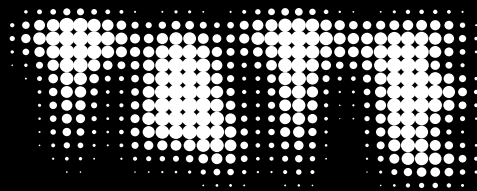


THE 80s: PHOTOGRAPHING BRITAIN

21 NOVEMBER 2024 – 5 MAY 2025

LARGE PRINT GUIDE



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CONCOURSE

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Clockwise from the entrance

The 80s: Photographing Britain explores a critical decade for photography in the UK. It highlights the work of artists who were radically reconsidering the possibilities of the medium and its role in society.

The exhibition traces developments in photographic art from 1976 to 1993. It follows artists working against a backdrop of high unemployment, industrial action and civil rights activism. Many were part of local photographic communities that developed around key photography schools and collectives. Yet, through innovative publications and independent galleries, they reached national and international audiences.

The artists included in the exhibition expanded photographic practice in Britain. They often collaborated, shared ideas and debated theory. Some were inspired by the activism of the period's protest movements, using their cameras to provide new ways of looking at society. Others embraced technical developments to push the boundaries of fine art photography. Their work highlights the medium's range, from landscapes to self-portraiture, and social documentary to conceptual photography.

The 80s: Photographing Britain invites us to reflect on photography's political and artistic potential. It acknowledges that the diversity of contemporary photographic practice is indebted to the groundbreaking photographers of the 1980s.

Scan here to view the exhibition texts online



VISITOR INFORMATION

- There are 11 rooms in the exhibition.
- Lighting levels are low throughout the gallery to protect the photographs.
- There is seating in some rooms and portable stools are available at the exhibition entrance.
- The exhibition includes around 550 artworks and archival items, some of which are shown in display cases.
- Large print guides are available in each room of the exhibition.
- Toilets are located inside the exhibition.
- The Changing Places facility can be accessed through the Clore Gallery. Please ask a colleague for directions.
- A quiet room is available for anyone who would like to spend some quiet time away from the gallery environment. You can find it on the main floor, next to the Play Studio.
- Ear defenders, ear plugs, magnifying glasses, reading overlays, ramble tags and communication cards are available on the shelf below.

THE 80S: PHOTOGRAPHING BRITAIN

21 November 2024 – 5 May 2025

The 80s: Photographing Britain is supported by

Tate International Council and Tate Patrons.

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Curated by Yasufumi Nakamori, formerly Senior Curator International Art (Photography), Tate; Helen Little, Curator, Tate and Jasmine Kaur Chohan, Assistant Curator, Contemporary Art, Tate Britain, supported by Bilal Akkouche, Assistant Curator, International Art, Tate Modern; Bethany Husband, Exhibitions Assistant, Tate Britain and Sade Sarumi, Curatorial Assistant, Tate Britain

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Library & Archive, Paper and Photographs Conservation

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Image credit: **Ting A Ling** from **Handsworth Self-Portraits**
1979 © Derek Bishton, Brian Homer & John Reardon

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ROOM 1

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Clockwise from room 1 entrance

DOCUMENTING THE DECADE

This room documents a period of significant social and political upheaval in the UK. It features protests, uprisings and acts of violence photographed through an activist lens. These photographers challenged dominant narratives and amplified marginalised voices. Some photographed their own communities, giving them access an outsider might not be granted. Others, free from the violence and oppression their subjects faced, turned to photography as an act of solidarity.

The exhibition begins in 1976, the year Jayaben Desai walked out of Grunwick Film Processing Laboratories in London, starting a two-year strike for the right to union representation. The Grunwick dispute typifies the events explored in this room. It was led by an activist whose intersecting identities were the root of her cause. When thousands took to the streets in solidarity it revealed the power of collective action. But it is also an example of failed industrial action, hardline policing and racist media coverage.

In 1979, following months of industrial disputes during the

so-called 'Winter of Discontent', James Callaghan's Labour government lost the general election. When Conservative prime minister Margaret Thatcher took office, she promised to reverse the country's 'decline'. The answer, she argued, was free markets, traditional values and British nationalism. Her political philosophy became known as Thatcherism. It helped UK financial markets thrive but led to growing class division and inequalities.

Within this context, socially engaged photographers joined the fight for change. They documented protests and the hardline police tactics designed to silence them. Their images reveal a range of documentary practices and photography's ability to uncover events that might otherwise remain hidden.

Wall 1

David Mansell
Works London

Jayaben Desai
1977, printed 2024

Photograph, gelatin silver print on paper

David Mansell / Report Digital
X90391

On Friday 20 August 1976, Jayaben Desai led a walk out of Grunwick Film Processing Laboratories in northwest London. As she left, Desai declared: 'What you are running here is not a factory, it is a zoo.' The workers, predominantly South Asian women, were dubbed 'strikers in saris' in the press. Their fight for union recognition inspired 20,000-strong marches in solidarity but, in 1978, ended in defeat. Photojournalist David Mansell's images sought to counter mainstream media coverage of the striking workers. Mansell's photographs were printed in left-wing media outlets such as **Labour-Now**.

Paul Trevor born 1947

Born London, works London, Liverpool, Spain India

Heneage Street. Police poster in shop window.

May 1978, printed 2024

Whitechapel Road. Demonstration organised by Anti-Racist Committee of Asians in East London.

June 1976, printed 2024

2 photographs, C-print on paper

Courtesy the artist

X90377, X90383

On 4 May 1978, Altab Ali, a 24-year-old Bangladeshi textile worker, was murdered in a racially motivated attack.

During police interviews, the three teenagers responsible casually described the regularity of their racist violence.

The Bangladeshi community in east London mobilised in response. 7,000 people marched from Bethnal Green's Brick Lane to Downing Street, following a vehicle carrying Ali's coffin. Protestors rallied in Hyde Park chanting, 'Who killed Altab Ali? Racism, racism!'

Paul Trevor born 1947

Born London, works London, Liverpool, Spain, India

Shoreditch High Street. Hackney & Tower Hamlets Defence Committee and Anti-Nazi League demonstration.

20 August 1978, printed 2024

Curtain Road. The National Front headquarters move to Shoreditch, alongside the Bengali community.

24 September 1978, printed 2024

2 photographs, C-print on paper

Courtesy the artist. X90377, X90382

Paul Trevor born 1947

Born London, works London, Liverpool, Spain, India

Outside police station, Bethnal Green Road. Sit down protest against police racism.

17 July 1978, printed 2024

St Mary's Park. Gathering before march behind Altab Ali's coffin, organised by Action Committee Against Racial Attacks.

May 1978, printed 2024

2 photographs, C-print on paper

Courtesy the artist

X90378, X90377

Paul Trevor born 1947

Born London, works London, Liverpool, Spain, India

**New Cross Road. Anti-racists block route of
National Front demonstration.**

13 August 1977, printed 2024

Photograph, C-print on paper

Courtesy the artist

X90384

Paul Trevor was a member of Half Moon Photography Workshop and helped produce *Camerawork* magazine. He contributed to an issue on the 1978 Battle of Lewisham in southeast London. While photographing the violent clashes between police and anti-fascist protestors, Trevor recalls, 'A woman – appealing for help – shouted at me in desperation "What are you taking pictures for?" Good question, impossible to answer in that melee.' The special issue of ***Camerawork***, 'What are you taking pictures for?' was devoted to that question.

ANTI-RACIST MOVEMENTS

The 1948 British Nationality Act allowed everyone born in Britain or its Empire to become a 'Citizen of the United Kingdom and Colonies'. The act encouraged people from Britain's current and former colonies to move to the UK to address labour shortages, help facilitate post-war reconstruction and build the welfare state. Yet, on arrival, citizens of colour faced hostility and racial discrimination. It marked the beginning of decades of racist rhetoric, rioting and civil rights activism.

In 1968, Conservative MP Enoch Powell delivered his 'Rivers of Blood' speech in Birmingham, criticising immigration and emboldening the far-right. That same year, writer Obi Egbuna founded the British Black Panthers to defend Black communities against racism and discrimination. By the mid-1970s, the far-right, anti-immigration National Front was England's fourth largest political party. They capitalised on the perception that white workers were losing jobs to immigrants rather than government failures to address unemployment levels. Their far-right ideology was opposed by anti-fascist and anti-racist campaign groups whose members vastly outnumbered the National Front. Throughout the 1980s, high-profile uprisings in Bristol, Leeds, London, Manchester, Liverpool and Birmingham revealed the strength of anti-racist feeling across the country.

Colin Jones 1936–2021
Born and works London

National Front, New Cross, London

1977

National Front March, Lewisham, London

1980

National Front Demonstration, Hoxton

1977

3 photographs, gelatin silver print on paper

The Hyman Collection, courtesy the Centre for British
Photography

X90561, X90560, X90559

Colin Jones describes his career in photography as 'recording history, I suppose'. Capturing National Front (NF) demonstrations across London, these photographs reveal the wider political context of the period. Many of Jones's photographs focus on the faces of NF supporters. The photographer invites us to acknowledge the real people marching in support of the NF's right-wing rhetoric.

