

RPS looking to the present, looking to the past Series 2 part 6 4/10/18  
 British Photography 1970 - 2000.  
 look at work by Gray Schnider - style inspire photographers.  
 - how, social and cultural change.  
 - 1960s social mobility  
   ↳ David Bailey - 'Box of Pan-ums'  
   - James Barnor - 'Forever young'  
 1 / Urban Environment  
   ↳ Don McCullin - Yorkshire - Parks / race / politics  
   - Shirika Lazon Kantanen - Ryker - long term projects  
     - loss of community  
     - working class  
   - Colin Jones - 'The Backhouse -'  
   - Peter Mitchell -  
   - Daniel Meadows - 'Free Photography Omnibus Project.'  
     - Moss Side Manchester  
   - Raphael Albert - 'Black Beauty Regiments'  
   - Dennis Marks - 'Growing Up Black'  
     - Political struggles + music  
   - John Myers - 'The Workers of Pinetown' - make Steven Thure, Billavens  
     - Jewish  
     - formal approach  
   - Karen Knorr - English Upper classes - images with text.  
 2 / Activism + Politics  
   Nick Hedges + Shelter - Poor housing  
   Jo Spence - Activist, Medical Gays, Working Class.  
   Ernst Goffman - Gendered Advertising.  
   Mervin Laderman - Vices - Maintenance care

## Series 2 – lecture 6

### British Photography

## Photography of Protest and Community – Lund Humphries

# British Photography 1970 -2000

- What happened in the UK in the 1960s?  
(football, fashion, music, politics)

Law

Social and Cultural Change

1960s social mobility

- As exemplified by, er...
- David Bailey
- Brian Duffy
- Terence Donovan

- Image right by  
David Bailey  
From box of pin-ups





James Barnor





Constance Mulondo, London University,  
published in Drum magazine, August 1967





A group of friends photographed during Mr. And Mrs Sackey's wedding, London, c. 1966

## 1970: The Beatles Split Up



1972: Tony Ray Jones dies



1972: Bloody Sunday



Music Goes Bad! Though I quite like this one.  
It's about suicide (or not).

[Terry Jacks](#)



Image by Izima Kaoru  
(Landscape with a Corpse)

- 1 Urban Environments
- 2 Activism and Protest
- 3 Music and Subcultures
- 4 New Colour

# 1. Urban Environments

Bradford

Byker

Leeds

The Black House



Don McCullin Bradford, Yorkshire  
1978





Local Boys in Bradford, 1972 © Don McCullin



Mother and Son in their Kitchen, Bradford, 1978

## Byker: Sirkka Liisa Konttinen.

- Photographed the destruction of Byker
- Long term documentary project
- Connected to the wholesale destruction/regeneration of inner-city Britain
- Links to architecture, community, urban development, working class culture
- Helped establish Side Gallery – so links to other documentary photographers such as Chris Killip
- Funding connected to 1960s social mobility and arts funding
- Also linked to rise of Channel 4 in 1980s







# Colin Jones: The Black House









Peter Mitchell













See also - Owen Hatherley's A Guide to the New Ruins of Great Britain

<https://municipaldreams.wordpress.com/2013/02/26/leeds-the-quarry-hill-flats/>

## Inner City Outreach: Daniel Meadows and the Free Photographic Omnibus Project

- Studied with Martin Parr and Brian Griffin
  - Initially photographed in Moss Side Manchester
  - Got a grant to buy a bus
  - Bought a bus and travelled, interviewed and photographed.
- ↩
- Made fabulous portraits.
  - Dress and hair were vital ingredients
  - As were expressions. These are not deadpan portraits.



Moss Side Manchester. Spring 1972. When I walked down the street with a camera, people came out of their houses to find out what I was doing. Everyone wanted to be in the picture.

<https://www.photobus.co.uk/picture-stories>



Moss Side Manchester. Spring 1972. The neighbourhood.  
Image 3 of 50





The Shop on Greame Street, Moss Side, Manchester. Spring 1972. Portrait from the free studio.



The Shop on Greame Street, Moss Side, Manchester. Spring 1972. Outside the shop, Dave, my 'runner' who delivered the photographs house to house.



