

**Strange and Familiar:
Britain as Revealed by
International Photographers**

16 March–19 June 2016

**Wall Text
and Captions**

Curated by

Alona Pardo and Martin Parr

barbican

Introduction

Martin Parr is one of Britain's best-known chroniclers of modern life. His technicolour-saturated images pay special attention to the sweeping cultural changes that have come to define our world over the last thirty years, depicting the rampant globalisation and homogenisation taking place across Europe, Asia and the Americas. His photographs of gaudy seaside resorts on the British coast or iconic tourist sites around the world from Italy to Peru all testify to his incessant need to document 'the foibles of the world'. Parr's photographs are variously satirical, opinionated, comic and affectionate; and sometimes all of these things at once. It is a sensibility that is reflected in Parr's curatorial choices and often expressed through the twenty-three exceptional photographers featured in *Strange and Familiar*.

The exhibition is a timely consideration of how international photographers from the 1930s onwards have captured the social, cultural and political identity of the United Kingdom through the camera lens. From social documentary and street photography to portraiture and architectural photography by some of the leading lights of the twentieth and twenty-first centuries, *Strange and Familiar* presents a vibrant portrait of modern Britain, from the Hebrides to Dover, Belfast to Cardiff.

As Scotland and Wales consolidate their status as nations and Great Britain seems as though it is on the point of unravelling, this diverse and rich collection of images contributes to the debate about what it means to be British and how we are perceived by those outside our borders. The exhibition presents a visual history of Britain, highlighting its transformation from leading an empire into a modern culturally diverse society.

The Library

Published in six instalments between 1844 and 1846, *The Pencil of Nature* by Henry Fox Talbot is widely recognised as the first ever photographically illustrated book. Since those pioneering days the photobook has evolved to become, in Martin Parr's own words, the 'supreme platform' for photographers to disseminate their work to a mass audience. Indeed, the increase in self-publishing platforms, specific prizes for photobooks, and a growing body of collectors is testament to the growth of the photobook genre within photographic practice.

Bringing together 58 titles published between 1936 and 2015, the photobooks in *Strange and Familiar* highlight the inter-relationships between photographers and photographic movements across time and space — from the émigré photographer László Moholy-Nagy's contribution to the 1936 publication *The Street Markets of London* that fused his Constructivist approach with a social documentary tradition through to Daniel Mayrit's 2015 award-winning volume *You Haven't Seen Their Faces* that takes as its starting point the 2011 London Riots.

Largely selected from Martin Parr's personal collection, the books on display here are an array of new, rare and out-of-print publications that form a parallel history of international photographers in Britain. Alongside these highly sought after photobooks, a selection of publications by and about the photographers featured in the exhibition are available to browse.

1. Edith Tudor-Hart

A spirited and innovative photojournalist Edith Tudor-Hart (1908–1973, Austria) came to Britain in the early 1930s just as a new documentary impulse to gauge the state of the nation was gaining momentum. Part of a wave of émigré photographers who found refuge in the UK during the inter-war years alongside the likes of László Moholy-Nagy, she brought with her an outsider's perspective as well as European Modernist credentials whilst also advancing her own social and political programme. A committed Communist, who appears to have worked as a Soviet agent following her arrival in London in 1933, Tudor-Hart's photography supported a radical, reforming social agenda. She engaged with issues that affected people directly: public health, housing and children's welfare, highlighting inequality and detailing with studied clarity the evidence of hardship in the lives of working-class people in Britain.

Upon settling in Britain, following her marriage to the doctor Alexander Tudor-Hart, she found a way to use her camera as a witness — indeed, even a political weapon. Working from her home in Brixton, she took to photographing some of her husband's patients, whose living conditions were often deplorable. From there she branched out to other areas of the capital, photographing shops and street markets, slum housing, demonstrations and workers, grappling with the great social issues of her day — poverty, unemployment, and, particularly, the lives of children.

Tudor-Hart's politically motivated photographs were published in pictorial magazines such as *Weekly Illustrated*, *Picture Post* and *Lilliput*, who devoured the work of committed documentarians such as Tudor-Hart, keen to take their readers on weekly journeys of rebellion, nostalgia, elation and despair.

Writing about the political implications of her photography, Tudor-Hart said: 'In the hands of the person who uses it with feeling and imagination, the camera becomes very much more than the means of earning a living, it becomes a vital factor in recording and influencing the life of the people and in promoting human understanding.'

All works modern gelatin silver prints from archival negatives
Courtesy of Scottish National Portrait Gallery, Edinburgh

Works:

Untitled [Self-portrait with Unknown Man], Caledonian Market ca. 1935

Family Group, Stepney, London ca. 1932

Children, Whitechapel, London ca. 1931

Child Staring into Bakery Window, London ca. 1935 'HELP—the First

Kensal House, London ca. 1938

Poodle Parlour, London ca. 1936–1937

Gee Street, Finsbury, London ca. 1936–1937

Group Reading the Daily Worker, London ca. 1943

Unemployed Workers' Demonstration, Trelaw, South Wales 1935

Ultraviolet Light Treatment, South London Hospital for Women and Children ca. 1935

Drying Room, Pit-head Baths, Ashington Colliery, Northumberland ca. 1937

Untitled [Terraces, South Wales] ca. 1935

South Wales ca. 1934

'HELP - The First British Medical Unit to Spain' ca. 1935

Basque and English School Boys, North Stoneham Camp, Hampshire 1937

2. Henri Cartier-Bresson

Dubbed *l'oeil du siècle* — the eye of the century — Henri Cartier-Bresson's (1908–2004, France) photographs extract uncanny beauty from the emergence of the modern world with their unique blend of realist reportage and Surrealist tendencies. In 1952 he published his now infamous book *The Decisive Moment* that set out his recipe for photographic success — that if you seize the fleeting moment when form, line, light and content are arranged perfectly within the frame, then a single picture becomes a story in itself.

Cartier-Bresson first came to Britain in May 1937 to photograph the coronation of 'the reluctant king', George VI brought about by the abdication of Edward VIII, for the pioneering French picture magazine *Regards*, which had Communist affiliations. His photographs focused on ordinary people, on the reactions of the crowd rather than the pomp and ceremony of the main event. It was a strategy Cartier-Bresson would employ repeatedly throughout his career — in his photographs for *The Sunday Times* covering Princess Anne's wedding in 1973 and the Silver Jubilee in 1977.

Having co-founded the Magnum Photo Agency with fellow photographers Robert Capa and David 'Chim' Seymour in 1947, Cartier-Bresson was constantly in demand and travelled the world over photographing global events from Mongolia to Shanghai, Ireland to Istanbul for the editors of *Life*, *Harper's Bazaar*, *Vogue*, *Fortune* and *Paris Match*. He returned to London in 1953 to photograph the coronation of Elizabeth II for *Harper's Bazaar* (he also took pictures at Ascot and Glyndebourne) and again in 1955, for *Holiday* magazine, this time a series of street photographs in London — school children in straw boaters, a shop window in Aldgate, cars driving along Piccadilly. Later, in 1962 he was commissioned by *Vogue* for a feature titled 'Summer in Blackpool'. The city's overweight tourists and young women in curlers produced a wry series of photographs that were perhaps unusual for the rather serious-minded French photographer, but they retain nevertheless a documentary truth.