Wall 2

Syd Shelton born 1947

Born Pontefract (Yorkshire), works Hooe (Sussex)

New Cross Road, Lewisham

**Darcus Howe addressing the anti-racist demonstrators,
Lewisham**

**Anti-National Front Demonstrators, New Cross Road,
Lewisham**

New Cross Road, Lewisham

1977, printed 2020

4 photographs, gelatin silver print on paper

Tate. Presented by the artist 2021

P21033–4

Tate. Gift Eric and Louise Franck London Collection 2016

P14374, P14374

In 1977, 500 National Front (NF) members attempted to march through Lewisham, an area in southeast London with a significant Black population. Thousands ignored a police blockade to hold a peaceful counter-demonstration that led to the NF abandoning their march. Protestors clashed with police and were met by riot shields, baton charges and mounted officers. The events became known as the Battle of Lewisham. Shelton's photographs contrast the chaos of the streets with the resolve of the protestors. 'Politics was one of the reasons that I became a photographer', notes Shelton, 'the idea of the objective photographer is nonsense.'

Syd Shelton born 1947

Born Pontefract (Yorkshire), works Hooe (Sussex)

Skinheads, Petticoat Lane, East London

Anti-racist Skinheads, Hackney, London

1979, printed 2012

2 photographs, gelatin silver print on paper

Tate. Gift Eric and Louise Franck London Collection 2016

P14377, P14375

Skinheads, known for their shaved heads and heavy boots, emerged as a working-class subculture in the 1960s. Initially non-political, some became associated with extreme nationalism. Others took an anti-racist position aligned with two-tone, a musical movement blending Jamaican ska and British punk. One of Syd Shelton's photographs shows two members of Skins Against the Nazis proudly displaying a Rock Against Racism badge. The other was taken after an argument about racism. 'I saw the guy at the front clenching his fists', notes Shelton, 'so I took the shot, said thanks and legged it as fast as I could.'

Syd Shelton born 1947

Born Pontefract (Yorkshire), works Hooe (Sussex)

**Tom Robinson and Misty in Roots, Alexandra Palace,
Rock Against Racism Militant Entertainment Tour**

1979, printed 2020

Paul Simonon at Victoria Park

1978, printed 2024

Southall Carnival against the Nazis

1979, printed 2012

3 photographs, gelatin silver print on paper

Tate, Presented by the artist 2021

P21035

Courtesy the artist

X99509

Tate, Gift Eric and Louise Franck London Collection 2016

P14380

Syd Shelton was part of the London organising committee for Rock Against Racism (RAR) and worked on its fanzine, Temporary Hoarding. Shelton describes the formation of RAR as a 'response to a tirade in support of Enoch Powell made by Eric Clapton at a Birmingham concert in 1976'. The 1976–81 movement promoted unity under the slogan 'Love Music, Hate Racism'. These photographs highlight the success of RAR. Paul Simonon of The Clash is shown performing in front of an estimated 100,000 people who had marched through London in a show of solidarity against the National Front.

Vanley Burke born 1951

Born St Thomas (Jamaica), works Birmingham

**Demonstration Organised by Asian Community in Protest
against Racist Immigration Laws and Deportation**

**Outriders Head the African Liberation Day Rally,
Rookery Road**

**Anti-Nazi Protest against National Front meeting in
West Bromwich**

1978, printed 2024

3 photographs, gelatin silver print on paper

On loan from Band Gallery

X90547–8

Courtesy the artist

X99490

'The visual representations of Black people that I saw in the British press were quite negative', notes Vanley Burke.

'I thought that we must take responsibility for writing our own history. I decided that if I was going to document Black people's experience, then it needed to be everything, from birth to death. I broke it down into categories – social, politics, religion, work – and photographed within those.

A lot of people say to me that, without my photographs, they wouldn't be able to tell their children about their history.'

Pogus Caesar born 1953

Born St Kitts (Saint Kitts and Nevis), works Birmingham

Handsworth Riots, Birmingham, UK

1985, printed 2020

5 photographs, pigment print on paper

From the Martin Parr Foundation Collection

X82861, X82862, X82865, X82866, X90408

These photographs capture two days of uprisings in Handsworth, Birmingham, following the arrest of a Black man over a parking violation and a police raid on a pub on the Lozells Road. The photographer, Handsworth resident Pogus Caesar, notes: 'Where possible it was vital to document.' He explains: 'The media has a way of portraying these type of events, I needed to document my truth.' Caesar's insider perspective allowed him to capture a range of images, such as artist John Akomfrah reading a sensationalist newspaper account of the two days of violence between the police and local communities.

Wall 3

John Sturrock was one of a small number of photographers who covered the year-long Miners' Strike for the trade union and labour movement press. Sturrock captured pivotal moments like the mass picket at Bilston Glen colliery in Midlothian Scotland. 'I wasn't a news photographer', Sturrock notes. 'For me, it was just "I think this is the place to hang out with the people I know, let's just see what happens and see if I can get pictures".'

John Sturrock born 1950
Born Macclesfield, works London

Striking miners riddling for coal on an old colliery tip

Norman Strike at the front of a mass picket, Scotland

1984, printed 2024

2 photographs, C-print on paper

John Sturrock / Report Digital. X90412–13

John Harris born 1958

Born and works Stratford-upon-Avon

Orgreave coking plant, miners strike, Yorkshire

1985, printed 2024

Police and Striking miners at dawn, Staffordshire

1984, printed 2024

2 photographs, inkjet print on paper

John Harris / Report Digital

X90317, X90320

THE MINERS' STRIKE

Following the First World War, there were 1 million miners in the UK. By the beginning of the 1980s, there were 200,000. In March 1984, the National Coal Board announced plans to close 20 collieries, putting 20,000 jobs at risk. The National Union of Mineworkers, led by Arthur Scargill, responded with a series of year-long strikes. Observed across England, Scotland and Wales, the strikes were a national issue.

Determined to disable labour movements across the UK, Margaret Thatcher took steps to break the miners' union and limit their power. The government stockpiled coal, mobilised police forces, brought legal challenges, and made media statements heavily criticising the union and striking workers.

Journalists challenged the government's portrayal of miners as aggressors and agitators. Photographers helped evidence instances of excessive and often unprovoked violence by law enforcement. But the government's plans to take down miners, one of the strongest unionised workforces in the country, had worked. On 3 March 1985, after 362 days, the National Union of Mineworkers accepted defeat. Union members voted to end the strike. The strike put industrial issues and workers' rights on the national agenda and had a profound impact on the politics of the period.

Brenda Prince was a member of Format Photographers Agency. Started by Maggie Murray and Val Wilmer in 1983, Format was set up as an agency for women. Prince joined in 1984. 'We were all documentary photographers', Prince notes. 'We would work on our own stories and my miners' strike images came out of that.' 'The miners' strike gave me the opportunity to document working class people who were really struggling to keep their jobs and keep their communities alive', Prince explains. She spent eighteen months in Nottinghamshire's mining communities. Her works highlight the vital role women played in sustaining the strike.

Brenda Prince born 1950
Born and works London

**Orgreave Coke Works, mass pick, South Yorkshire.
18th June**

**Sidney Richmond, retired Pit Deputy with
Sean (3 months) Nottingham**

**Women's picket at Bevercotes Colliery,
Night shift 11pm, North Nottingham**

1984–5, printed 2024

3 photographs, gelatin silver print on paper

From the Martin Parr Foundation Collection
X90337, X90341, X90339

Brenda Prince born 1950

Born and works London

**Women's picket Bevercotes Colliery, Night shift 11pm,
North Nottingham**

**Armthorpe Women's Action group at miners gala,
Wakefield, Yorkshire**

**Proud mementoes of the miners strike. Hucknell Colliery,
Nottingham**

1984, printed 2024

3 photographs, gelatin silver print on paper

From the Martin Parr Foundation Collection
X90338, X90336, X90340

John Harris's photographs from the 1984 Battle of Orgreave challenged government portrayals of miners as aggressors. In 1984, the National Union of Miners identified Orgreave coking plant in South Yorkshire as a key site for picketing. From May to June, strikers attempting to disrupt deliveries were met by growing police presence. Tensions came to a head on 22 June when an estimated 6,000 officers clashed with pickets. One of Harris's images captures Lesley Boulton cowering beneath the truncheon of a mounted officer. It became an emblem of the strike, appearing on badges, banners and posters.

John Harris born 1958

Born and works Stratford-upon-Avon

**Mounted Policeman attacking Lesley Boulton at the
Battle of Orgreave**

1984, printed 2024

Miners Wives support group. Rossington pit village

1985, printed 2024

2 photographs, inkjet print on paper

John Harris / Report Digital

X90315, X90316

GREENHAM COMMON

On 5 September 1981, a group of women marched from Cardiff to the Royal Air Force base at Greenham Common in Berkshire. The site was common land, loaned to the US Air Force by the British Government during the Second World War and never returned. The group called themselves Women for Life on Earth. They were challenging the decision to house 96 nuclear missiles at the site. On arrival, they delivered a letter to the base commander stating: 'We fear for the future of all our children and for the future of the living world which is the basis of all life.' When their request for a debate was ignored, they set up camp. Others joined and the site became a women-only space.

Over the next 19 years, Greenham Common Women's Peace Camp became a site of protest and home to thousands of women. Some stayed for months, others for years, and many visited multiple times. Greenham women saw their anti-nuclear position as a feminist one. They used their identities as mothers and carers to fight for the protection of future generations and inspired protest movements across the world.

In 1987, Soviet President Mikhail Gorbachev and US President Ronald Reagan signed a treaty which paved the way for the removal of cruise missiles from Greenham. Gorbachev has

since paid tribute to the role 'Greenham women and peace movements' played in this historic agreement. By 1992, all missiles sited at Greenham had been removed and the US Air Force had left the base. The Peace Camp remained until 2000 as a protest against nuclear weapons.

