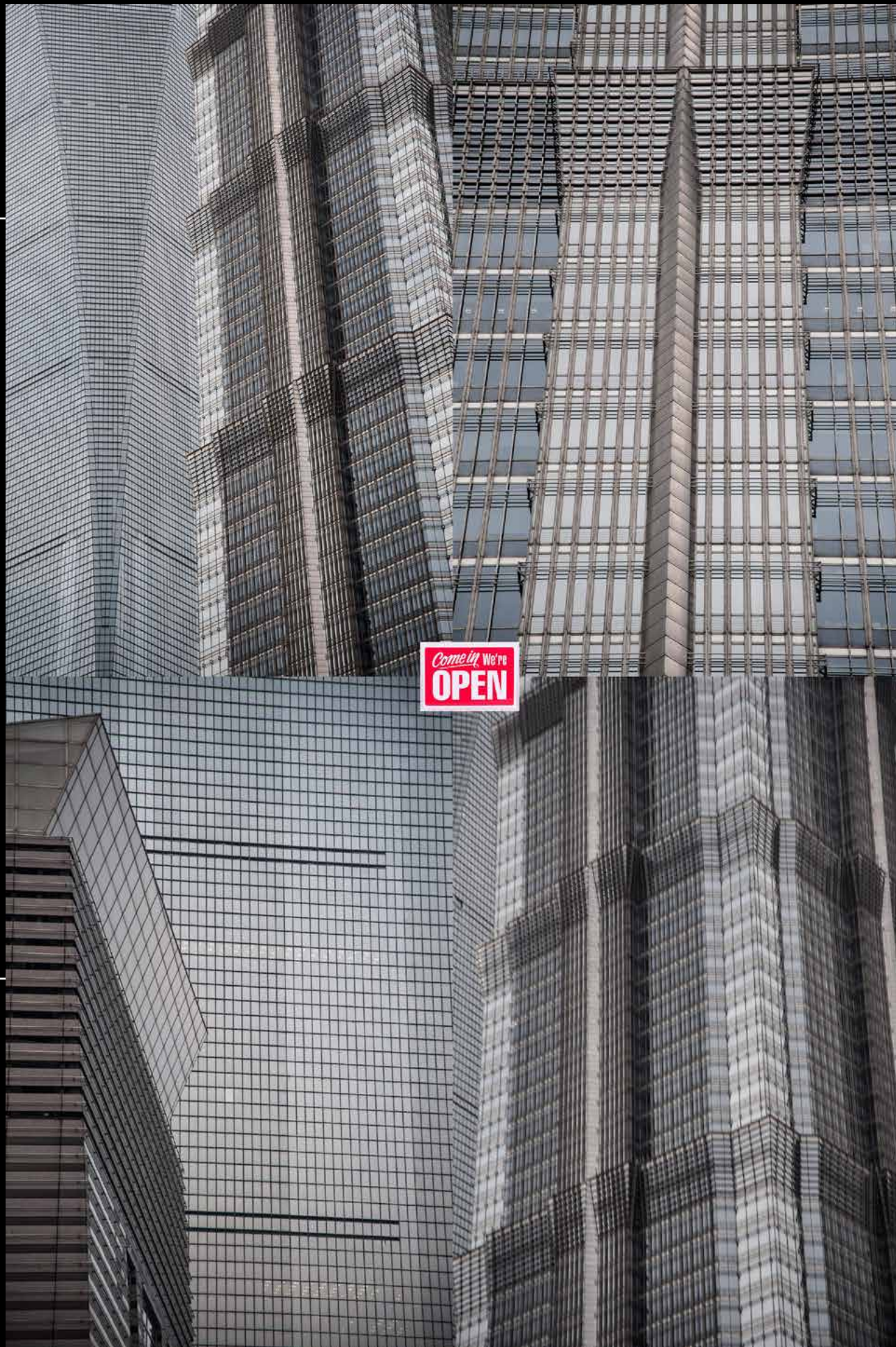




Warhol famously chose Mao for subject matter seeing in the revolutionary leader's Little Red book much that, on a superficial level, mirrored Warhol's own published philosophy. Young Chinese artists like Ai Weiwei, recognizing the dead-pan serious/not serious nature of Warhol's work as directly descended from Duchamp, embraced Warhol as a liberating figure, who allowed their own emerging artistic sensibilities to freely borrow from Western modern art in finding a new, global voice. Ai Weiwei came to use the formal visual vocabulary of contemporary Western art to address contemporary social issues in China. His use of ready-mades (an installation of brightly -colored children's knapsacks left outside the Munich Museum to weather, as a commentary on the tragic loss of life following a landslide in rural China that was thought to have been caused by poor land management policies).