## Raphael Albert: Black Beauty Pageants



<https://www.vam.ac.uk/articles/staying-power-photographs-of-black-british-experience>







# Dennis Morris



George Jackson is dead, Grosvenor Square  
from the series Growing Up Black,  
photograph by Dennis Morris, 1971



Steel Pulse, Ku Klux Klan (Photograph)  
1977





Bob Marley,  
1973

## The Worlds of Interiors: John Myers





# Karen Knorr

The meaning of the work can be found in the space between image and text: neither text nor image illustrate each other, but create a “third meaning” to be completed by the spectator.



I live in the nineteenth century  
the early nineteenth century  
I am fascinated by  
Napoleon and Metternich  
two antagonists.

<https://karenknorr.com/photography/belgravia/>



The Europeans will get  
no more free lunch;  
either they spend more  
on defence or accept  
American tutelage.



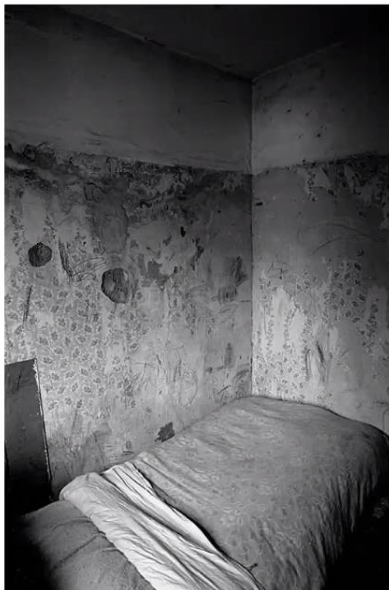
## 2. Activism and Protest

Nick Hedges

Jo Spence

Camera Works

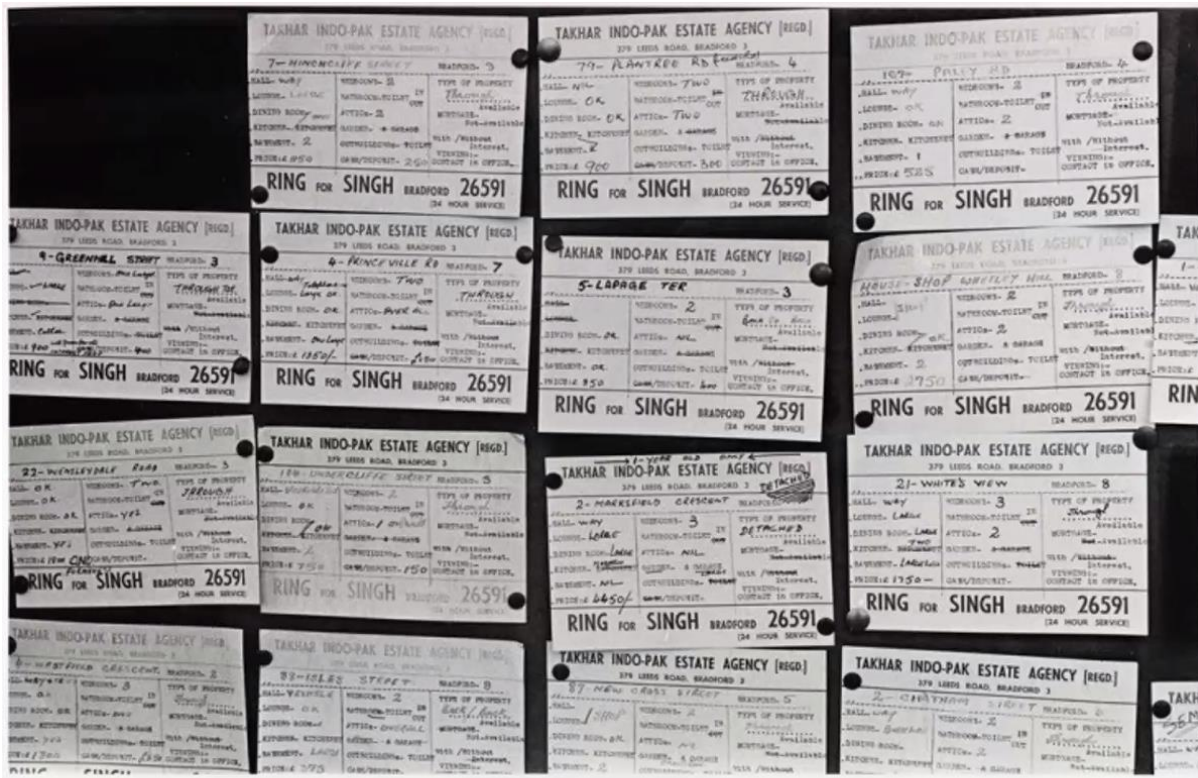
### Nick Hedges and Shelter



His photographs were used by Shelter in posters, booklets and reports to highlight the impact that poor housing and the lack of legal protection was having on quality of life.