Format Photographers Agency (1983–2003), featuring Maggie Murray, Melanie Friend, Brenda Prince and Jenny Matthews, played a crucial role in documenting social movements. Their photographs of the Greenham Common Women's Peace Camp capture this landmark protest against nuclear missiles. They record the activism, daily life and personal stories of the women involved, highlighting their strength and creativity. They also reveal contrast between the women's camp and their non-violent resistance and the militarised environment they were protesting.

Brenda Prince born 1950

Born and works London

RAF Greenham Common

12 December 1982, printed 2024

USAF, Greenham Common, Protest at Main Gate

1983, printed 2024

RAF Molesworth, Cambridgeshire

1982, printed 2024

3 photographs, C-print on paper

Format Photographers Archive, Bishopsgate Institute

X90562-4

Melanie Friend born 1957

Born and works London

**Coulport, Scotland. Mass Trespass at Royal Naval
Armaments Depot**

4 October 1986, printed 2024

Greenham Common

14 December 1985, printed 2024

2 photographs, C-print on paper

Format Photographers Archive, Bishopsgate Institute
X90549–50

Jenny Matthews born 1948

Born Plymouth, works London

Greenham Common Airbase

1982, printed 2024

Photograph, C-print on paper

Format Photographers Archive, Bishopsgate Institut
X90565

Maggie Murray born 1942

Born and works London

'Embrace the Base' action at RAF Greenham Common

12 December 1982, printed 2024

Photograph, C-print on paper

Format Photographers Archive, Bishopsgate Institute

X90566

Joanne O'Brien born 1955

Born Dublin (Ireland), works London

26 Women Cut Their Way into the Base

12 May 1984, printed 2024

Photograph, C-print on paper

Format Photographers Archive, Bishopsgate Institute

X90567

Wall 4

Pam Isherwood born 1949

Born Essex, works London

Smash the Backlash! Haringey Black Action / Positive Images

March, 2 June 1987

1987, printed 2024

Photograph, C-print on paper

Format Photographers Archive, Bishopsgate Institute

X91436

Brenda Prince born 1950

Born and works London

Anti-Clause 27 demo in Whitehall, London, 9 June 1988

1988, printed 2024

**Filmmaker Derek Jarman on an Outrage demonstration for
Lesbian and Gay Rights, London, February 1992**

1992, printed 2024

2 photographs, C-print on paper

Format Photographers Archive, Bishopsgate Institute

X91438–9

These Format Photographers Agency images capture Lesbian and Gay Rights marches and demonstrations protesting 'Clause 27' (later Clause and Section 28). Format described themselves as 'the only solely female agency in British photographic history'. Their work appeared in the **Evening Standard, Independent, Marie Claire and Spare Rib**. The agency declared: 'We feel it is important to record things that are often ignored or misrepresented ... We do not photograph Royal personalities and we are not a news agency, although we sometimes do cover news items from a different perspective.'

Maggie Murray born 1942
Born and works London

Clause 28 March, 30 April 1988

**Picket of the Mail on Sunday & Daily Mail over
misinformation about AIDS, 10 March 1988**

1988, printed 2024

2 photographs, C-print on paper

Format Photographers Archive, Bishopsgate Institute
X91435, X91437

THE GAY RIGHTS MOVEMENT

In 1967, the Sexual Offences Act partially decriminalised sexual acts between two men. It was the result of decades of campaigning but the act did nothing to address the discrimination LGBTQ+ communities faced. In 1970, the first meeting of the Gay Liberation Front took place.

They wrote a manifesto outlining how gay people were oppressed and mapped out a route to liberation through activism and consciousness-raising. In the 1980s, the Gay Rights movement continued to grow. Queer communities came together in opposition to homophobia fuelled by Conservative 'family values' campaigns and fear of the HIV/AIDS epidemic.

The first cases of Gay-Related Immune Deficiency (GRID) in the UK were identified in 1981. In 1982, GRID was renamed Acquired Immune Deficiency Syndrome (AIDS) and Britain saw its first deaths from the disease. By 1987, AIDS was a worldwide epidemic, with around 1,000 recorded cases in the UK. The public focus was largely on gay men, who were being infected in much greater numbers, fuelling anti-gay rhetoric in politics and the press.

In 1988, the government passed Section (formerly Clause) 28 of the Local Government Act. The legislation stated local authorities 'shall not intentionally promote homosexuality'

or 'promote the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship'. Section 28 forced many LGBT groups to disband and saw literature depicting gay life removed from schools and libraries. But it also galvanised the Gay Rights movement. People took to the streets in a series of marches and protests, and set up organisations to lobby for change.

Gordon Rainsford born 1960

Born Mombasa (Kenya), works London

HIV Roadshow, Hackney Town Hall, 30 November 1990

1990, printed 2024

ACT UP World AIDS Day, 1 December 1989

1989, printed 2024

2 photographs, C-print on paper

Gordon Rainsford Archive, Bishopsgate Institute

X91440-1

Gordon Rainsford documented LGBTQIA+ communities from 1985 to 2005. His photographs of Pride, nightclubs and social events, and images of protests and vigils for those lost to the HIV/AIDS epidemic were regularly featured in publications such as the **Pink Paper**. These photographs both reference World AIDS Day. First held on 1 December 1988, the annual event was organised to raise awareness and honor those who have died from the disease. ACT UP (AIDS Coalition To Unleash Power) was founded in New York in 1987 to improve the lives of people with AIDS through direct action and advocacy.

POLL TAX

The community charge, commonly known as the 'poll tax', was introduced by Margaret Thatcher's Conservative government in 1989 in Scotland, and 1990 in England and Wales. This flat-rate tax on every adult replaced previous taxation based on property value. The tax was accused of benefitting the rich and unfairly targeting the poor.

The national anti-poll tax movement began on the streets of Glasgow and led to a series of anti-poll tax actions across the UK. Many demonstrations saw clashes between police and protestors, and resulted in rioting. The fallout from the tax triggered leadership challenges against the prime minister and, in 1990, Thatcher resigned. In 1991, following vehement national opposition, John Major's Conservative government announced the poll tax would be replaced by council tax.

Melanie Friend born 1957

Born and works London

Poll Tax Riot, London (Japanese Tourists)

1990

Photograph, gelatin silver print on paper

The Hyman Collection, Courtesy of the Centre for
British Photography

X90551

'I remember going down to Trafalgar Square and seeing both riot and mounted police', Melanie Friend recalls. 'I retreated. In hindsight, I'm glad I did ... I decided to just hang about on the side streets ... That is where I saw the two Japanese guys in the picture ... They must have stumbled into the riot after a shopping trip to HMV on Oxford Circus ... I see the smoke in the background almost as Thatcher's regime going up in smoke – her reign came to an end later that year.' On taking photographs at the time, Friend notes: 'Every time I went to document a demonstration I would see the same colleagues there. It was a very intoxicating time to be a photojournalist.'

John Harris born 1958

Born and works Stratford-upon-Avon

Don't Pay! banner, TUC Poll Tax Protest, Manchester

1 July 1989, printed 2024

**Anti Poll Tax protestors expecting Bailiffs to recover monies
owed to the Local Authority from tenants refusing to pay,
Kidderminster**

10 September 1990, printed 2024

2 photographs, inkjet print on paper

John Harris / Report Digital

X99844-5

David Hoffman born 1946

Born and works London

Nidge & Laurence kissing

**Protester on Balcony of Hackney Town Hall, Hackney Poll Tax
Protest, London**

Police charge (Anti Poll Tax Riot in Trafalgar Square, London)

1990

3 photographs, gelatin silver print on paper

Courtesy the artist

X91074-5, X99319

David Hoffman describes the 1990 Poll Tax demonstration as the 'most politically significant of my lifetime'. 200,000 people gathered in central London and Hoffman was 'determined to make sure that the events of the day would be as widely published as possible'. 'After repeated police charges on foot, horseback and with vans driven at speed into the crowd, riots erupted', Hoffman recalls. His photograph of Laurence and Nidge kissing amid the flames of burning buildings captures the couple 'smouldering with the passion and excitement of the day'. Nidge was later arrested and Hoffman's photograph proved police had falsified evidence.

Vitrine 1

Camerawork, no.1

Edited by Tony Bock, Terry Dennett, Roger Eaton, Mike Goldwater, Janet Goldberg, Marilyn Noad, Tom Picton, Jo Spence, George Solomonides, Paul Trevor
1977

Courtesy of Four Corners
Z89467

Camerawork, no.10

Edited by Ed Barber,
Mike Goldwater, Sue Hobbs, Peter Marlow, Jenny Matthews,
Tom Picton, Richard Platt, Shirley Read, Siddhiratna,
Paul Trevor
1978

Courtesy of Four Corners
Z89476

Camerawork

As the first 19 issues of the magazine declared, '**Camerawork** is designed to provide a forum for the exchange of ideas, views and information on photography and other forms of communication.' Launched in February 1976 by Half Moon Photography Workshop, **Camerawork** was founded by an editorial group that included Terry Dennett, Mike Goldwater, Tom Picton, Jo Spence and Paul Trevor. Picton's fourteen articles in **Camerawork's** first two years were pivotal in establishing the magazine's identity. The group rejected working with advertisers, funding the magazine through subscriptions and fundraising. Over a decade, **Camerawork** impacted debates about the politics of photography and representation and brought a range and breadth of photojournalistic work to audiences worldwide.