Courtesy of Fondation Henri Cartier-Bresson and Magnum Photos

Works:

Liverpool 1962

Gelatin silver print, printed late 1970s

Lunch Time, Piccadilly, London 1955

Vintage gelatin silver print

Kensington, London 1955

Vintage gelatin silver print

Coronation of King George VI, London 12 May 1937

Gelatin silver print, printed late 1970s

Coronation of King George VI, London 12 May 1937

Gelatin silver print, printed 1946

Coronation of King George VI, London 12 May 1937

Gelatin silver print, printed 1946

Coronation of King George VI, Trafalgar Square, London 12 May 1937

Gelatin silver print, printed 1973

Coronation of King George VI, London 12 May 1937

Gelatin silver print, printed 1946

Coronation of King George VI, Trafalgar Square, London 12 May 1937

Gelatin silver print, printed 1970s–80s

Hyde Park, London May 1937

Gelatin silver print, printed late 1970s

Ascot June 1953

Gelatin silver print, printed late 1970s

Queen Charlotte's Ball, London May 1959

Vintage gelatin silver print

Marriage of Princess Anne, London 14 November 1973

Vintage gelatin silver print

Marriage of Princess Anne, London 14 November 1973

Vintage gelatin silver print

Queen Elizabeth II's Silver Jubilee, London 7 June 1977

Vintage gelatin silver print

Queen Elizabeth II's Silver Jubilee, London 7 June 1977

Vintage gelatin silver print

Queen Elizabeth II's Silver Jubilee, London 7 June 1977

Vintage gelatin silver print

Queen Elizabeth II's Silver Jubilee, London 7 June 1977

Vintage gelatin silver print

Queen Elizabeth II's Silver Jubilee, London 7 June 1977

Gelatin silver print, printed 1980s

Blackpool July 1962

Gelatin silver print, printed 1960s

Blackpool July 1962

Gelatin silver print, printed 1960s

Blackpool July 1962

Gelatin silver print, printed 1960s

Winston Churchill's Death, London January 1965

Gelatin silver print, printed 1970s–80s

Aldgate, London 1955

Vintage gelatin silver print

3. Robert Frank

For many of the photographers in *Strange and Familiar*, Britain was a foreign country that elicited a new approach to their image-making. The Swiss-American photographer Robert Frank (b. 1924, Switzerland) settled his outsider's gaze on London and Caerau in Wales between 1951 and 1953, creating a uniquely humanist and poetic body of work that foreshadows his seminal 1958 work *The Americans*.

Suffused with the silences of fog and a sense of loneliness, the photographs that form the series *London/Wales* were created on the second of Frank's extended working visits to Europe. The series records two separate worlds: two classes, two cultures, two relatively enclosed, but diametrically different, social environments. One is the world of British banking, the other the world of Welsh coal mining, putting into sharp relief the relationship between money and work, wealth and poverty.

The *London* series is punctuated by images of bankers walking with intent through the streets of the city. Their formal dress — top hats and bowlers, smart suits and crisp white shirts — sets them apart from everyone else, announcing their importance and their historical links to a once imperially powerful Britain. Infused with a darker psychological undertow, Frank's images of London hint at a sense of individual alienation.

Frank arrived in the struggling mining village of Caerau in south Wales in March 1953. His photographs from Wales possess a raw intimacy that is absent in the *London* series suggesting that he felt more at home in this community.

Whereas the *London* photographs are more detached, both formally and emotionally, and the people in them often seem to be taking part in an elaborate ritual choreographed by the photographer, his Wales photographs are both more intimate and expressionistic. They have a rough energy that seems to match the hard lives of the miners and their families. He captures dust-streaked, weary faces up-close and often against dark backgrounds, the whites of the miners' eyes almost preternaturally bright in contrast.

All works gelatin silver prints

Works:

City of London 1952

National Gallery of Art, Washington, Robert Frank Collection, Gift of The Howard Gilman Foundation, in Honor of the 50th Anniversary of the National Gallery of Art

City of London 1951

National Gallery of Art, Washington, Robert Frank Collection, Gift of The Howard Gilman Foundation, in Honor of the 50th Anniversary of the National Gallery of Art

London 1951

National Gallery of Art, Washington, Patrons' Permanent Fund

Caerau, Wales 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Wales, Ben James 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Wales, Ben James 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Caerau, Wales 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

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Caerau, Wales 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Wales, Ben James 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Caerau, Wales 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Wales, Ben James and His Family 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Wales, Ben James and His Wife 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Wales, Ben James 1953

National Gallery of Art, Washington, Gift of Betsy Karel, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

4. Paul Strand

A lifelong socialist, Paul Strand (1890-1976, New York) had many connections to the Communist Party, and in 1949 he left the United States and settled in France harbouring concerns about the blacklisting of suspected Communist sympathisers.

Following his move to Europe, in the early 1950s he set about photographing rural life in his adopted country as well as in Luzzara in Northern Italy. Predicated on the belief that photography could be a force for change, Strand's photographs from this time are inflected with a romantic socialist vision in lieu of the rigorous formalism of American Modernism with which he was synonymous.

In 1954 Strand spent three months in the Outer Hebrides in Scotland photographing on South Uist, Benbecula and Eriskay. Pitting the elemental beauty against the harshness of island life, his photographs, which were published as *Tir a'Mhurain* in 1962, are underscored by the politics of the Cold War the impending announcement that Uist would be the site of a nuclear missile firing range.

Informed by a realistic aesthetic, the photographs portray the struggle of the islanders to maintain their traditional way of life as the population of the islands dwindled, which symbolised for Strand the bigger struggle of humanity to resist the relentless thrust of capitalism.

Staring straight into the lens and framed against rough stone walls, Strand's portraits of the islanders are stark and deceptively simple, and imbued with a heroic quality. Suggesting the remoteness of the islands, his photographs of the Hebridean landscape set against the vast Atlantic sky reflects the islands still and brooding nature whilst his studies of local buildings - a section of a house decorated with white vertical and horizontal patterns around the window frame or a squat, weather-beaten stone cottage – lay bare his enduring Modernist eye.

Works:

Mary and John MacKinnon, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, purchased with Museum funds, 2011

Window, Daliburgh, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Retrospective Collection, 1915–1975, gift of the estate of Paul Strand, 1980

Rock by the Sea, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, partial and promised gift of Marguerite and Gerry Lenfest, 2009

Croft, Lacarnon, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, partial and promised gift of Marguerite and Gerry Lenfest, 2009

Loch Bee, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, purchased with The Henry McIlhenny Fund in Memory of Frances P. McIlhenny and other Museum funds, 2012

Archie MacDonald, South Uist, Hebrides 1954

Vintage gelatin silver print, printed late 1950s

Philadelphia Museum of Art The Paul Strand Collection, gift of Marjorie and Jeffrey Honickman, 2013

Lobster Gear, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, purchased with Museum funds, 2011

Murdoch MacRury, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, purchased with Museum funds, 2011

Sheep on the Moor, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, gift of Lynne and Harold Honickman, 2015

Margaret MacLean, South Uist, Hebrides 1954

Vintage gelatin silver print, printed late 1950s

Philadelphia Museum of Art The Paul Strand Collection, gift of Lynne and Harold Honickman, 2015

Window, Milton, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Retrospective Collection, 1915–1975, gift of the estate of Paul Strand, 1980