<https://blog.scienceandmediamuseum.org.uk/insight-nick-hedges-in-bradford/>

A bed crammed into the corner of a Balsall Heath condemned property, (1971)



Estate Agent's windows, Bradford by Nick Hedges





baby sleeping in an armchair, Birmingham (1971)

<https://www.theguardian.com/society/2016/nov/27/housing-crisis-nick-hedges-photography-slums>

His theory on the media's shortcomings in reporting poor housing is simple. "It's not a sensational or exotic subject – it's a relentless grind of insecurity and feeling anxious. It doesn't have the drama of other stories."

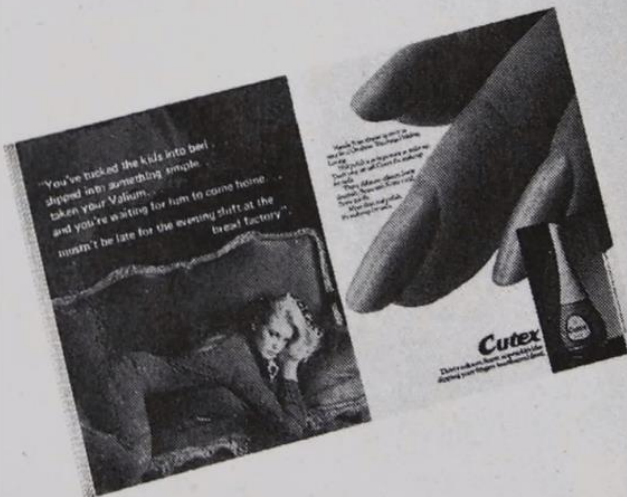
<https://inews.co.uk/opinion/columnists/time-media-put-end-poverty-porn-26851>

## Photographic Activism

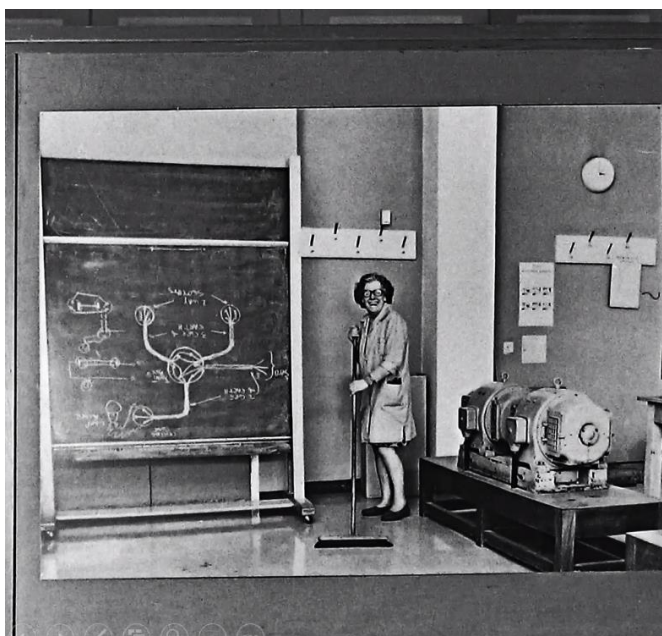
- Jo Spence and Hackney Flashers
- Activist group involved in issues of work and childcare
- Made montage images
- Connected to the initial legal victories of the 1960s.
- Worked with Camera Works
- Connects to Second Wave Feminism
- And artists like Barbara Kruger, Judy Chicago, Carol Schneemann etc
- Also see Jo Spence's later work on the Medical Gaze, the Family Album Gaze and so on



# Who's holding the baby?



**An exhibition on childcare  
by the Hackney Flashers Collective  
1978**



## WORKING WOMEN'S CHARTER

We pledge ourselves to agitate and organise to achieve the following aims:

- 1) The rate for the job, regardless of sex, at rates negotiated by the trade unions, with a national minimum wage below which no wages should fall.
- 2) Equal opportunity of entry into occupations and in promotion, regardless of sex and marital status.
- 3) Equal education and training for all occupations and compulsory day release for all 16-19 year olds in employment.
- 4) Working conditions to be, without deterioration of previous conditions, the same for men as for women.
- 5) The removal of all legal and bureaucratic impediments to equality eg with regard to tenancies, mortgages, pension schemes, taxation, passports, control over children, social security payments, hire purchase agreements.
- 6) Improved provision of local authority day nurseries, free of charge with extended hours to suit working mothers. Provision of nursery classes in day nurseries. More nursery schools.
- 7) 18 weeks maternity leave with full net pay before and after the birth of a live child. 7 weeks after birth if the child is stillborn. No dismissal during pregnancy or maternity leave. No loss of security or promotion prospects.
- 8) Family planning clinics supplying free contraception to be extended to cover every locality. Free abortion to be readily available.
- 9) Family allowances to be increased to £2.50 per child, including the first child.
- 10) To campaign amongst women to take an active part in the trade unions and in political life so that they may exercise influence commensurate with their numbers and to campaign amongst men trade unionists that they may work to achieve this aim.

# Erving Goffman – Gendered Advertising



[http://www.publiccollectors.org/Goffman\\_Gender.pdf](http://www.publiccollectors.org/Goffman_Gender.pdf)

But, Goffman adds—and this “but” is the heart of the matter—“The human use of displays is complicated by the human capacity for reframing behavior.... [D]isplays (in humans) are a symptom, not a portrait.... It is not so much the character of an entity that gets expressed.... [E]xpression in the main is not instinctive but socially learned and socially patterned.... [Individuals] are learning to be objects that have a character, that express this character, and for whom this characterological expressing is only natural. We are socialized to confirm our own hypotheses about our natures....”

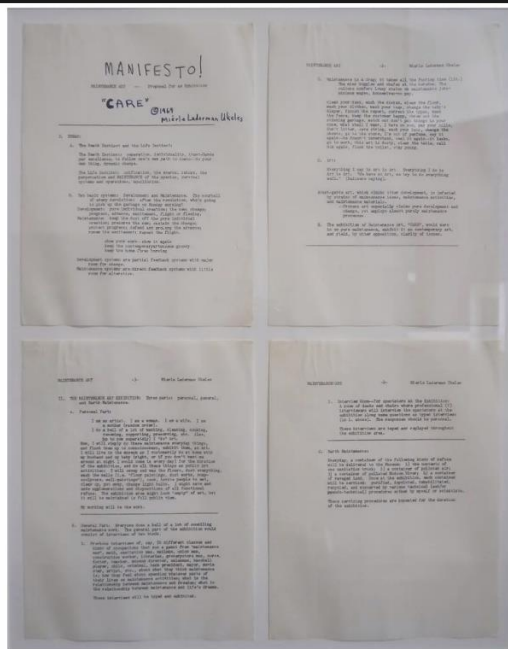


## Mierle Laderman Ukeles - Maintenance Art



“Half of my week I was the mother, and the other half the artist. But, I thought to myself, ‘this is ridiculous, I am the one.’”





Mierle Laderman Ukeles, "Manifesto for Maintenance Art 1969!, Proposal for an exhibition 'Care'" (1969)

[https://www.queensmuseum.org/wp-content/uploads/2016/04/Ukeles\\_MANIFESTO.pdf](https://www.queensmuseum.org/wp-content/uploads/2016/04/Ukeles_MANIFESTO.pdf)