Half Moon Photography Workshop

Half Moon Photography Workshop (HMPW) used photography as a tool for change. The collective formed in 1975 when the Half Moon Gallery and Photography Workshop merged. The gallery, based in the foyer of the Half Moon theatre in London's East End, was one of few spaces showing photography at the time. The Photography Workshop was begun by Terry Dennett and Jo Spence in 1974 and dedicated to education, research and publishing.

Following a series of seminars entitled 'Camera Obscured?', Terry Dennett, Mike Goldwater, Jo Spence, George Solomonides, Paul Trevor and Tom Picton formed HMPW in 1975. Ed Barber joined in 1976, and HMPW produced over 50 touring exhibitions on social and political issues.

THE TROUBLES

The Troubles was a 30-year conflict in Northern Ireland between Protestant Ulster loyalists, who believe Northern Ireland should remain part of the United Kingdom, and Catholic Irish republicans, who believe in an independent united Ireland. The roots of the conflict date back to the twelfth century, when English settlers displaced Irish landholders and colonised areas of Ireland. In the seventeenth century, in an attempt strengthen British rule over the Catholic population, Britain moved protestants from Scotland and England to the north of Ireland. This caused sectarian divisions that continue to this day.

During the 1920 Irish War of Independence against British rule, a treaty was signed dividing the island into two self-governing areas. The majority Catholic counties, primarily in the south, formed the Irish Free State. The six majority Protestant counties in the north became a region of the United Kingdom. Catholics living in Northern Ireland faced discrimination and police harassment and, in the late 1960s, they organised civil rights marches challenging their treatment. Activists were met by counter-demonstrators and violent suppression by the almost exclusively Protestant police force. Riots ensued and the Troubles began. In 1969, the British Army was deployed to restore order in the region, but instead violence escalated. Paramilitary organisations

on both sides took up arms and employed guerrilla tactics. More than 3,500 people had been killed by the time the Good Friday Agreement was signed in 1998, ending 30 years of violence.

Camerawork, no.14

Edited by Santiago Castrillon, Mike Goldwater, Liz Mackie,
Jenny Matthews, Tom Picton, Kate Saunders, Siddhiratna,
Chris Steele-Perkins

1979

Courtesy of Four Corners

Z89480

Film advertisement for **Skin and Coal** 1986

Directed by Claudine Boothe

Courtesy Poulomi Desai

Z89912

Vitrine 2

Publicity card for Network Photographers
1983

Courtesy Mike Goldwater
Z89897

Network Photographers catalogue
1993

Courtesy Mike Goldwater
Z8990

Network Photographers

In 1981, Mike Abrahams, Steve Benbow, Chris Davies, Mike Goldwater, Barry Lewis, Judah Passow, Laurie Sparham and John Sturrock launched the Network Photographers agency. In contrast to the competitive and solitary world of freelance photography, the independent cooperatively-owned picture agency set out to provide a supportive environment for young photojournalists. Born partly out of discussions circulating at **Camerawork**, Goldwater describes Network as 'the first photographer-owned agency in the UK at that time, and others followed our example'. The agency gave photographers freedom to pursue their own projects and allowed them to retain copyright on all their material. By the mid-1990s the agency represented more than 40 members and associate members.

Four postcards by Mike Goldwater, Jack Picone,
Roger Hutchings and Fritz Hoffmann
1989

Courtesy Mike Goldwater
Z89899

Library list for Network Photographers
1989

Courtesy Mike Goldwater
Z89898

'Government Agency leads the way in...Promoting
Homosexuality', **The Pink Paper**, issue 57
1989

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89783

Gideon Mendel born 1959

**Stephen and Chris in the visitor's room of the AIDS ward,
Middlesex Hospital**
1993

Photograph, silver gelatin print on paper

© Gideon Mendel
Z89896

Gideon Mendel born 1959

**John and his partner Michael in the AIDS ward at the
Middlesex Hospital**

1993

Photograph, silver gelatin print on paper

© Gideon Mendel

Z89895

These two photographs were taken by Gideon Mendel as part of the **Positive Lives** initiative. The project was led by the Terrence Higgins Trust and the Network Photographers agency. Thirteen photographers produced work that captured creative and courageous responses to the pain, stigma and loss of the HIV/AIDS epidemic. Mendel photographed London's first AIDS wards: Broderip and Charles Bell at Middlesex Hospital in London. He documented intimate moments in the lives of four patients, John, Steven, Ian and Andre. Despite the stigma associated with the disease, the patients, their family and friends all agreed to be photographed. Mendel explains that he was 'trying to move away from the victimology and the extremity of the conventional documentary response' and focus on 'visible joy and love and connection'. All four men passed away.

Ten.8, no.1

Edited by Derek Bishton, Brian Homer, John Reardon,
Roy Peters

1979

Courtesy of Derek Bishton

Z89498

Ten.8, no.14

Edited by John Taylor

1984

Courtesy of Derek Bishton

Z89508

Ten.8, vol. 2, no.3

Edited by David A. Bailey, Stuart Hall, Andy Cameron,
Derek Bishton

1992

Courtesy of Derek Bishton

Z89855

Ten.8

Founded in 1979, **Ten.8** aimed to provide a forum for photographers in the West Midlands to share images and ideas. The magazine was published quarterly until 1992. It went from a local magazine to an internationally acclaimed journal with more than 1,500 subscribers. Edited by Brian Homer, John Reardon and Derek Bishton, **Ten.8** explored the relationship between photography, knowledge, culture and power. It attracted contributions from a broad range of photographers, academics and cultural workers. Jamaican British cultural theorist Stuart Hall described it as 'the journal which has most systematically explored the relationship between how we represent the world photographically, the knowledge which these images produce and their implications for power and politics'.

Vitrine 3

Camerawork, no.22

Edited by Catherine Bradley, Greg Kahn, Jenny Matthews,
Shirley Read, Don Slater, David Gordon, Mike Leedham,
Setsuo Kato
1981

Courtesy of Four Corners
Z89488

Camerawork, no.17

Edited by Mike Goldwater, Greg Kahn (co-ordinator),
Jenny Matthews, Richard Platt, Shirley Read (co-ordinator),
Terry Smith
1980

Courtesy of Four Corners
Z89483

Public meeting and plaque ceremony: Festival of Unity, Anti-Racist and Anti-Facist community meeting

Courtesy Poulomi Desai

Z89913

In April 1979, Blair Peach, a New Zealand-born teacher and Anti-Nazi League member, was killed during a demonstration against a National Front (NF) meeting in Southall, west London. Thousands of protestors clashed with the 3,000 police officers deployed to protect the NF's right to assemble in the predominantly South Asian community. Peach received a blow to the head and died the next day. His death, believed to have been caused by Special Patrol Group (SPG) officers, sparked outrage. His body was laid in an open casket at the Dominion cinema so members of the community could pay tribute. His funeral brought Southall to a standstill as thousands mourned his death, with many leaving red carnations at his graveside. During the 1970s and 80s, Homer Sykes produced work for weekend supplements in newspapers such as the Telegraph, the Sunday Times and the Observer.

Homer Sykes born 1949

Blair Peach Funeral, Southall, West London

1979, printed 2024

Photograph, inkjet on paper

Courtesy the artist

X99474

Homer Sykes born 1949

Blair Peach Funeral, London

1979, printed 2024

Photograph, inkjet on paper

Courtesy the artist

X99472

Camerawork, no.8

Edited by Ed Barber, Jan Clarke, Mike Goldwater, Ann Murphy,
Sue Hobbs, Tom Picton, Richard Platt, Shirley Read, Swanee
Swanson, Paul Trevor, Wendy Wallace

1978

Courtesy of Four Corners

Z89474

In April 1979, an Anti-Nazi League demonstration was organised in Southall, west London in response to the decision to hold a National Front meeting in the predominantly South Asian community. Tensions were high as the far-right group's presence was a reminder of the racism and xenophobia that had led to the murder of 18-year-old Gurdeep Chaggar in 1976. Thousands of protesters, including anti-racist activists, trade unionists and local residents, marched to oppose the National Front. Violence erupted when almost 3,000 police officers and the Special Patrol Group confronted the demonstrators.

Vitrine 4

John Sturrock born 1950

**Anti-Nazi League teenagers protesting against racism,
Southall**

1979, printed 2024

Photograph, inkjet on paper

John Sturrock / Report Digital
X99846

John Sturrock born 1950

**Police arresting Asian people protesting against the racist
National Front holding a meeting in Southall, London**

1989, printed 2024

Photograph, inkjet print on paper

John Sturrock / Report Digital
X99847

John Sturrock covered the Miners' Strike for the trade union and labour movement press. Sturrock captured pivotal moments like the mass picket at Bilston Glen colliery in Midlothian Scotland. 'I wasn't a news photographer', Sturrock notes. 'For me, it was just "I think this is the place to hang out with the people I know, let's just see what happens and see if I can get pictures".'

Lucy Darwin

Greenham (Green Gate) Joan Baez

5 February 1984

Contact print

Courtesy Lucy Darwin

Z89916

Lucy Darwin

Greenham Common Evictions

1984

Contact print

Z89917

Lucy Darwin

Greenham Common

29 January 1984

Contact print

Courtesy Lucy Darwin

Z89915

Peter Kennard born 1949

Target London

1985

4 photomontage posters

The Hyman Collection, Courtesy of the Centre for
British Photography

X91166–9

In 1985, Peter Kennard was commissioned by the Greater London Council (GLC) to create a series of 18 posters titled **Target London**. The commission formed part of the GLC Nuclear Policy Unit's anti-nuclear campaign. Using photomontage and text, Kennard's posters depict the devastating impact a nuclear attack would have on London, highlighting the absurdity of nuclear war. The series was described by critic Richard Cork as the 'most hard-hitting attack on government imbecility'.