Ai Weiwei further developed his wry use of material by taking the "ready-made" concept a step further, (employing large groups of workers to hand craft and paint countless small ceramic items to exactly mimic beans), and thus engaging directly in the lives of contemporary Chinese workers. Wei's use of social media is among the earliest and remains among the most influential examples of how instant communication has become a force in in art culture, and politics.





Makos and Solberg continue in this tradition of social comment on contemporary culture, how it is shaped, and how it affects our sense of self in a world where real American cowboys struggle to define themselves in a world of shrinking land and drought, and a growing Chinese middle class, through social media and travel becomes familiar with not only the uber-American brands of Marlboro, McDonalds and Coke, but of Uber itself, and America's bed-rock "brand", democracy. In both America and China, traditional ideas of individualism and collectivism are evolving in the popular imagination and in governmental authorities' responses to global concerns.

WE THE PEOPLE

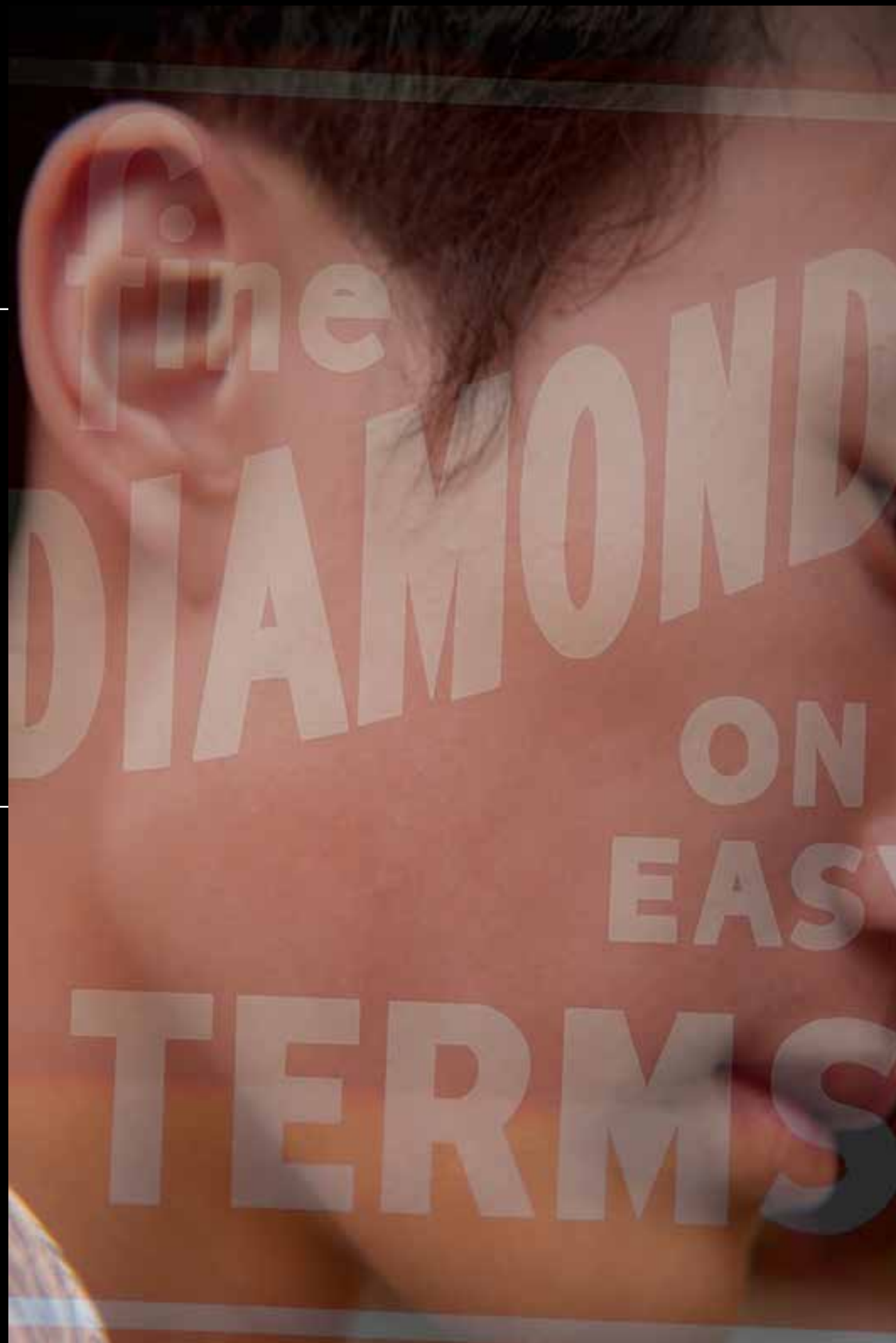
visually explores this rich cultural environment that is being shared, and influenced by its sharing, on social media, and traditional media, all of which is fast becoming available world-wide. These new works speak specifically to the dialogue between America and China, their peoples, traditions, and attitudes towards the past and the future.