Ronald MacDonald, South Uist, Hebrides 1954

Vintage gelatin silver print, printed late 1950s

Philadelphia Museum of Art The Paul Strand Collection, gift of Lynne and Harold Honickman, 2015

House, Kilpheder, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Retrospective Collection, 1915–1975, gift of the estate of Paul Strand, 1980

Doorway, Stoneybridge, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Retrospective Collection, 1915–1975, gift of the estate of Paul Strand, 1980

Tangle, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, purchased with Museum funds, 2011

Hands, South Uist, Hebrides (Kate Steele) 1954

Vintage gelatin silver print, printed c. 1956–1961

Philadelphia Museum of Art The Paul Strand Collection, purchased with funds contributed by Ruth and Peter Laibson, 2011

Seaweed on the Shore, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, purchased with Museum funds, 2011

Milly, John, and Jean MacLellan, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, purchased with funds contributed by Zoë and Dean Pappas, 2011

Bicycle, Benbecula, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, gift of Marjorie and Jeffrey Honickman, 2013

Lachina Douglas, South Uist, Hebrides 1954

Vintage gelatin silver print, printed 1954

Philadelphia Museum of Art The Paul Strand Collection, gift of Lynne and Harold Honickman, 2015

5. Cas Oorthuys

Originally trained as an architect, Cas Oorthuys (1908–1965, Netherlands) started his career as a photographer undertaking editorial work for the Dutch social-democratic Workers' Press in the 1930s. Moving in leftist circles, he covered themes of unemployment, social inequality and political turmoil, and was heavily influenced by New Objectivity, a style advanced by artists such as Albert Renger-Patzsch and László Moholy-Nagy.

A fervent traveller and prolific photographer, Oorthuys journeyed across Europe between 1951 and 1966, capturing the regions and cities of the continent in the post-war period. In association with the Amsterdam-based publishing house Contact, Oorthuys established a highly successful commercial series of pocket travel books, producing over forty photobooks in collaboration with writers that followed a day-in-the-life formula. Over the course of this lucrative partnership, Oorthuys published three books about the United Kingdom: *This is London: From Dawn Till Night* (1953), *This is Oxford and Cambridge* (1962) and *Term in Oxford* (1963).

The photographs of London and Oxford, shown here, form part of this highly popular travel series and capture the mid-century street and social landscape of the British nation with all its quirks and idiosyncrasies. In London, Oorthuys was careful to juxtapose photographs of predictable landmarks alongside images of ordinary places and street market traders whilst in Oxford he broke out from the cloistered domains of the university to include the Austin-Morris car factory amongst other scenes of daily life. Designed to stimulate the imagination and memory of the tourist before, during and after a trip, the photobooks functioned as distilled representations of cities and countries ahead of the emergence of mass tourism. With a sharp eye for the particular and a sensitivity to the incidental everyday, Oorthuys pictured bowler hats, Oxford students, milk bottles and queues at bus stops, alongside CND demonstrations.

All works modern gelatin silver prints

Courtesy of Nederlands Fotomuseum, Rotterdam

Works:

George Bentley Selling Papers in Fleet Street, London 1953

Bus Queue for Route 8, London 1953

Parliament Square, London 1961

Milk on Doorstep in Belsize Park, London 1953

Shop in Rupert Street Soho, London 1953

Market in Soho, London 1953

Petticoat Lane Market, London 1953

East End, London 1953

Fish Stall, East End London 1953

Arabian Merchant, Petticoat Lane, London 1953

Merchant, East London 1953

Hyde Park, London 1953

Hyde Park, London 1953

Trafalgar Square, Anti Polaris /Anti Nuclear Weapons Demonstration, London 18 February 1961

Oxford 1962

Undergraduates during their Finals, Oxford 1962

Pupils of an Oxford Girls School, Oxford 1962

Car Transporter outside Balliol College, Oxford 1962

Oxford 1962

Hogarth Court, Camden Road, London 1953

Oxford 1962

6. Sergio Larrain

The Chilean photographer Sergio Larrain (1933–2012, Chile) spent four months in London during the winter of 1958 to 1959. He was twenty-seven, and had come to the capital courtesy of a grant from the British Council.

Larrain's take on London is a spontaneous response to a city that was undergoing dramatic change in the post-War era and is marked by unusual vantage points and blurred images that capture the dynamism of the city.

Wandering the streets, travelling on the Underground, gazing down at the city from the top decks of buses, Larrain experienced the city as a modern-day *flâneur*. His angled perspectives, abrupt framing, double exposures, ground-level viewpoints, and swiftly taken, blurred impressions had become intrinsic characteristics of his experimental framing of the world, one he had honed on the streets of Santiago.

A self-taught photographer, he bought his first camera whilst studying in the United States in 1949. He devoured contemporary photography books and magazines, and very quickly assimilated a progressive, experimental attitude to picture making. Larrain also had a strong connection with the Latin American artistic vanguard which brought a distinctive Surrealist charge to his photography.

By 1954 Larrain's tender and raw photographs of the street children of Santiago had gained the endorsement of Edward Steichen, Director of the Photography Department at MoMA, New York and in 1961 under the auspices of Henri Cartier-Bresson he became a full member of Magnum Photo Agency.

Infused with a sense of poetry, Larrain's expressive photographs portray top-hatted gentlemen, nannies in Hyde Park, a new preponderance of privately owned cars, multiculturalism, pubs, gambling and the weary tread of downcast commuters.

All works modern gelatin silver prints

Courtesy of Martin Parr and Magnum Photos

Works:

- 1 London 1958–59
- 2 Trafalgar Square, London 1958–59
- 3 London 1958–59
- 4 Chelsea Art Ball, Albert Hall, London 1958–59
- 5 Hyde Park, London 1958–59
- 6 London 1958–59
- 7 Tube Station Baker Street, London 1958–59
- 8 Portobello Road Market, London 1958–59
- 9 Stainer Station, London 1958–59
- 10 London 1958–59
- 11 London 1958–59
- 12 Outskirts of London, going from Victoria Station towards Epsom (photograph taken from the train window) 1958–59
- 13 London 1958–59
- 14 London 1958–59
- 15 Bus Stop near Stainer Bridge, London 1958–59
- 16 London 1958–59
- 17 Billingsgate Market, London 1958–59
- 18 Soho, London 1958–59
- 19 Oxford Street, London 1958–59
- 20 London 1958–59
- 21 Jazz Club in Windmill Street, Soho, London 1958–59
- 22 The City, London 1958–59

7. Evelyn Hofer

Having gained critical acclaim for her photographic contribution to the highly successful literary travel book *The Stones of Florence* (1959), the American émigré photographer Evelyn Hofer (1922–2009, Germany) was commissioned in the early 1960s to work with the English writer V.S. Pritchett on a book titled *London Perceived* (1962).

Conceived of as a publication that would describe the habits, character, tastes and emotions of Londoners as well as trace its architectural history through Pritchett's vivid prose and Hofer's refined, quietly probing portraits and cityscapes, the collaboration was so successful that they went on to work on two further projects: *New York Proclaimed* (1965) and *Dublin: A Portrait* (1967).

Influenced by New Objectivity, an art movement that advocated a detached aesthetic towards picturing everyday life, Hofer's statuesque portraits of Londoners 'caught in their natural habitat' — including lorry drivers, lollipop ladies, bus conductors to butchers at Smithfield Market — recall the work of the great German portraitist August Sander, whose collective portrait of Germany, *People of the Twentieth Century* (1927), employed a Modernist aesthetic.