Vitrine 5

Format Update

September – October 1994

Format Photographers Archive, Bishopsgate Institute
Z89802

Format Photographers Picture Agency advertising leaflet
1989

Format Photographers Archive, Bishopsgate Institute
Z89800

Format Newsletter

December 1992

Format Photographers Archive, Bishopsgate Institute
Z89801

Greenham Common Airfield campsite map
1982

Format Photographers Archive, Bishopsgate Institute
Z89796

Format Photographers Agency

Format Photographers Agency was founded in 1983 and disbanded in 2003. It was a collective run by women photographers for women photographers. It offered members a route into the professional world, some control over how their work was used and support in developing their skills and creativity. The women-only agency chose to focus on the representation of issues that were receiving little attention in the mainstream press. It was established by Anita Corbin, Sheila Gray, Pam Isherwood, Jenny Matthews, Maggie Murray, Joanne O'Brien, Raissa Page and Val Wilmer. Other prominent members included Jacky Chapman, Melanie Friend, Judy Harrison, Roshini Kempadoo, Brenda Prince and Mo Wilson.

**Here We Go! Women's Memories
of the 1984/85 Miners Strike**
Edited by Chrys Salt and Jim Layzell
1984

Format Photographers Archive, Bishopsgate Institute
Z89799

Greenham Common pamphlet
1982

Format Photographers Archive, Bishopsgate Institute
Z89803

Greenham Common women's protest –
'You can't do this to us'

Format Photographers Archive, Bishopsgate Institute
Z89805

The Greenham Factor Magazine
1982

Format Photographers Archive, Bishopsgate Institute
Z89806

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ROOM 2

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Clockwise from room 1 entrance

THE COST OF LIVING

These photographs spotlight UK class dynamics in the 1980s. Images of social security waiting rooms and people living on the streets, sit alongside office workers, Conservative Party functions and gallery private views.

Margaret Thatcher believed, 'whatever your background, you have a chance to climb to the top'. She presented social mobility as the reward for those who worked hard enough. The government encouraged people to become part of the property-owning middle classes. The 1980 Housing Act gave 5 million council house tenants the right to buy at discounted prices. But Thatcherism also advocated for limited government controls, privatisation of industry, low taxes and free markets. Conservative economic philosophy made the wealthiest in society richer. While young urban professional 'yuppies' in financial centres thrived, the gap between classes increased.

In the 1970s, a global economic recession and increased mechanisation had led to deindustrialisation. By the 1980s, working-class communities centred around heavy industries were greatly affected. Specialised machines replaced

workers and manufacturing moved to countries where wages were lower. The government introduced legislation to limit the influence of trade unions and allow employers to sack striking workers. Thousands were left unemployed. The foundations of working-class identity were being eroded while the prospect of middle-class affluence remained out of reach for many.

The photographers in this room produced work that highlights these class dynamics. Some revealed the human stories behind the policies and statistics, others helped cement stereotypes.

Wall 1

Photojournalist and war photographer Don McCullin spent nearly twenty years photographing people living on the streets of Aldgate and Whitechapel in east London. He documented people living at the edge of the city's wealthy financial centre. In the late 1970s, unprofitable psychiatric institutions in the area had begun to close, leaving many residents homeless. These photographs of Jean show how closely McCullin worked with the people he photographed. Of his British social documentary work, McCullin notes: 'Many people send me letters in England saying "I want to be a war photographer", and I say, go out into the community you live in. There's wars going on out there, you don't have to go halfway around the world.'

Don McCullin born 1935
Born London, works Somerset

Jean, Whitechapel, London

Jean's hands

Late 1970s

2 photographs, gelatin silver print on paper

Tate. Gift Eric and Louise Franck London Collection 2011
P13201, P13203

Tish Murtha's **Youth Unemployment** series captures the lives of young people living in Newcastle during a period of high unemployment and deindustrialisation. Murtha documents the experiences of her friends, family and neighbours, capturing a sense of community that persisted despite the hardships. Shot over a few years, starting in 1979, the series was first shown in 1981 at Side Gallery, a venue in Newcastle committed to showing 'humanist photography'. Murtha wrote of the series: 'Society has withdrawn its contract from these young people, can they now be expected to live by its rules?'

Tish Murtha 1956–2013

Born South Shields, worked Newport, Newcastle

Carl with newspaper in the dole queue

Careers Centre – face in gate

Karen on overturned chair

Glenn and Paul on the washing line

13 Kenilworth Road

Alan by the barricade

1981

6 photographs, gelatin silver print on paper

From the AmberSide Collection

X90552–7

Markéta Luskačová's **London Street Musicians** series includes photographs taken between 1975 and 1990. They document the lives of street musicians performing at London markets. Her photographs reveal the humanity and resilience of these often-solitary musicians. 'The street musicians themselves were often quite lonely men, yet their music lessened the loneliness of the street, the people in it and my own loneliness', she recalls. For Luskačová, photography is 'a tool for trying to understand life ... to remember the people and things that I photograph. I want them to be remembered.'

Markéta Luskačová born 1944
Born Prague (Czechia), works London

**Old Man with Mouth Organ and Spilled Wine in Front
of Christ Church, Spitalfields**

1979

Ginger with the Crowd of People, Cheshire Street

1976

Old Man Playing Accordion, Bacon Street

1979

3 photographs, gelatin silver print on paper

Collection Eric and Louise Franck, London

X90137, X90140–1

Markéta Luskačová born 1944
Born Prague (Czechia), works London

**Ginger Playing his Homemade Instrument with the Pictures
of Cricket Players, Cheshire Street**
1979

Young Man Playing Violin, Portobello Road
1977

**Man with the Umbrella and Mouth Organ, Commercial
Street, Spitalfields**
1979

3 photographs, gelatin silver print on paper

Collection Eric and Louise Franck, London
X90139, X90142, X90138

Wall 2

Paul Graham born 1956

Born Stafford, works New York (USA)

Notice, Paddington Job Centre, West London

Baby, DHSS OFFICE, Birmingham

DHSS Emergency Centre, Elephant and Castle, South London

Man Reading Paper, Bloomsbury DHSS, Central London

Woman in Headscarf, DHSS Waiting Room, Bristol

1984, printed 2024

5 photographs, pigment print on paper

Courtesy the artist, Pace Gallery and

Anthony Reynolds Gallery

X90591, X90590, X90585, X90588, X90587

Paul Graham's **Beyond Caring** series captures the waiting rooms of Department of Health and Social Security (DHSS) offices and the reality of a system overwhelmed by people claiming state benefits. 'Along with many, if not most, of my friends, I was unemployed in the early 1980s', notes Graham. 'You just saw that this system was at the breaking point and somehow needed to be brought to people's attention.' Graham couldn't get official permission to photograph the waiting rooms. As a result, many of his pictures were taken secretly without looking through his camera lens. Graham's colour images emphasise his memories of 'lemon-green walls, orange Formica benches and flickering fluorescent lights', as well as 'the inevitable queues of anything from three hours to all day'.

Wall 3

Anna Fox born 1961

Born Alton (Hampshire), works Selborne (Hampshire)

Bank, the City

Company dealing in office equipment, West End

Independent Video Production Company

**Co-ordinator, waiting for Madonna to arrive,
Heathrow Airport**

Salesperson, Cafe, the City

1988

5 photographs, inkjet print on paper

The Hyman Collection, courtesy the Centre for
British Photography

X90568, X90583, X90584, X90592, X90580

In her **Work Stations** series, Anna Fox captures London office life in the late 1980s. 'I was attracted to it because it's such an ordinary subject and hardly anyone had ever photographed office life', she says. The photographs combine colour, on-camera flash and snapshotstyle compositions to create hard shadows and emphasise the immediacy of each scene. The unusual framing and off-kilter camera angles give them a spontaneous and humorous feel. Fox repurposed text from business articles and magazines to loosely pair with each image in the series. They reveal the intense competition, stress and absurdities of corporate culture in Thatcher-era Britain.

Wall 4

Martin Parr born 1952

Born Epsom (Surrey), works Bristol

Royal Commonwealth Society 'Function for a summer evening', Bristol, England

Conservative 'mid-summer madness' party, England

Private View, Bristol, England

1986–89, printed 2024

3 photographs, inkjet print on paper,
mounted on aluminium

Martin Parr / Magnum Photos / Rocket Gallery
X90333, X90330–1

Martin Parr born 1952

Born Epsom (Surrey), works Bristol

Stawberry Tea, Malvern Girls School, England

**Conservative Election victory party aboard the
SS Great Britain, Bristol, England**

1986–89, printed 2024

2 photographs, inkjet print on paper, mounted on aluminium

Martin Parr / Magnum Photos / Rocket Gallery

X90332, X90334

In this series, **The Cost of Living**, Martin Parr set out to capture the experiences of 'the comfortable classes', a group he felt had been overlooked by documentary photographers. This satirical series presents candid images of suburban garden parties, art gallery private views and Conservative club meetings. Parr's photographs focus on the absurdities and rituals of these settings. 'What appealed to me was the idea of photographing the things I did myself, like going to the National Childbirth Trust coffee mornings, dinner parties and such', he reflects. His use of vibrant colour suggests a sense of superficiality and detachment from the political unrest, industrial action and unemployment of Thatcher-era Britain.