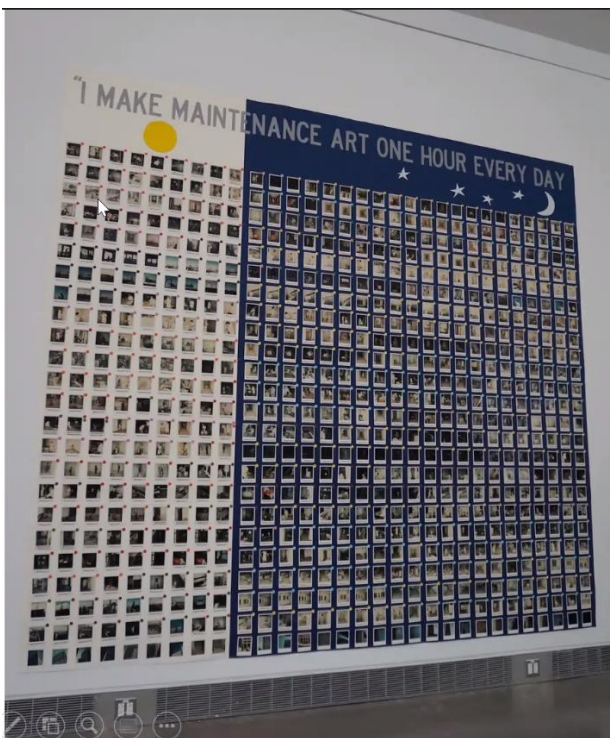
Two basic systems: Development and Maintenance. The sourball of every revolution: after the revolution, who's going to pick up the garbage on Monday morning?

**Development:** pure individual creation; the new; change; progress; advance; excitement; flight or fleeing.

**Maintenance:** keep the dust off the pure individual creation; preserve the new; sustain the change; protect progress; defend and prolong the advance; renew the excitement; repeat the flight;

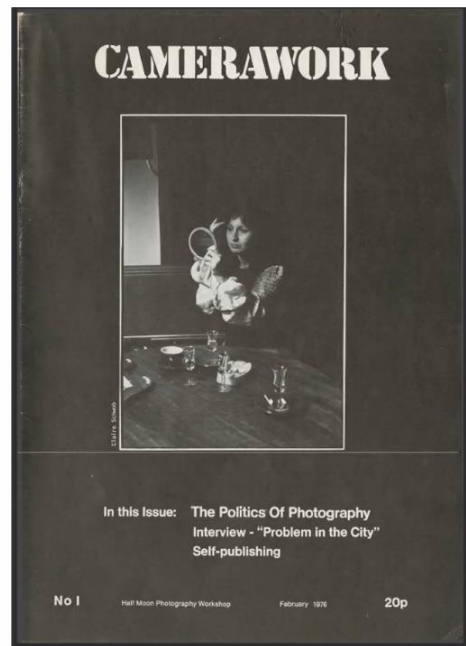
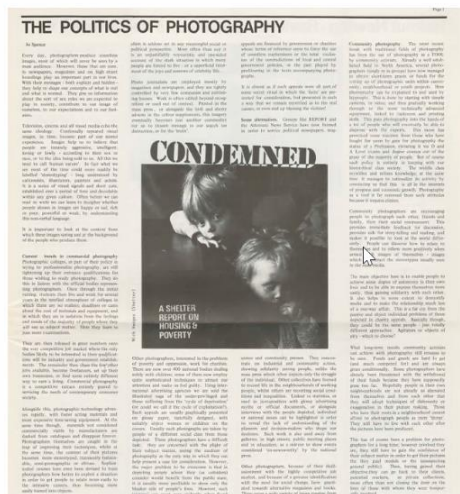


Mierle Laderman Ukeles, detail of "Dress to Go Out/Undressing to Go In" (1973)



Mierle Laderman Ukeles, "I Make Maintenance Art One Hour Every Day" (September 16–October 20, 1976)

# Camerawork Magazine



<https://www.fourcornersarchive.org/archive/view/0000001>





# Brian Griffin and the Parallel Universe

- Worked for Management Today from 1975
  - Created strange portraits of managers
  - Was influenced by religious paintings
  - Focus on the arms and hands
  - How did he get away with it?
- Kraftwerk influence?