Hofer favoured a 4x5 viewfinder camera, a large, unwieldy piece of equipment that significantly slowed down the picture-making process and enforced a personal exchange with her sitter. Always looking as she talked, the photographs reveal her careful observation of human detail, capturing the creases in the trousers of the headwaiter at the Garrick Club, the gently leaning posture and striped apron of the milkman collecting money, or the softly crumpled jacket of a taxi driver.

Hofer returned to Britain in 1965 to produce a series on Wales for the illustrated magazine *Life*, and again in 1975 for a feature on life inside British prisons for *The Sunday Times*. Combining technical precision with visual order, Hofer's poignant photographs of the interiors of prison cells, prisoners staring longingly out of the window or guards caught unawares, convey a sense of humanity made possible through Hofer's consummate skill.

All works gelatin silver prints

Courtesy of ROSEGALLERY, Santa Monica and The Evelyn Hofer Estate

Works:

Crossing Guard, London 1962

St Pancras, London 1962

Billingsgate Fish Market, London 1962

Taxi Driver, London 1962

Stray Dogs, London 1962

Bethnal Green Dog Market, London 1962

Headwaiter, Garrick Club, London 1962

Waitress, Garrick Club, London 1962

Lorry Drivers, London 1962

Master Mariner, London 1962

Milkman, Battersea, London 1962

Ticket Collectors, London 1962

Bus Conductress and Postman, London 1977

Guard Duty at Parkhurst Prison, Isle of Wight 1974

Hospital Room at Parkhurst Prison, Isle of Wight 1974

Guard (sitting) Parkhurst Prison, Isle of Wight 1974

Cell Interior 1 at Parkhurst Prison, Isle of Wight 1974

Cell at Gartree Prison, Leicestershire, England 1974

Band, Wales (Ingrained in the Welsh soul like coal in Welsh soil: a love of bands and music)
1965

Couple With Dog, Wales 1965

8. Bruce Davidson

Bruce Davidson (b. 1933, United States) came to London in his late twenties on commission for *The Queen* magazine to create an outsider's portrait of England and Scotland in 1960 for a feature titled 'Seeing Ourselves as an American Sees Us: A Picture Essay on Britain'. By that time, Davidson had already worked for *Life* magazine and gained a reputation for photographing communities usually hostile to outsiders, such as a notorious gang in Brooklyn and a circus community in New Jersey.

The Queen magazine was known for experimental, often tough journalism and distinguished photography. They encouraged the young Magnum photographer to roam freely around the country over a two-month visit. It was Davidson's first time in Britain and he immediately headed for places he had heard of such as Brighton and Hastings, then further afield to Whitby, Pitlochry and Inveraray. 'I had no real brief, no agenda at all', Davidson recalls. 'They just let me loose.'

The resulting photographs are rich in detail and full of commonplace things often overlooked by the British but striking and representative to visitors: formal dress codes, facial expressions, body language, bizarre seaside rituals, British stoicism and whimsy. In London, Davidson focused on top hats and cleaners, bombed-out buildings and public transport, and of course the emergent youth culture of the early 1960s.

Originally starting the series in black and white, Davidson shifted to colour photography when paying a second visit in 1965, this time to the mining communities of Wales. 'It was the best way to show the contrast of blackened powder on the skin, the only way I could render the acid chartreuse gas coming out of the factories against the dull skies.'

All works modern gelatin silver prints

Courtesy of the artist and Magnum Photos

Works:

Woman in Wheelchair, Brighton 1965

Hastings, England 1960

Teatime in the Car, Brighton 1960

Couples on Stone Beach, Brighton 1960

Man Holding Curry Sign, London 1960

England 1965

Three Women Peeking into Car, London 1960

Lloyd's List, London 1960

Older Woman Sitting for Coffee, London 1960

Women with Baby Carriages, London 1960

Girl Holding Kitten, London 1960

Five Million a Day, London 1960

Welsh Miners 1965

Wales 1965

Wales 1965

Welsh Miners 1965

Wales 1965

Wales 1965

9. Gian Butturini

Gian Butturini (1935–2006, Italy) was a respected graphic designer before he decided to become a photographer at the age of thirty-four. In June 1969, Butturini travelled to London and was instantly captivated by the dynamics of the 'Swinging City': a decade defined by social revolution, freedom of expression and political controversy.

Picking up a camera for the first time, he was drawn to the immediacy of the photographic medium that allowed him to create images through a direct encounter with the world, without the need for preliminary drawings or predetermined parameters — a way of working that was radically different from his design work.

The resulting black and white photographs testify to Butturini's fascination with the darker side of London — the 'true, bare' version of the city belonging to the disenfranchised, destitute and marginalised rather than the City's bowler hats or the changing of the guards that belonged to the realm of tourism. Disillusionment prevails in the gritty images, which evoke not only the atmosphere in the capital in the late 1960s but also Butturini's own disenchantment with social injustice and discrimination.

As the decade drew to a close, Butturini's photographs captured the disparity within the generation of the 'Swinging Sixties', with its psychedelic optimism, sexual liberty and peace messages, vying against its lost innocence as the era dealt with deprivation, drug addiction, an ongoing Vietnam War and the nuclear weapons industry.

All works courtesy of Martin Parr

Works:

Man Walking Down a Street 1969

Vintage gelatin silver print

A Calm Day 1969

Vintage gelatin silver print

Homeless 1969

Vintage gelatin silver print

Bowler Hat on the Tube 1969

Modern gelatin silver print

Love is in the Air 1969

Vintage gelatin silver print

Living London 1969

Vintage gelatin silver print

NO WAR Demonstration 1969

Vintage gelatin silver print

Musicians in Piccadilly Circus 1969

Modern gelatin silver print

Contractors 1969

Modern gelatin silver print

Joint 1969

Vintage gelatin silver print

10. Frank Habicht

The 1960s ushered in sweeping social and political change. Post-war era conservative attitudes gave way to those of a more radical, libertarian generation committed to fostering utopian ideals of free love, world peace and harmony, and nowhere was this more keenly felt than in London. In a 1966 issue of Time magazine, American art critic and writer Piri Halasz referred to London as the 'Swinging City' cementing the association between London and all things hip and fashionable.

'Swinging London' was at the heart of this youth-oriented cultural-revolution and the London-based freelance photographer Frank Habicht (b. 1938, Germany) was uniquely placed to capture it. In November 1967, he published a photo-story in the German magazine Twen titled 'We Live in London' that further reinforced the image of the city as the epicentre of all things cool: from flamboyantly dressed youths browsing the street markets of Portobello Road to semi-naked models taken on the rooftop of his home at 34 Courtfield Gardens near Earls Court.

This commission led to the publication of *Young London: Permissive Paradise* in 1969. The 91 black-and-white photographs reproduced in this now highly sought-after publication set out to expose the duality at the heart of this permissive and morally ambiguous society, revealing the ecstasy and misery behind the brash facades of the King's Road and Carnaby Street. Habicht's photographic study probed the cultural significance of this style-defining decade, questioning whether the London of the 1960s was 'the new earthly paradise' or 'plummeting into premature destruction.'