ROOM 3

Blank page

Clockwise from room 3 entrance

LANDSCAPE

The photographs in this room highlight different political and social narratives embedded in the landscape of the British Isles. They reveal the impact of human endeavour on the land and the effect of the land and its borders on people.

While these photographs depict a particular part of the world, they also explore how landscapes are constructed in our imaginations. As artist Jem Southam notes, 'When we look at a photograph of a landscape, we're looking as much at a projection of the cultural, social, historical, literary connections we have with that place, as we are with an actual physical landscape.' Southam describes his work as 'a description of a culture, and of a place, but also an investigation of how we carry imagery in our minds'.

Some of the featured photographers drew on the history of British landscape painting to produce nostalgic images of sublime natural vistas. Others parodied or subverted the romantic notion of a green and pleasant land, revealing British landscapes as sites of decay, conflict, deindustrialisation and racism. Several artists produced

photographs that immerse us in their chosen scenes, treating industrial ruins with the same careful attention as natural phenomena. Those working with large format cameras and slow exposure times gave their chosen scenes a painterly quality. Others utilised photography's ability to record the everyday. They embraced a medium some didn't consider high art to capture landscapes many didn't consider worthy of documenting.

Wall 1

Ingrid Pollard born 1953

Born Georgetown (Guyana), works Hexham (Northumberland)

The Cost of the English Landscape

1989

14 works on paper, printed papers, lithographs, and photographs, C-print and gelatin silver print

Tate. Presented by Tate Members 2020

T15537

Here, Ingrid Pollard places scenes of the Lake District National Park alongside photographs, maps and texts that reveal the presence of a nuclear power station and explore exclusion and belonging. For Pollard, the work, 'challenged ideas of the British landscape as a romantic rural idyll of timeless, unchanging nostalgia'. 'This was done through an interrogation of photographic aesthetics and British landscape histories', the artist notes. Pollard's work addresses 'certain notions of "Britishness", including race, identity, and exclusion'. She encourages us to look closer at this 'managed landscape'. As Pollard notes: 'The trees have been taken away, there are dry stone walls, there are sheep. Everything about it is fabricated for industrial rural use. The barbed wire, the telegraph pole, the tarmac. Stereotypes about Black people are constructed in exactly the same way.'

Wall 2

Keith Arnatt 1930–2008

Born Oxford, worked London, Liverpool, Yorkshire
and Monmouthshire

Miss Grace's Lane

1986–7

9 photographs, C-print on paper

Tate: Presented by the artist's estate in 2009

T13153, T13155, T13156, T13158–60, T13164–6

In **Miss Grace's Lane**, Keith Arnatt presents natural beauty and environmental degradation side by side. 'I am very fond of paradox', the artist notes. Using his camera to achieve a large depth of field, Arnatt gives equal importance to all elements, setting out to create 'pictures which are not chaotic out of chaos'. One image shows rubbish strewn across the English landscape, bathed in soft, goldenhour light.

The series references Romanticism, the nineteenth-century art movement inspired by human psychology, personal expression and the natural world. Arnatt parodies the sublime landscapes of British painters like Samuel Palmer (1805–1881), combining the picturesque and the polluted.

Paul Graham born 1956

Born Stafford, works New York (USA)

Roundabout, Andersonstown, Belfast

1984, printed 1993–4

Union Jack Flag in Tree, County Tyrone

1985, printed 1993–4

Paint on Road, Gobnascale Estate, Derry

1985, printed 1993–4

H-Block Prison Protest, Newry

1985, printed 1993–4

4 photographs, C-print on paper

Tate. Presented by Tate Members 2007

P79342, P79343, P79338, P79340

From 1984 to 1986, Paul Graham documented Northern Irish locations featured in news reports of the Troubles. During his first visit, Graham was stopped by a British military patrol suspicious of his camera. As they left, he took a shot with his camera hanging from his neck. The photograph became a 'gateway' for Graham's **Troubled Land** series. He felt his other images of rioting, murals and destruction, 'weakly echoed what I saw in the newspapers. This one image did not'. 'There were people walking to shops and driving cars – simply going about their day, but then there was a soldier in full camouflage, running across the roundabout.' For Graham, the image 'reintegrated the conflict into the landscape ... it was a conflict photograph masquerading as a landscape photograph.'

Wall 3

Jem Southam born 1950
Born Bristol, works Exeter

Bolenowe Moor

Bolenowe

Newton Moor Farm

Harvest Festival, Condurrow Chapel

Condurrow Chapel

Fortescue's Shaft, Grenville Setts

Old Mine

Miner's Cottage

Carn Brea Show

The Red River

Below South Crofty

Dolcoath

1982/87, printed 2024

12 photographs, pigment print on paper

Courtesy the artist

X91124–31, X91133–4, X91132, X91135

Jem Southam's **Red River** series follows a stream in the west of Cornwall from its source to the sea. Stained red by clay, the river and the landscapes it runs through have been shaped by agriculture, mining, and tourism. Southam photographed the area from 1982 to 1987. He describes his process as walking, taking pictures and then revisiting certain sites and locations.

During the process of making **Red River**, Southam became interested in the 'mythic narratives with which our cultures build our understanding of the world around us'. 'My work is more to do with what is in our minds than it is with a physical setting', Southam notes. 'If there is a single unifying thread to my work it is in exploring how storytelling influences the ways in which we imagine the world.'

Wall 4

John Davies's **British Landscapes** series documents the impact of industry and deindustrialisation on the British countryside. Davies's large-scale images, taken from an elevated viewpoint, rarely feature figures, but for Davies, the presence of people dominates his work. 'The subject of my photographs are the products of humans and my images are very much about what people do to our landscape environment', he explains. 'My work is about observing the social and industrial transformations on the landscape and I wish to celebrate as well as question the forces of change on our environment'.

Davies believes: 'We are collectively responsible for shaping the landscape we occupy, and in turn, the landscape shapes us, whether we are aware of it or not.'

John Davies born 1949

Born Sedgefield (County Durham), works Liverpool

**Agecroft Power Station, Pendlebury Salford,
Greater Manchester**

1983

Wardsend Cemetery, Hillsborough, Sheffield

1981

Penallta Rocks, Ystrad Mynach, South Wales

1984

Durham Ox Pub, Sheffield

1981

4 photographs, gelatin silver print on paper

From the Martin Parr Foundation Collection

X90300, X90304, X90301, X90303

This photograph captures a standing stone on the day before the summer solstice. Famous for his portraits of the rich and famous, Albert Watson elevates the stone to the status of a mythical human subject by using a portrait format.

The stone is part of the ancient Ring of Brodgar ceremonial site in Orkney, an archipelago off the north coast of Scotland. The stone circle is a UNESCO World Heritage Site and believed to be a sacred space where the physical and spiritual worlds can connect. Watson draws on the history of Romantic painting by connecting landscape and spirituality: 'I'm after an image that has power,' he says. 'Lighting has always played a very big part in my work,' Watson explains, describing the midday light as 'raw sunlight'.

Albert Watson born 1942

Born Edinburgh, works London

Orkney Standing Stones

1991, printed 2024

Photograph, C-print on paper

Albert Watson

X91055

A **Premonitional Work** shows sharp, jutting rocks against a dramatic rock face. It is part of Thomas Joshua Cooper's series dedicated to figures who have influenced him. His compositions often obscure horizon lines, allowing viewers to immerse themselves in the landscape. Cooper invites viewers to 'gaze' at the work, stating that 'duration is an essential condition of gazing, it infuses all of the pictures that I make'.

A **Premonitional Work** is a 'message' to the German Romantic painter Caspar David Friedrich (1774–1840), and to Francis Frith (1822–1898), who embarked on a project to photograph every town and village in England. The artist describes his relationship to the two men as an 'ongoing conversation'.

Thomas Joshua Cooper born 1946
Born San Francisco (USA), works Glasgow

**A Premonitional Work (Message to Caspar David Friedrich
and Francis Frith), Blaneau Ffestiniog, Gwynedd, Wales
1992**

**Mythic Stone (Message to E.S. Curtis), Culan, Ayrshire,
Scotland – ‘Salt soaked’
1983**

2 photographs, gelatin silver print on paper

Tate. Presented by Tate Members 2015
P81150

Tate. Purchased 2015
P81154

Vitrine

In the 1980s, with limited opportunities to exhibit, photobooks became the primary means for photographers to share their work. Their carefully crafted design and sequencing, and the relationship between text and image, made these publications more than just photo collections; they were works of art in their own right.

Don McCullin born 1935

Perspectives

1987

Tate Library, Martin Parr Collection. Purchased by Tate in 2017 with funds generously provided by the LUMA Foundation and the assistance of Art Fund, Tate Americas Foundation, Tate Members, and Tate Acquisition Committees.

Z89887

Martin Parr born 1952

The Cost of Living

1989

Tate Library, Martin Parr Collection. Purchased by Tate in 2017 with funds generously provided by the LUMA Foundation and the assistance of Art Fund, Tate Americas Foundation, Tate Members, and Tate Acquisition Committees.

Z89888

Nick Knight born 1958

Skinhead

1982

Tate Library, Martin Parr Collection. Purchased by Tate in 2017 with funds generously provided by the LUMA Foundation and the assistance of Art Fund, Tate Americas Foundation, Tate Members, and Tate Acquisition Committees.