# Music as the centre of the universe

## 1976: The Sex Pistols in Manchester



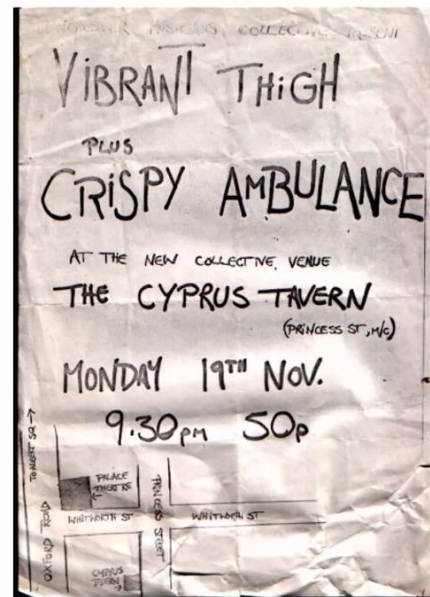
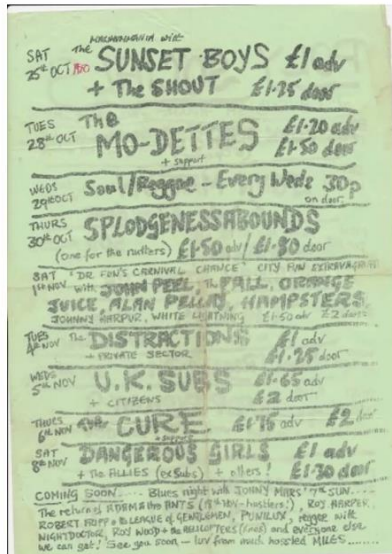
## NME, Sounds and Music Culture

- For a few years, the UK had the most vibrant music culture in the world.
- Fuelled by economic decline, cynicism, and a DIY attitude, punk ideals met with reggae and heavy metal by the end of the 1970s.
- And lay the groundwork for 1980s fashion and magazine culture.
- See England's Dreaming by Jon Savage



# DIY Culture

- Alternative Angles: DIY really meant DIY



## The Lyrics

- [The Passage: Love Song](#)





Anton Corbijn: Joy Division



JOY DIVISION **FACE** PHOTO ANTON CORBIJN





Pennie Smith: Paul Simonon of the Clash

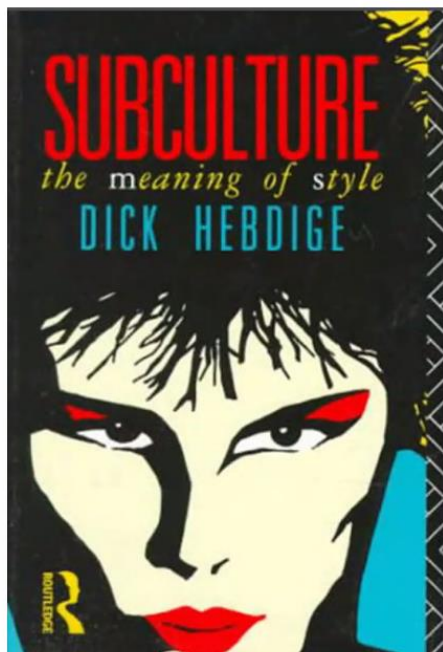




# Dick Hebdige: Punk 70's

- Subculture as spectacular
- Style as meaningful
- Resisting the dominant culture
- Semiotic guerrilla warfare.

## Subcultures





## Stuart Hall – Resistance Through Rituals

‘a subculture, though differing in important ways – its ‘focal concerns’, its peculiar shapes and activities – from the culture from which it derives, will also share some things in common with that ‘parent’ culture.’

## Stanley Cohen - ‘Folk Devils and Moral Panics

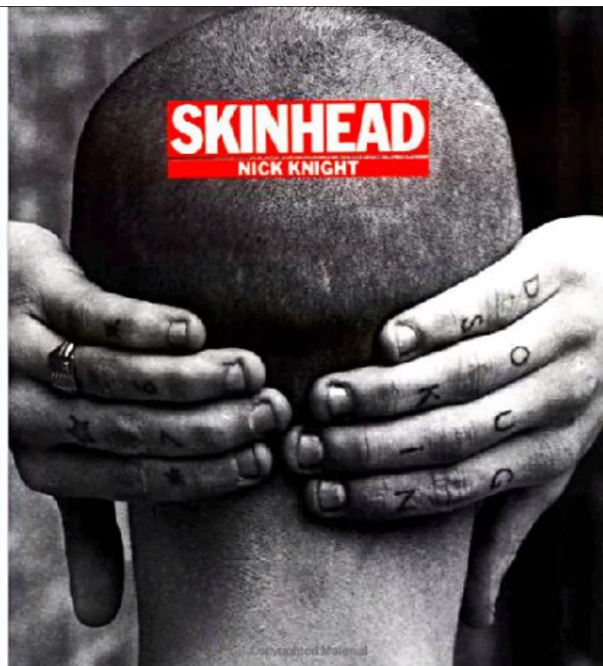
‘For the working-class adolescent only the town was left. [...] These scenes provided few opportunities for excitement, autonomy and sense of action.’