From images of women in varying states of undress during the Chelsea Student Carnival to the Woburn Music Festival of 1968, from editorial shots of models posing outside the Bazaar and Biba boutiques to lovers embracing in the park or on the street, *Young London: Permissive Paradise* projected a picture of London in all its grit and glamour.

All works modern gelatin silver prints

Courtesy of the artist

Works:

What Do You Think, Chelsea, London ca. 1960s

Where Time Stood Still, off Portobello Road, London 1965

Peace Message, Vanessa Redgrave, Grosvenor Square, London 1968

Rolling Stones Concert, Hyde Park, London July 1969

Part of the Scene, Rolling Stones Concert, Hyde Park, London July 1969

Time, Gentleman, Please! City of London ca. 1960s

How Kind of You to Come! Carnaby Street, London ca. 1960s

Careful How You Touch It! Portobello Road, London ca. 1960s

Rain, Rain, Stay Away, Chelsea Student Carnival, London ca. 1960s

Come and Join Us, King's Road, Chelsea, London ca. 1960s

Love in Idleness, Hyde Park, London ca. 1960s

No Loss of Face, Courtfield Gardens, London ca. 1960s

11. Garry Winogrand

Garry Winogrand (1928–1984, New York) first came to England in 1967 shortly after his breakthrough show at the Museum of Modern Art (MoMA), New York. Titled *New Documents*, the exhibition had been curated by John Szarkowski, then director of the museum's department of photography, who considered Winogrand to be 'the central photographer of his generation'.

A fast-moving street photographer who delighted in the complexities, banalities and bizarreness of urban life, Winogrand brought his own inimitable visual language to the streets of London and beyond. In his photographs of Britain, Winogrand makes clever use of diagonal lines and uprights to skew the contents of the frame in such an energetic way that the ground seems to pitch forwards or sideways. It is a Britain that is familiar — pubs and pillar boxes, skinny ties, monocles and bagpipes — yet more elegant and wonderfully out-of-whack.

By the time Winogrand arrived in Britain, he had already been taking photographs for nearly twenty years. He studied photography at Columbia University in 1949 under Alexey Brodovitch, Art Director at *Harper's Bazaar*, and developed an expressionistic, almost primal style of picture-taking that has left legions of street photographers following devotedly in his wake.

Notably, he mastered a novel technique that combined his Leica camera with a wide-angled lens, gathering more information within the frame than usually visible to the human eye. Subsequently, by tilting both pieces of equipment he distorted his compositions ever so slightly, so that it seemed to exaggerate movement within the scene.

Winogrand had a particular affinity for his native New York but also made photographs in other parts of America including Texas and California. The photographs taken by him in Britain in 1967 and on his second visit two years later reveal him to be working comfortably within the schema he had perfected on home soil, his outsider's curiosity adding to a fascination with things that would otherwise seem commonplace.

All works gelatin silver prints

Collection Center for Creative Photography, University of Arizona

Works:

Untitled ca. 1967

London 1967

England 1969

England 1969

London 1967

London 1969

London 1967

London 1969

London 1969

London 1967

London 1967

Untitled ca. 1967

England 1969

England 1967

London 1969

England 1969

England 1969

England 1969

London 1967

London 1967

London 1967

Scotland 1967

London 1967

Untitled ca. 1967

12. Candida Höfer

When the American Beat poet and counter-cultural icon Allen Ginsberg arrived in Liverpool in May 1965, he declared the city to be 'the centre of consciousness of the human universe'. Home of The Beatles, the Cavern Club, 'Merseybeat' and the Liverpool Poets, the city had become a magnet for bohemians, musicians and poets, and Ginsberg's visit emphasises how significant the city had become to the international avant-garde.

In 1968 Candida Höfer (b. 1944, Germany) was one of many young Europeans drawn by these pop credentials and spent a short period of time photographing in the city. Eight years before she began her studies with Bernd and Hilla Becher at the Kunstakademie Düsseldorf, the 24-year-old photographer had begun, with a friend, thinking about a book based around the work of The Liverpool Scene, a band of poets and musicians that had developed from a series of music-backed readings at The Everyman Theatre, and whose album, *The Incredible New Liverpool Scene* (1967), and book, *The Liverpool Scene* (1967), had given them national and international acclaim.

The Liverpool locations mentioned in the poets' writings provided Höfer with a notional template for her photography, and her resulting 22 square format black and white pictures form a dispassionate topographical account of a northern city that, despite the notoriety of its youth culture, was going through a process of slow economic and industrial decline. Hinting at her later interest in architecture and the psychological impact of space, Höfer turned her camera on the shipping docks that defined the cityscape as well as the industrial wastelands and warehouse buildings that bore witness to the historical change the city was undergoing.

More subtly, perhaps, Höfer's quiet studies of Liverpool landmarks, and her several intimate portraits of children, are also the record of a young woman finding her own place in the city.

All works gelatin silver prints

Courtesy of the artist and Galerie Thomas Zander, Cologne

Works:

Liverpool III 1968 Edition 5/6

Liverpool XXIV 1968 Edition 5/6

Liverpool XXV 1968 Edition 5/6

Liverpool XXII 1968 Edition 5/6

Liverpool VI 1968 Edition 5/6

Liverpool VIII 1968 Edition 5/6

Liverpool XIV 1968 Edition 5/6

Liverpool V 1968 Edition 5/6

Liverpool VII 1968 Edition 5/6

Liverpool XXVII 1968 Edition 5/6

Liverpool XVI 1968 Edition 6/6

Liverpool IV 1968 Edition 5/6

Liverpool XV 1968 Edition 5/6

Liverpool XIII 1968 Edition 5/6

Liverpool XIX 1968 Edition 5/6

Liverpool IIA 1968 Edition 5/6

Liverpool XI 1968 Edition 5/6

Liverpool XII 1968 Edition 5/6

Liverpool XXIII 1968 Edition 5/6

Liverpool XX 1968 Edition 5/6

Liverpool IX 1968 Edition 5/6

13. Gilles Peress

In the early 1970s, as a young man, Gilles Peress (b. 1946, France) travelled twice to Northern Ireland. Activism had failed him, or, to be precise, the language of activism had failed to comport with his experience of reality, and he picked up a camera to make sense of a world that felt chaotic without the organising framework of theoretical politics.

Peress arrived in a Belfast sailors' home and smelled the unforgettable mixture of beer and over-boiled tea. On his next trip, he saw slaughter in the streets of Derry. The die was cast, but only after the Iranian Revolution did Peress return to Ireland with his intentions fully formed. *Telex Iran* (1984), his seminal work from that country, skewers the corrupting influence of journalistic tropes, and the economic imperatives that drive them, on an artist's attempts to grapple with history.

When Peress came back to Ulster, he was determined to find a visual form that engaged with reality but existed wholly outside of journalistic systems of representation — one that embodied photography's savagery while also pushing beyond photography into active engagement with history as an open text. *The Prods* emerges from the larger conceptual project of this period. In *The Prods* and the rest of his Irish work from the 1980s, Peress steps back from any linear narrative to demand that the viewer untangle complicated and contradictory readings that exist at the edge of perception.