Z89889

Paul Graham born 1956

Troubled Land: The Social Landscape of Northern Ireland
1987

Tate Library, Martin Parr Collection. Purchased by Tate in 2017 with funds generously provided by the LUMA Foundation and the assistance of Art Fund, Tate Americas Foundation, Tate Members, and Tate Acquisition Committees
Z89886

John Davies born 1949

A Green & Pleasant Land
1987

Tate Library, Martin Parr Collection. Purchased by Tate in 2017 with funds generously provided by the LUMA Foundation and the assistance of Art Fund, Tate Americas Foundation, Tate Members, and Tate Acquisition Committees.
Z89884

Jem Southam born 1952

The Red River

1989

Tate Library, Martin Parr Collection. Purchased by Tate in 2017 with funds generously provided by the LUMA Foundation and the assistance of Art Fund, Tate Americas Foundation, Tate Members, and Tate Acquisition Committees.

Z89885

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ROOM 4

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Clockwise from room 4 entrance

IMAGE AND TEXT

Conceptual art prioritises the idea (or concept) behind an artwork. The photographs in this room focus on photography's ability to carry ideas. They challenge the notion of the photograph as a window on the world and use text to complicate the medium's relationship with reality.

Artist and academic, Victor Burgin wrote that our most common encounters with photographs – in advertisements, newspapers and magazines – are all mediated by text. Informed by semiotics, the study of signs and symbols, Burgin highlighted our reliance on existing systems of codes and social meanings to 'read' photographs. By making work that combines image and text he was 'turning away from concerns inherited from "art" and towards everyday life and its languages, which are invariably composed of image/text relations'. Burgin used image and text to 'dismantle existing communication codes' and 'generate new pictures of the world.'

Burgin's art and ideas influenced the photographers in this room, several of whom he taught. They used text borrowed

from literature, film, parliamentary speeches and journalism to expose hidden meanings, heighten emotion and confuse. The resulting artworks expanded contemporary photographic practice while offering new ways of viewing the world.

Wall 1

Roshini Kempadoo born 1959
Born Crawley (Sussex), works London

The Netherlands

France

Spain

Britain

1992

4 photographs, C-print on paper

Courtesy the artist

X90792, X90790, X90791, X90793

ECU: European Currency Unfolds is a series of photomontages created using photo-editing software Photoshop and Quark. Roshini Kempadoo made the series the year before the establishment of the European Union. Concerned by the implications of this 'new Europe' for Black and Asian communities, Kempadoo superimposed images relating to previously colonised African and Asian countries onto European bank notes. The work addresses the central position of these communities within European economic and cultural life, and speaks to the specific nature of racism in each country. Kempadoo explains: 'Currency is inextricably linked to labour and European reliance on labour migration from ex-colonial countries.'

Wall 2

Zarina Bhimji born 1963

Born Mbarara (Uganda), works London

WHAT SHE HERSELF...WAS...IS...WOULD LIKE TO BE?

1986

8 photographs, toned gelatin silver print on paper

Courtesy the artist

X100169

Here, Zarina Bhimji presents musings on the connections between the self and the spaces we occupy. The work evokes teenage explorations of femininity, intimacy and what it means to be a woman. Bhimji combines image and text to ask questions about how we present ourselves – through writing, fashion, within a community, or alone. The photographs show shoes, items of clothing and handcrafted objects strewn across the floor. Bhimji wrote the accompanying texts in her bedroom, on the street and in the mosque in order to capture the atmosphere of these spaces. Together, Bhimji's texts and photographs suggest a shifting sense of disembodiment and of 'searching for a body to inhabit'. These hand-toned prints and Bhimji's careful attention to grain, texture and colour speak to her interest in early photographic printing methods.

Mitra Tabrizian

Born Tehran (Iran), works London

Lost Frontier

Persecution

Double Edge

1988

3 photographs, dye destruction print on paper

Mitra Tabrizian, with Andy Golding

X90946, X90947, X99744

These three works are from Mitra Tabrizian's series **The Blues**. Each photograph is part of a triptych of three images, all staged, shot and presented in the style of a film poster. Their colouring, and the series' title, recalls the use of blue lighting to create a feeling of unease in crime films and thrillers. Tabrizian is interested in situating photography in relation to other aspects of culture. 'Photography could not and cannot be understood in isolation', she notes. Her images sample and reconfigure British media representations of interactions between people of different races. Each photograph is mediated by a text by the postcolonial theorist Homi K Bhabha. Referencing the blues as a music genre, Bhabha described the title of the series 'as a metaphor signifying the black voice – as a voice of resistance'. Tabrizian was taught by Victor Burgin at the Polytechnic of Central London.

Wall 3

Paul Seawright born 1965

Born and works London

Giants Rising

Glencairn

Man in Bushes

Slide

Roundabout

Dandy Street

Cricket Ground

City Hospital

Dog

1988

9 photographs, C-type print on paper

The Hyman Collection, Courtesy of the Centre for

British Photography

X90748, X90749–50, X90752, X90751, X90664, X90659,

X90658, X90667

In his series, **Sectarian Murder**, Paul Seawright documents sites of sectarian attacks that took place in Belfast during the Troubles. The violent ethno-nationalist conflict in Northern Ireland lasted from 1968 to 1998. Seawright describes the Troubles as characterising his whole childhood: 'There was always a pervasive sense of violence, an awareness of limits.' 'We stayed in our own community. We wouldn't dream of crossing into other territories', he notes. Seawright's photographs portray seemingly mundane scenes, yet each image is accompanied by an extract from a newspaper report describing the murder of a civilian on the basis of their perceived religion. References to the Protestant or Catholic backgrounds of the victims and perpetrators are removed from the texts. The series highlights the pervasiveness of violence in Northern Ireland during this time. The banal and the brutal sit side by side.

Karen Knorr born 1954

Born Frankfurt am Main (Germany), works London

Gentlemen

1981–83

9 photographs, gelatin silver print on paper

Tate. Gift Eric and Louise Franck London Collection 2013

P13681

For this series, Karen Knorr photographed privileged men and their waiting staff at exclusive gentlemen's clubs in St James's, central London. In some images, the club's patrons are absent but their presence is conjured through paraphernalia and paintings of other powerful men. Knorr drew the accompanying texts from news reports and parliamentary speeches. She says, 'I wanted to make work that used irony and parody in which to explore attitudes prevalent amongst the English establishment in the 1980s. Despite being prime minister and head of the Conservative party, Margaret Thatcher as a woman was not allowed full membership at the Conservative Gentlemen's club "The Carlton".'

Karen Knorr studied photography at the Polytechnic of Central London and was taught by Victor Burgin.

Wall 4

Victor Burgin born 1941

Born Sheffield, works Southampton

UK 76

1976, printed 2024

5 photographs, inkjet print on paper

Courtesy the artist

X90096, X90100, X90115, X90136, X99513

Middle wall

Willie Doherty born 1959

Born and works Derry

The Walls

1987

Photograph with text mounted on masonite

Irish Museum of Modern Art Collection:

Donation, the artist, 2004

X91039

The Walls presents a panoramic view of the Bogside housing estate in Derry~Londonderry, Northern Ireland. The city is Willie Doherty's hometown. Historically, it has been divided along religious lines and was a site of regular sectarian violence during the Troubles. The Bogside is a majority Catholic, Irish nationalist area that borders a Protestant, Ulster loyalist area. The Walls of Derry have played both a symbolic and literal role in protecting the Protestants within and keeping Catholics out. In this work, Doherty superimposes a photograph with text, offering two different interpretations of the same image of the city's walls. 'ALWAYS / WITHOUT' is written above the wall in green, a colour emblematic of Irish nationalism. 'WITHIN / FOREVER' is lettered in a blue below, connoting Unionism and loyalty to the United Kingdom.

Olivier Richon born 1956

Born Lausanne (Switzerland), works London

Orientation

1980

3 diptychs of 2 photographs, hand coloured
print on paper

Courtesy the artist

X91057–8

Courtesy Laura Mulvey collection

X91059

Orientation consists of pairs of photographic prints shot on film sets in Mumbai and hand-tinted by a local graphic design studio. Long fascinated by the artifice of filmmaking, Olivier Richon photographed scenes being filmed, and staged some himself. These photographs are presented them alongside texts discussing nineteenth-century Orientalist art's stereotyped and racist depictions of Asia. Richon's use of text complicates his images and their references. The artist notes that 'if a photograph attempts to show to some extent the artifice of film as representation, it maintains nevertheless its own illusion and fascination as photograph; to refer to the construction of representation paradoxically increases the imaginary of the image.' Richon studied photography at the Polytechnic of Central London where Victor Burgin taught from 1973 to 1988.

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ROOM 5

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Clockwise from room 5 entrance

REMODELLING HISTORY

The personal and intimate photographs of Jo Spence and Maud Sulter remodel the history of representation. Their artworks and writings challenge photography's sexist and colonial past, and its relationship to class politics. Rather than using the camera to stereotype, categorise, objectify or commodify, they used it to reclaim agency.

For both artists, their collaborative approach to image-making was key to the politics of their practice. Sulter and Spence worked closely with other artists and their subjects. Through collaboration, they discovered new ways of seeing and being seen.

For Spence, this meant 'putting myself in the picture'. She recognised the power of having control over her representation and, together with artist Rosy Martin, developed photo-therapy. Spence noted: 'I began to use the camera to explore links that I had never approached before, links between myself, my identity, the body, history and memory'. Known for her unflinching gaze and use of satire, Spence challenged social expectations. She questioned

common visual representations of beauty, health and womanhood, as well as women's place in society.