HILTON BROTHERS

W e T h e P e o p l e



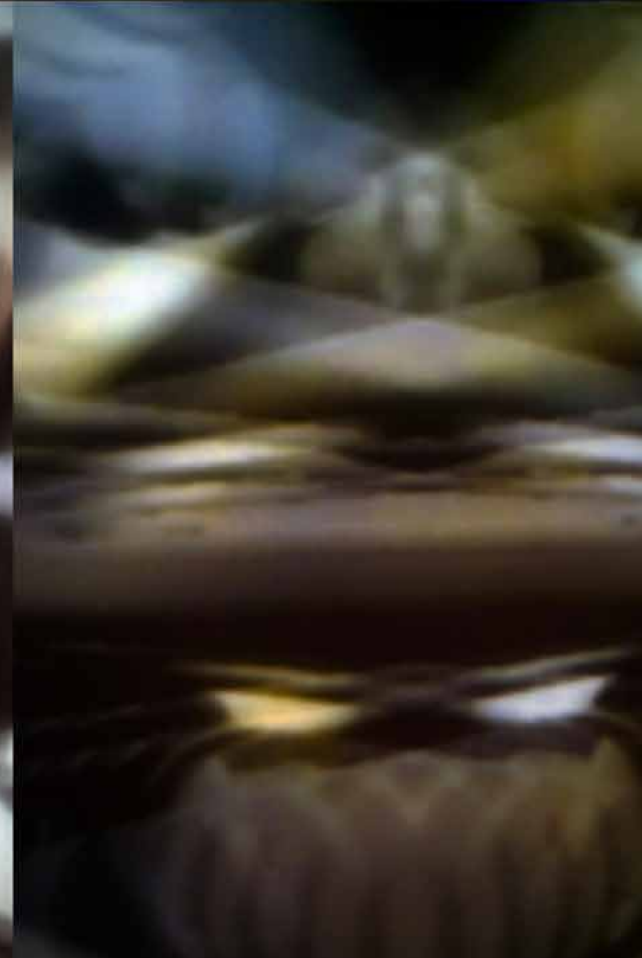


The photographic duo of Christopher Makos and Paul Solberg, under the name The Hilton Brothers, is a successful example of art synergy, two American photographers that met each other in a bicycle in April 2004. Christopher is famous for his photographs of many celebrity icons, like Andy Warhol, while Paul grew up with a camera in his hands, began studying Anthropology in South Africa in his teens, which lead him to New York in his 20's, returning to the camera of his youth.

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From the moment they met, they realized that they were both interested in similar subject matters, and they decided to share their common photographic experience with the world. Being attracted by the 1930's, they chose for their creative collaboration the name The Hilton Brothers, out of Daisy and Violet Hilton, a pair of English conjoined twins who were famous song and dance stars in the 1920s and 1930s.