Wet grass, cigarette smoke, Irish dusk, damp coats, fear of God — none of them provide easy answers to the blood pooling in the Bogside. From a distance, the Orangemen appear less as antagonists in a locked struggle against the Republicans than the two together seem pawns of economic and political forces beyond their control. Both fry chips, go to church, weed their gardens, snog, dance badly, drink tea, drink beer. Meanwhile, the Union Jack flies overhead, blurs on television screens, peels from walls, a radically unstable signifier paraded by the Prods with passion despite their beloved's constant manipulations.

Works:

The Prods

Workprint Installation, 2015

Gelatin silver prints

(Extract from the book *Whatever You Say Say Nothing* to be published by Steidl, 2017)

Courtesy of the artist

14. Akihiko Okamura

Following his expulsion from Vietnam for his provocative covering of the Vietnam War in the early 1960s, the Japanese photojournalist Akihiko Okamura (1929 –1985, Japan) travelled to Ireland with the intention of tracing J.F. Kennedy's family history. He first visited Belfast in 1968, and continued to photograph across Northern Ireland during the 1970s, eventually moving his family to a suburb of Dublin to facilitate what became a sustained commitment to document the experiences of people caught up in the conflict.

Okamura's work in Belfast and Derry/Londonderry is extraordinary for its matter-of-factness. Unlike so many photographers that sought to dramatise events being played out in Northern Ireland, to make pictures that would register the physical and psychological impact of violence, Okamura's low-key colour images feel like casual snapshots, visual notes quickly taken as things unfolded before him.

This vivid sense of ordinary lives strangely distorted, of an insidious social condition of fear and apprehension, and of brutality erupting suddenly, anywhere, makes Okamura's photographs all the more affecting. These qualities are consistent with the 'Kompura' group of Japanese photographers, with whom Okamura is sometimes associated, who preferred to adopt a cool, unemotional objectivity in approaching everyday subject matter.

Okamura's photographs are of a subtlety that stands in stark contrast to the typical hard-hitting imagery of war. They reveal the strange reality of everyday life that is often hidden behind the anonymous face of warfare, emphasising the surreal dimensions of violent conflict. As bloody confrontations and riots turned the streets of Northern Ireland into a battlefield, Okamura's extraordinary, subdued colour photographs convey a sense of eerie quietude that makes the pictures feel like muted stills from a loud action film.

All works chromogenic prints

Courtesy of the Estate of Akihiko Okamura, Hakodate, Japan

Works:

1 Shotgun bullet Belfast, Northern Ireland
ca. 1969

2 Commemoration of IRA soldier Frank
Stagg who died after 62 days on hunger
strike in Wakefield prison after being
refused repatriation to Ireland Belfast,
Northern Ireland February 1976

3 Catholics prepare to throw stones in the
Battle of the Bogside Derry/Londonderry,
Northern Ireland August 1969

4 Derry/Londonderry, Northern Ireland
Around 4pm on 12 August 1969

5 Northern Ireland ca. 1969

6 Northern Ireland ca. 1969

7 Derry/Londonderry, Northern Ireland ca.
1968

8 British troops were brought in to maintain
order in Belfast where clashes were
ongoing. The flag of the Republic of Ireland
The Falls Road, Belfast, Northern Ireland
August 1969

9 Northern Ireland ca. 1969

10 Soldier on Bishop Street during the
Battle of the Bogside Derry/Londonderry,
Northern Ireland August 1969

11 Troops of the Royal Ulster Constabulary

enter the Catholic neighbourhood called
Bogside in the Battle of Bogside
Derry/Londonderry, Northern Ireland
August 1969

12 Derry/Londonderry, Northern Ireland
ca. 1969

13 A street with houses destroyed in the
clashes Northern Ireland ca. 1968

14 Street on the day after the Battle of the
Bogside Derry/Londonderry, Northern
Ireland August 1969

15 A soldier standing in front of Robinson
and Cleaver Belfast, Northern Ireland ca.
1969

16 Foyle Road on the day after clashes
between Catholics and Protestants in the
Battle of the Bogside Derry/Londonderry,
Northern Ireland August 1969

17 The Creggan area in
Derry/Londonderry saw major clashes
during the Battle of the Bogside
Derry/Londonderry, Northern Ireland
August 1969

18 Tea and biscuits were provided by local
citizens during the Battle of the Bogside
Derry/Londonderry, Northern Ireland
August 1969

19 Northern Ireland ca. 1969

20 Milk bottles delivered on the doorstep
Northern Ireland ca. 1970s

21 Derry/Londonderry, Northern Ireland
1968

22 On 12 July, Protestants celebrate their

victory in the 1688–1689 Siege of Derry
Derry/Londonderry, Northern Ireland
1970s

23 Protestants decorating their homes on
the celebration day of the Protestant victory
in the Siege of Derry Derry/ Londonderry,
Northern Ireland ca. 1969

15. Shinro Ohtake

Shinro Ohtake (b. 1955, Japan) arrived in London in 1977, a momentous year in which the Queen celebrated her Silver Jubilee and the British punk rock band the Sex Pistols released their single *God Save the Queen* to much controversy. Whilst Henri Cartier-Bresson was photographing the flag-waving Jubilee crowds, 22-year old Ohtake, who arrived with no friends and not knowing the language, spent his time in England often alone travelling around London and the South East quietly photographing everything he came across with his second-hand Nikon F camera.

The photographs on show here all date from that year and testify to Ohtake's wanderings almost like a stream of consciousness. 'Those peaceful, sunny afternoon hours spent wandering the deserted side streets, coming suddenly upon the most wonderful long-abandoned shop displays and derelict workshops, excitedly snapping pictures, were my idea of happiness. Incomparable bliss, as if I'd trapped some rare unknown species with each click of the shutter.'

It was during this year in London that Ohtake first began to create scrapbooks, an activity that would later become central to his artistic practice. Collecting ephemera such as sweet wrappers, transport tickets, magazine clippings and matchboxes, he spent many hours pasting objects into notebooks. Today one of Japan's leading contemporary artists, Ohtake has gained international acclaim for his work that extends across painting, sculpture, installation, sound and performance.

Ohtake's approach to the 'exotic' environment of Britain in 1977 is indicative of his near-obsessive dedication to assembling materials as a way of engaging with the world. 'The photographs I took there at that time are everyday images of my first experience in a foreign country, set down with the meticulous eye of an "accountant" accustomed to the subtle confines of Japan. Rather than try to "make sense" of everything I saw, unconsciously I opted just to compile a running daily account.'

Works:

Scrapbook #1 1977

Scrapbook #3 1977–78

Scrapbook #15 1980

Scrapbook #14 1980

Scrapbook #2 1977–78

All photographs from the series *UK77*
1977–78

All works courtesy of the artist and Take Ninagawa Gallery, Tokyo

16. Jim Dow

Jim Dow (b. 1942, Boston, USA) has spent a lifetime recording vernacular culture — architecture, signage, interiors and other overlooked corners of the American landscape — in the tradition of the great social documentarian Walker Evans, for whom he worked as an assistant making prints for Evans's 1972 retrospective at the Museum of Modern Art, New York.

In the early nineteenth century, when the French emperor Napoleon was asked what he thought of Britain, he is supposed to have replied that it was nothing more than 'a nation of shopkeepers'. Indeed, the humble neighbourhood enterprise has been a British institution since the Victorian era; as cities and towns expanded during the Industrial Revolution, the corner shop became a stalwart of the British urban landscape.