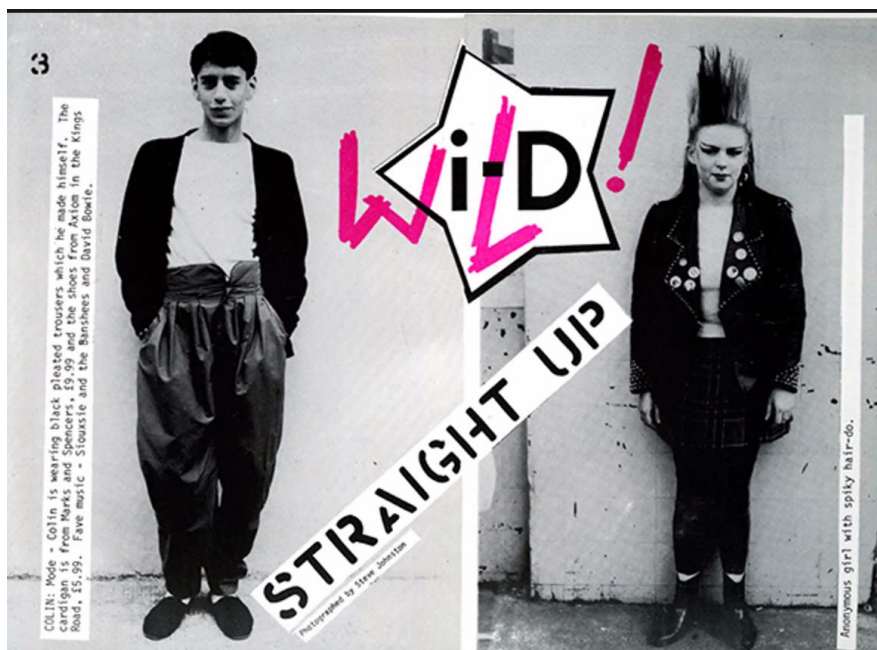


# Subcultures

Hebdige describes the process that spectacular subcultures go through as they interact with mainstream mass media

1. First the subculture catches the media's attention
2. Secondly this stylistic deviance begins to be translated as a social deviance. Moral panic ensues
3. After this shock factor and moral panic fades the subculture is commodified. When this happens subcultural objects and stylistic deviances lose deeper meaning they once held.
4. Finally after ideological reappropriation and commodification the subcultural ideology is watered down and the once deviant behavior is relabeled in a safe way.





## Rachel Lifter: Fashioning Indie (in Fashion Cultures Revisited)

'Paul Jobling (1999:35) writes that these magazines attempted 'to tap both the imagination and the wherewithal of young adults who had grown up in the shadow of punk.' (p.176)

Elliot Smedley describes the 'straight-up' 'as portraiture and as social documentation', as the goal of the 'straight-up' is not to photograph fashionable display, but rather to document 'real' styles and 'real' identities.' (p.176)



## 1980: Magazine Matters



Rise of the consumer economy, the rise of the housing market, the privatised sector, university fees....?





## Corinne Day

'Day had managed to catch on film Moss's transition from young chum to commodity – they are a first testimony to the fashion industry's now pervasive flirtation with death.'

Elliot Smedley: Fashion Photography in the 1990s

In Fashion Cultures Revisited p.169



"Good friends make you face the truth about yourself and you do the same for them, as painful, or as pleasurable, as the truth may be."





Georgina at taras Stredham 1995



me after doctor told me I had a brain tumor Belme hospital  
New York 1996

Elliot Smedley links Corinne Day to Nan Goldin

‘With the blurring of these boundaries, both art and fashion photography are imbued with different meanings; fashion appropriates the richness of art, while art - in this case Nan Goldin – can fall prey to the fictitious values of fashion.’ (p.170)

## 4. New Colour

Paul Graham

Martin Parr

Anna Fox





Paul Graham – Troubled Land



Republican coloured kerbstones





Paint on Road, Gobnascale Estate, Derry



H-Block Prison Protest, Newry

# Martin Parr: The Last Resort



## Anna Fox: Work Stations



'Strength, stamina and precision had kept him on top'





'5.30pm'



'Celebrating the killings'