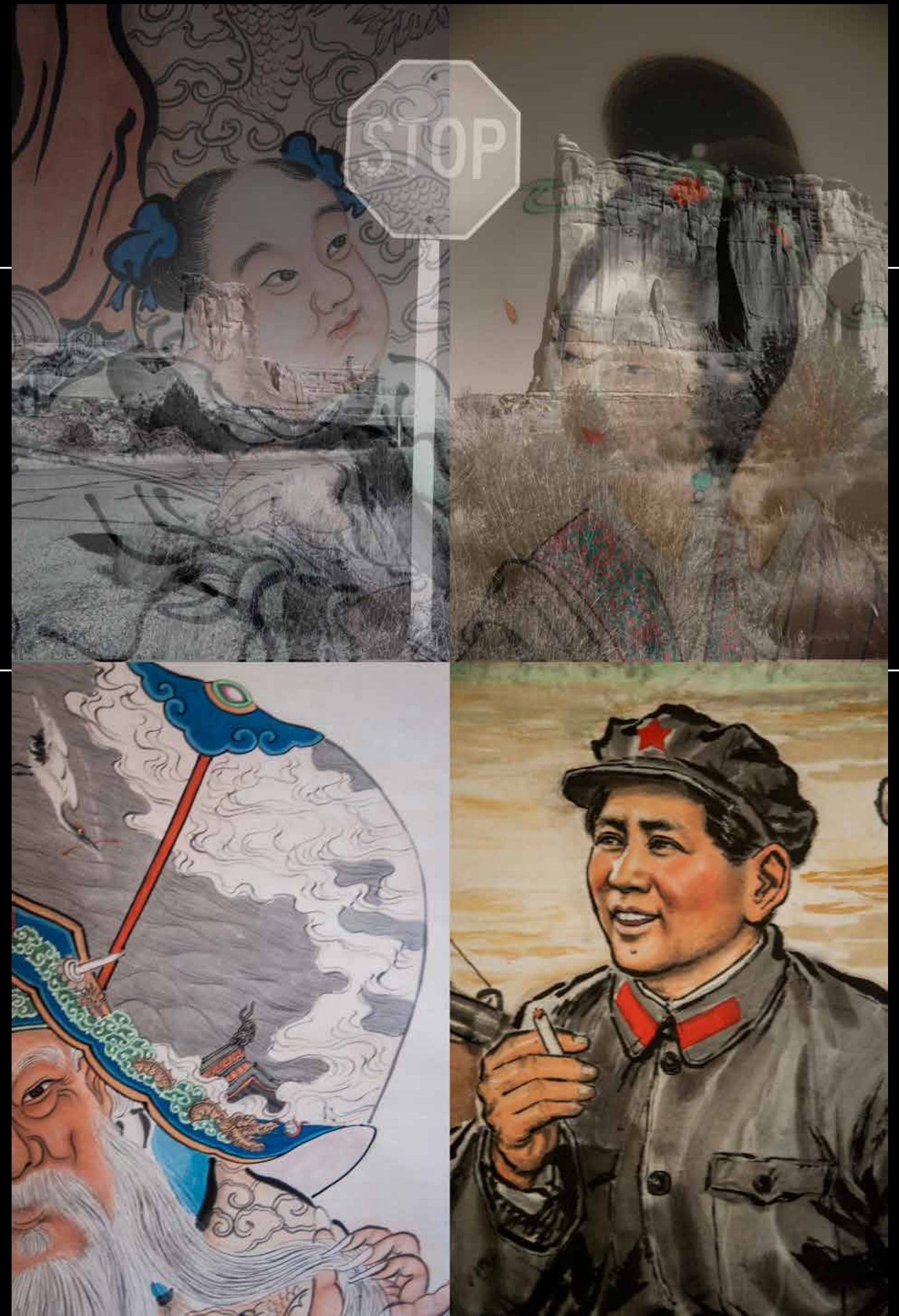




With cameras in hand Christopher and Paul traveled to USA, Cairo, Saigon, Palermo, Lanzarote. They started their collaboration by sharing a limitless curiosity for everything that is interesting, putting ideas and experiences together, sharing the process of taking pictures of the same subjects. The result? A unique duo of visual storytellers that explore the freedom of collaboration, sharing at the same time a common vision through their pictures and collage.