Fascinated with this local vernacular architecture and aware of its uncertain future, Dow travelled to Britain on numerous occasions between 1980 and 1994 to work on a project titled *Corner Shops of Britain*, photographing his subject with taxonomical clarity, appreciatively recording a traditional way of life seemingly on an inexorable path towards cultural extinction.

His richly detailed colour prints depict the facades and interiors of family-run businesses that were once keystones in the social and architectural fabric of the high street: from corner shops whose walls are stacked to the brim with candied treats to haberdashers whose faded balls of wool and pattern books are no longer in vogue. Doomed by the juggernauts of EU regulations, suburbanisation and one-stop, park-and-shop megastores, these establishments are disappearing at an alarming rate.

Referencing Bernd and Hilla Becher and Harry Callahan, Dow's photographs of greasy spoons, fish and chip shops or roadside kiosks offer 'a human simulacra' that supersedes nostalgia and bears witness to the wholesale transformation of the British high street.

All works inkjet prints

Courtesy of the artist

Works:

Interior, Bert's Eel and Pie Shop Peckham, London 15 July 1985

Window Display at Khatta-Meetha Vegetarian Take-Away Leicester 21 March 1994

Southward's Sweet Shop Scarborough, North Yorkshire 3 June 1983

Window Detail, Wallpaper and Lino Shop Leytonstone, London June 1983

Facade of Chapman's Hardware Islington, London 19 February 1993

Window Display at Woolen Shop Peckham, London 20 February 1993

17. Axel Hütte

Axel Hütte (b. 1951, Germany) studied under Bernd Becher between 1973 and 1981, and has become one of the leading proponents of the Düsseldorf School of Photography. Upon graduating in 1982, Hütte received a DAAD scholarship to travel to London, where he produced a series of black and white photographs documenting London's social housing estates built at various times in the twentieth century.

Following the photographic principles and methods of Bernd and Hilla Becher, Hütte adopted a typological approach to his architectonic views of these structures, focusing on their empty communal spaces rather than social spheres. Taken with great technological precision and formal neutrality, the resulting photographs echo the aesthetics of abstract painting and draw immediate attention to the assemblage of textures and surfaces that make up London's council estates and tower blocks.

Largely constructed in the post-war period during a time of urgent need for housing and urban regeneration, the architectural language of the buildings Hütte documented communicates the urban processes and historical circumstances that gave rise to their existence. In an effort to improve the living conditions of the working classes, they were envisaged as Modernist arenas of social reform and reflect the utopian ideals of mid-century architects and the Greater London Council, which was abolished in 1986.

At the time of Hütte's photographs, many council estates had been left to decay as a result of changing political winds. Eerily foreshadowed by the graffiti and missing tiles in some of the images, economic decline and disillusionment eventually led to the clearance and destruction of a number of them. As the estates were increasingly affected by blight and negligence, the same tower blocks which once signalled a progressive optimistic era came to symbolise anonymity, austerity and alienation.

All works modern gelatin silver prints

Courtesy of the artist

Works:

Rodney Estate, London 1982–84

Dock Street, London 1982–84

Peabody Estate, London 1982–84

Cranmer Road, London 1982–84

Christopher House, London 1982–84

Canterbury House, London 1982–84

Canterbury House, London 1982–84

Hamlet Court, London 1982–84

Prescott House, London 1982–84

Offenbach House, London 1982–84

Cornish House, London 1982–84

Kingward House, London 1982–84

18. Rineke Dijkstra

Rineke Dijkstra (b. 1959, Netherlands) came to prominence in the 1990s with her portraits of adolescents in their bathing suits taken on beaches across Europe and North America. Working with a 4x5 field camera, she developed a distinctive style of large-scale colour portraiture that gives intense focus on her subjects' pose, gesture and clothing.

In late 1994 Dijkstra visited Liverpool to photograph boys in their school uniforms with the aim of exploring the tension between uniformity and individuality. On her last evening, she went to the Buzz Club and became fascinated by the line of girls in skimpy dresses outside in the winter cold and the 1970s' decor within.

She returned to the club a few months later and created a makeshift studio in a small room to make the series *The Buzz Club* on show here. From the various teenagers who posed for her, she chose three to form the series, drawn to the way the three young women were wearing a kind of uniform, with their blonde hair and black clothes, but were still completely individual.

Dijkstra has often referred to Diane Arbus as a key influence on her approach to photography. 'People think that they present themselves one way, but they cannot help but show something else as well. It's impossible to have everything under control.' This 'gap between intention and effect' can be seen in all of Dijkstra's work, which often focuses on adolescence as a key moment in which this is particularly visible.

The Buzz Club series is a compact example of Dijkstra's approach to portraiture as social documentary, with the three young women standing in for a vast community of adolescent clubbers who are more often depicted as a foolish or dangerous horde, rather than individuals worthy of focused attention.

All works courtesy of the artist and Marian Goodman Gallery, London and Paris

Works:

The Buzz Club Liverpool, England

3 March 1995

C-print

The Buzz Club Liverpool, England

4 March 1995

C-print

The Buzz Club, Liverpool, England

11 March 1995

C-print

19. Tina Barney

Between 1996 and 2004, the American photographer Tina Barney (b. 1945, New York) travelled through Austria, Italy, England, France, Spain and Germany on a 21st-century photographic version of the Grand Tour that resulted in a series of lusciously detailed and seductively coloured portraits of Europe's Old World elite titled *The Europeans*.

Exploiting the traditional genre of portraiture in an attempt to capture different aspects of each nationality, the identity of her subjects is often communicated through an array of props.

Infused with an element of gentle satire, the importance of objects in creating and evoking personal identity is central to this body of work. Barney's portrait of England, as exemplified in *The Ancestor*, is one that is populated with objets d'art and priceless paintings.

Barney's use of composition, colour and pattern positions her photographs in a dialogue with painting. In particular, the large scale of many of her works evokes the grand tradition of oil painting. The artist's repeated use of frontal portraits and formal groupings of figures can be compared to the paintings of the Old Masters, and to the tradition of portraits commissioned by the rich and powerful to confirm their positions in society.

Touching on themes such as family and inheritance, national identity and class, power and privilege, Barney's photographs taken in various locations across southern England suggest that tradition and modernity are intricately woven together in the lives of these individuals. Inevitably Barney's own American nationality evokes the complex issue of how America and Europe, and particularly England, perceive each other.

In works such as *The Luncheon* or *The Two Students*, Barney draws the viewer into the world of the image: a world that is real and staged, spontaneous and circumscribed by social codes.

All works chromogenic prints

Courtesy of the artist and Paul Kasmin Gallery, New York

Works:

The Red Sheath, 2001

The Two Students, 2001

The British Cousins, 2001

The Luncheon, 2001

The Ancestor, 2001

20. Raymond Depardon

In 1980, *The Sunday Times* commissioned the Magnum photographer Raymond Depardon (b. 1942, France) — widely known for his reportage of modern conflict played out in Asia and Africa — to document Glasgow, as part of a series on European cities whose reputation had fallen by the wayside. Unfortunately the evocative and unremittingly bleak images Depardon took of the city's urban squalor and deprivation were deemed too unrelenting and were never published.

Synonymous with poverty and violence, Glasgow in 1980 was a city in painful transition; midway between the decaying wasteland of the 1950s and yet well on its way to being crowned European Capital of Culture in 1990. Depardon's photographs of this poverty ravaged Thatcher-era city echoes the Britain of 1980: a time of strikes, recession and record unemployment.

Taking advantage of the cool northern light, his documentary colour photographs present a desolate landscape of towering modern blocks sitting cheek-by-jowl with the blackened facades of Victorian tenements alongside looming cranes and rotting hulks

of factories, testimony to the city's industrial decline. Colour is central to Depardon's portrait of Glasgow, however the minor notes of colour in a girl's pink dress, a red parked car or the regalia of Orange Order marchers only serve to reinforce the palpable sense of gloom spreading through dark streets and tenements.

Depardon's cinematic photographs also reveal his humanism — children careering around the wet, empty streets, for example, are partly there to introduce scale, but also to add levity, hope, and in some cases a spark of colour: beauty among the spoils. And light shafts throughout, igniting the city with the weak flush of winter.

From the series *Glasgow, 1980*

All works Kodachrome Film 64, digital intermediate, chromogenic print

Courtesy of the artist

21. Hans Van Der Meer

In the late 1990s, the Dutch photographer Hans van der Meer (b. 1955, Netherlands) embarked on a project capturing the tranquil spectacle of the lower divisions of amateur football in The Netherlands. He later extended the project across several European countries, creating photographs that place an equal emphasis on the players and the landscape.

Van der Meer formulated the idea for the series after seeing a number of archival football photographs from the first half of the 20th century. Realising how the photography of football had radically changed, he noted that 'space disappeared from the images. In a sport which is all about the position of the players on the pitch, the photographers had given up one of their most powerful weapons: the overview.'

Bringing back the bird's-eye view to the football match, Van der Meer borrows from the tradition of Dutch landscape painting as his panoramic views give way to vast backdrops of cloudy grey skies, green grass and glowing hills that diminish the players in the foreground to tiny figurines. Both humorous and touching, the photographs sympathetically chronicle the theatre of the game, and communicate the historical dialectic between the natural landscape and its social use.

Looking for 'the passionate football of less talented players in the lower leagues, in a setting miles away from packed stands and roof covered stadiums', the images of amateur clubs in the regions of northern England shown here were commissioned in 2004 by the National Media Museum in Bradford.

Following his usual method, Van der Meer operated from a single point of view, setting up his camera on a stepladder to establish the frame of his photographs prior to the game. In the ninety minutes after kick-off, he clicks the shutter, capturing the organically evolving compositions as the players enter his field of vision and perform their crucial part.

All works C-prints

Courtesy of the artist

Works:

Woodmann Rovers — New Inn: 4–1 Bradford, 31 October 2004 Car Bottom Stadium, Bradford
Sunday Alliance Football League, Division 2B

Blackhill Comrades — Winlaton New West End FC: 2–3 Consett, England, 3 January 2004
Durham CIV Cup, First Round

St Bedes 3 — Heckmondwike Reserves: 0–5 Bradford, Yorkshire, 27 November 2004 Yorkshire
Old Boys League, Division Two

Warley Rangers Saturday FC — Boothtown: 2–1 Warley, England, 23 October 2004 Halifax &
District Association Division 1

Hollins Holme — Siddal Athletic: 1–7 Hebden Bridge, Yorkshire, 28 November 2004 Ziggy's A-
Stars Cars Halifax Sunday League FA Cup

Calder 76 Res — Pellon United: 4–3 Mytholmroyd, England, 30 October 2004 Halifax & District
Association Invitation Cup

Calder 76 Res — Pellon United: 4–3 Mytholmroyd, England, 30 October 2004 Halifax & District
Association Invitation Cup

Oxenhope Recreation FC — Bronte Wanderers: 0–1 Oxenhope, England, 16 October 2004
West Riding County FA Challenge Cup, First Round

22. Bruce Gilden

*What I'm searching for when I walk the street
are people I can engage with: somebody whose face,
and particularly eyes, scream a story.*

—Bruce Gilden

Bruce Gilden (b. 1946, New York) has taken his rough and raw photographs on the streets of New York, New Orleans, Tokyo, Haiti, London and most recently the West Midlands. Seeking out the characters that lurk on every street corner, Gilden is notorious for his brusque, close-up reportage style. Shooting his subjects on the go, with a wide angled Leica in one hand and a flash in the other, he catches his subjects as they casually walk down the street lost in thought, capturing their surprised and anxious gazes on film. In 2011, Gilden was commissioned by the Archive of Modern Conflict to capture the people and places of London that culminated in the 2013 publication *A Complete Examination of Middlesex*, an unapologetic exposé of the inhabitants of this hinterland of London whose portraits bring to mind police mug shots.

Later in 2014 Gilden was invited to contribute to the Black Country Stories series, a project initiated by the community arts organisation Multistory that seeks to document working-class Britain. Working in colour for the first time in over fifty years, Gilden focused his lens on the 'invisible people' of Dudley, West Bromwich and Wolverhampton, places that are marked by decades of industrial decline, to create stark colour portraits in which each face takes up the entirety of the frame.

Cropped so tightly that the image shows no sign of the street, the viewer is confronted with every contour, crease and crevice etched onto the faces of his subjects — from a mascara-laden peroxide blonde from Essex to a toothless, veined-skin man in West Bromwich — taken under the harsh light of the flash.

Attesting to his preference for the 'underdog', these large-scale portraits that seem to fly in the face of received notions of beauty prove uncomfortable viewing, but that is exactly the point.

What makes Gilden's work so compelling is that he renders visible the disenfranchised, photographing the faces we are inclined to look away from.

All works pigment prints

Courtesy of the artist and Magnum Photos

Works:

West Bromwich, Peter at the Bus Station 2014

Essex 2013

Romford, Essex, Sherry 2013

West Bromwich, Andy, from Newcastle, at the Bus Station 2014

West Bromwich, Debbie 2013

Factory in the Midlands 2014

23. Hans Eijkelboom

Hans Eijkelboom (b. 1949, Netherlands) is a conceptual photographer whose work is defined by an ongoing exploration of the relationship between appearance and identity in contemporary society. Questioning the construction of the self, Eijkelboom focuses on the ways in which clothing and behaviour construct and reflect our place within society, as individuals and as members of subgroups and communities.

From 1993, Eijkelboom has systematically and tirelessly photographed thousands of people in busy locations around the world, and reassembled their images in grids according to the formal similarities of a certain aspect of their appearance. Positioning himself in a chosen spot for two hours a day and using a camera dangling from his neck that is triggered by a wire, he surreptitiously captures passers-by whose clothing, attributes or accessories comply with the defined pattern of the day.

By drawing out repetitive elements from the masses, Eijkelboom explores the tensions and intersections between the individual and the collective. In doing so, he raises questions of consumerism and conformism, individuality and uniformity. Who are we in relation to others? To what extent is our identity defined and constructed by society or by ourselves?

An anthropological record of people in contemporary Britain the photographs from *The Street & Modern Life* present a visual cross-section of society that highlights its diversity and multiculturalism, whilst also drawing attention to its similarity and homogeneity. All taken in Birmingham's Bullring shopping centre in 2014, they were commissioned by the British community arts organisation Multistory as part of a largescale project to document everyday life in the Black Country and West Midlands. Originally published as a photobook, the collection of images is shown here for the first time as a film installation.

The Street & Modern Life

Birmingham, United Kingdom

2014

Film installation

This project was initiated by Multistory

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