*"The intensity
of collaboration
is matched
only by the
intensity of
creation"*

Lou Reed, Tyrants + Lederhosen (2011)

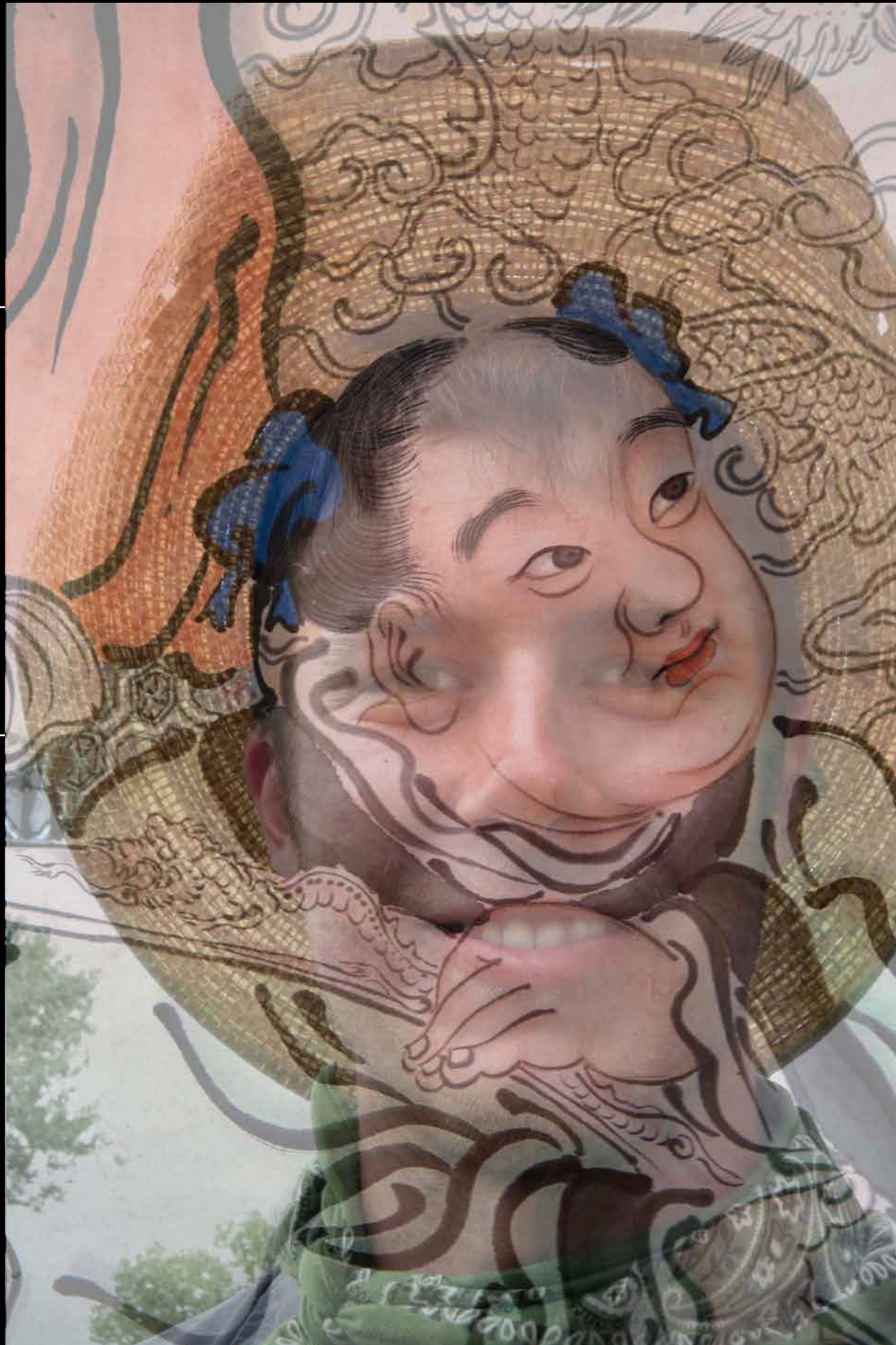


HILTON BROTHERS *We The People*



Christopher Makos was born in Lowell, Massachusetts, grew up in California, and moved to New York after high school. He studied architecture in Paris and briefly worked as an apprentice to Man Ray. Andy Warhol, Makos' good friend and frequent portrait subject, called Makos "the most modern photographer in America." His work is in the permanent collections of The National Portrait Gallery, Washington, D.C., The Metropolitan Museum of Art, New York, The Warhol Museum, Pittsburg PA, and The National Collection of Spain.





Makos' photographs have been exhibited in galleries and museums, including The Metropolitan Museum of Art, New York, The Guggenheim Museum, Bilbao, The Tate Modern, London, The Whitney Museum of American Art, New York, the IVAM, Valencia (Spain), and The Reina Sofia Museum, Madrid. His work has appeared in newspapers and magazines, including Paris Match, Interview, and The Wall Street Journal.

He is the author of many books, including White Trash (1977), Warhol/Makos In Context (2007), Andy Warhol China 1982 (2007), Christopher Makos Polaroids (2009) and LADY WARHOL (2010).

Makos lives in New York City.
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Spain gives weeping victory to socialists

PHILIP GONZALEZ, leader of the Spanish Socialist Workers' Party, is seen here with his wife, Dolores, after the victory of his party in the general election of October 28.

Young people in mass campaign to serve people

Young people are taking part in a mass campaign to serve people in the countryside. They are helping to build roads, dig canals, and do other work.

UN Assembly calls on Viets to pull out of Kampuchea

The United Nations General Assembly has called for the withdrawal of Vietnamese troops from Kampuchea.

Communication test proves a success

A communication test between the United States and the Soviet Union has been successful.

Kim meets Chinese delegation in Korea

Kim Il-sung, leader of North Korea, has met with a Chinese delegation in Pyongyang.

Beijing has 19 centenarians

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CHINA'S POPULATION BREAKDOWN

China's population is broken down by region and age group.

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China Daily / We The People, 2014 © the Hilton Brothers



Paul Solberg (1969, Minnesota), before moving to NYC in 1996, studied Anthropology at the University of Cape Town, and traveled extensively to Bophuthatswana, Namibia, and South America. Solberg began his photographic career with his first published book, *Bloom* (2005), following such titles as *Tyrants + Lederhosen* (2011), and *Tattoos, Hornets & Fire* (2012), and *Ten Years in Pictures* (2015).



First known for his acclaimed still life portraits, the same depth is seen in his human subjects, such as the portrait of Ai Weiwei (2008), and in his haunting portraits of the Armed Forces, in *Service* (2010), which resides in such collections as the Elton John Photography Collection.





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Solberg's photographs have been published in Publisher's Weekly, Le Figaro, CNN, La Lettre, Interview Magazine, WSJ Int'l Edition, Conde Nast Traveler, The Huffington Post, and New York Daily News. Solberg's work has been exhibited internationally in museums and galleries, including: La Casa Encendida (Madrid), Subte Museum (Montevideo), Galerie Sho Contemporary Art (Tokyo), Galerie Hiltawsky (Berlin), Karl Hutter Fine Art (LA), Casa de Costa (NY), Peter Marcelle Project (NY) and Galerie Catherine Houard (Paris).

Solberg lives in New York City.
paulsolberg.com



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Palace of Eternal Spring (Changchun gong)



The Makos - Solberg collaboration, *The Hilton Brothers* (2004) is derived from the 1930's Siamese-twins vaudeville stars, the Hilton Sisters. These visual storytellers explore the freedom and parameters of collaboration, inspired by the ultimate collaboration, physical conjoinment. The Hilton Brothers are the emersion of two visual identities melding into a singular narrative; a shared language spoken through pictures. Blurring and fusing two disparate styles, each of their works subtly commenting on the world today, or escaping from it. Such examples are in their series, "Speed" (2006), "Andy Dandy" (2007), and "Narrative" (2009). Publications include *Mistaken Identity* (2009) and their opus, *Tyrants + Lederhosen* (2011). Their work has been exhibited internationally in museums and galleries, including La Casa Encendida (Madrid), Galerie Catherine Houard (Paris), Galerie Sho Contemporary Art (Tokyo), Galerie Hiltawsky (Berlin), Christopher Henry Gallery (New York), and Karl Hutter Fine Art (LA).

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