Sulter's photography explores absence and presence. She was interested in the ways that 'Black women's experience and Black women's contribution to culture is so often erased and marginalised'. Whether rephotographing personal family photographs or producing portraits, Sulter 'put Black women back in the centre of the frame – both literally within the photographic image, but also within the cultural institutions where our work operates'. Sulter saw her practice as a contribution to 'archival permanence'. As she noted: 'Survival is visibility.'

Wall 1

Maud Sulter 1960–2008

Born Glasgow, worked London, Manchester

Snap 1

Maud and Elsie

1993

2 photographs, gelatin silver print on paper

Courtesy the University of St Andrews Libraries and
Museums, Harry and Margery Boswell Art Collection
X90655, X90654

Sulter's chalk annotations on the frame of **Maud and Elsie** add layers of complexity to Sulter's identity. Part of the artist's **Significant Others** series, the photograph shows a young Sulter holding her mother's hand. The image is surrounded by chalked words that read 'Mexico Olympics', '1968', 'Blak Power Babe' and 'Panthers'. Sulter references the US Black Power movement, the Black Panther Party, and the 1968 Mexico Olympics Black Power salute protest by athletes Tommie Smith and John Carlos. These references frame Sulter's childhood as one shaped by Black politics and activism as well as the figures in her family photos.

Maud Sulter 1960–2008

Born Glasgow, worked London, Manchester

Best Buddies

Swings and...

1993

2 photographs, gelatin silver print on paper

Courtesy the University of St Andrews Libraries and
Museums, Harry and Margery Boswell Art Collection

X90656, X90652

These works from Maud Sulter's **Significant Others** series explore the artist's Scottish and Ghanaian heritage. Sulter rephotographed small, intimate family snapshots, carefully reproducing the marks on the original prints. These enlarged images are displayed in black frames annotated with chalk. In doing so the artist invites us to look closer and consider the role of photography in constructing identity. As Sulter notes: 'We're surrounded by photographic images – we engage with them in newspapers and magazines, on billboards, we read film, we read television images, and so it's a very immediate process ... the challenge is then to get beyond that superficial glance, to convert that glance into a more concentrated gaze.'

Wall 2

Maud Sulter 1960–2008

Born Glasgow, worked London, Manchester

Terpsichore (Delta Streete)

1989–90

Photograph, Cibachrome print on paper

Polyhymnia (Ysaye Barnwell)

1989–90

Photograph, Cibachrome print on paper

On loan from City Art Centre, City of Edinburgh

Museums & Galleries

X90164

Lent by Lubaina Himid

X40679

In **Terpsichore**, Maud Sulter portrays visual and performance artist Delta Streete as the Greek muse of dance. Streete's costume was designed for **Quizzing Glass**, her 1989 performance piece scrutinising traditional and popular media portrayals of enslavement, wealth, Eurocentric beauty standards and the agency of women. Sulter depicts Streete holding a piece of iron pyrite, also known as fool's gold. Sulter used the mineral to represent the transatlantic trade of enslaved Africans. The work is part of Sulter's **Zabat** series. In an accompanying poem, she writes: 'For these things you have laid your dignity in the mud of history and we shall not forget. For sugar in your tea and a maid to sit for your portraits. For gold to wear at your bosom and a maid whose image you shall have painted out of your family portrait when the presence has become a taint not a gilding.'

In her **Zabat** series, Maud Sulter reimagines the classical Greek muses as contemporary Black women. The artist notes: 'The work was made for an art gallery. It was made to raise questions around Black presence in art galleries such as Rochdale and major collections such as the Tate.'

Each portrait features a prominent Black woman artist or thinker embodying one of the muses. Sulter's series challenges traditional art histories and celebrates Black women's pivotal roles in creativity and culture. Zabat, a word invented by Sulter, can mean 'a sacred dance', 'an occasion of power' or 'Black women's rite of passage'.

Maud Sulter 1960–2008

Born Glasgow, worked London, Manchester

Erato (Dionne Sparks)

1991

Photograph, dye destruction print on paper

Calliope (Self-Portrait)

1989

Photograph, dye destruction print on paper

Claudia Clare

X90941

On loan from City Art Centre, City of Edinburgh

Museums & Galleries

X90150

In this work from her **Zabat** series, Maud Sulter depicts herself as Calliope, muse of epic poetry. Her pose references a photograph of Haitian actor and dancer Jeanne Duval taken by French photographer Nadar. Duval is often referred to as the 'muse' of French poet Charles Baudelaire but little is recorded about her life. Sulter's work highlights both the presence and disappearance of Black creativity in history.

On the table in front of Sulter is a daguerreotype, a photograph on a silverplated copper plate, which became the first commercial photographic process in 1839. **Zabat** was produced in 1989, the 150th anniversary of Dauguerre's announcement of his invention. Sulter's work was a response to the absence of Black representation at other commemorative exhibitions.

Wall 3

Jo Spence 1934–1992

Terry Dennett 1938–2018

Remodelling Photo History: Self as Image

Remodelling Photo History: Industrialisation

1982

2 photographs, gelatin silver print on paper

The Hyman Collection, courtesy the Centre for
British Photography

X90635, X90634

Jo Spence 1934–1992

Born and worked London

Terry Dennett 1938–2018

Born and worked London

The Right to Work

1979

Photograph, gelatin silver print on paper

The Hyman Collection, courtesy the Centre for
British Photography

X90633

Here, Spence holds a sign demanding 'The Right to Work'. In the 1970s, quadrupling oil prices, a wage-price spiral and resulting industrial action led to inflation. By 1975, the UK unemployment rate reached 8.5%. A significant section of the unemployed were school-leavers unable to fight for their rights through the unions because they had never been able to belong to one. Instead, thousands took to the streets on Right to Work marches, supported by socialist groups.

Spence's feminist socialist photography highlights the experiences of working-class women. She said of her practice: 'Given my belief that class is a dominant feature in our lives, that is where I choose to put the bulk of my work.'

Jo Spence 1934–1992

Born and worked London

Terry Dennett 1938–2018

Born and worked London

The Highest Product of Capitalism (after John Heartfield)

1979

Photograph, tinted gelatin silver print on paper

Tate. Presented by Tate Patrons 2014

P80406

Spence began her photographic career working as a secretary for a commercial photography studio in the 1950s. She learnt photography on the job and set up her own studio in 1967. During the 1970s, Spence's focus shifted from commercial photography to socially conscious projects aligned with her own politics. **The Highest Product of Capitalism** reflects this shift in her practice. In the image, Spence stands in front of a wedding photography shop, holding a sign that reads 'I'll Take (Almost) Any Work'. The artwork directly references a 1932 photomontage by German political artist John Heartfield. By standing in for Heartfield's male central figure, Spence critiques the role of women in the workplace and in commercial photography more specifically, rejecting the limited roles and representations of women in the industry.

Jo Spence 1934–1992

Terry Dennett 1938–2018

Remodelling Photo History: Realisation

Remodelling Photo History: Revisualisation

Remodelling Photo History: Colonisation

1981–2

3 photographs, tinted gelatin silver print on paper

Tate. Presented by Tate Patrons 2014

P80409, P80408, P80407

These images are from **Remodelling Photo History**, a collaboration between Jo Spence and Terry Dennett. The work was originally published as a sequence of 13 photographs in which Spence and Dennett both act as photographer and photographic subject. The series was devised as a critique of standard histories of photography and particularly the depiction of women in art. It employs a practice Spence called 'photo-theatre'. Each photograph emphasises its staging and construction in order to challenge and 'make strange' the assumed 'naturalism' of photography. Spence commented 'it is obvious that a vast amount of work still needs to be done on the so-called history of photography, and on the practices, institutions and apparatuses of photography itself, and the function they have had in constructing and encouraging particular ways of viewing and telling about the world.'

Wall 4

Jo Spence 1934–1992

Born and worked London

Beyond the Family Album (opening images)

1979

Photograph, gelatin silver print on paper

The Hyman Collection, courtesy the Centre for
British Photography

X90631

Jo Spence 1934–1992
Born and worked London
Rosy Martin born 1946
Born and works London

Double shift, double crossed, double bind
1986

4 photographs, C-print on paper

Rosy Martin born 1946
Born and works London
Jo Spence 1934–1992
Born and worked London

Guilt Edged Bonds
1988

4 photographs, C-print on paper

These photographs are extracted from phototherapy sessions between Rosy Martin and Jo Spence. For each series the subject is listed as the lead artist. Martin describes the works as 'a collaboration between the sitter/director and the photographer/therapist'. 'In our practice we made visible and even subverted the social, historical and cultural constructions of identities', Martin notes. 'We explored class pain and shame, learning from and rejecting our mothers' gendered roles.'

Spence wrote of her photographs: 'I go back to a period in family history where I felt I had been abandoned. I try to imagine my mother, in playful mood, as a war-worker. What came to mind in the session is that at work she could enjoy the forbidden fag (my father banned her from smoking).'

Rosy Martin's images from a re-enactment phototherapy session with Jo Spence, explore Martin's relationship with her mother. Martin notes: 'In 1916, while her father was away fighting at the front, my mother was sent to the corner shop to buy a spoonful of jam. It was her sixth birthday and this was her only present. She spread the jam thinly to cover the slice of dry bread, longing for her much loved father – in fear for his life ... In the 1950s, strawberries were a rare treat. My mother would only ever take one, which she'd skilfully cut into thin slices and spread on a slice of bread. I would happily scoff the lot, until I looked up and saw my mother's self-imposed deprivation ... Viewed from her position, she was giving me the plenitude she'd wanted as a child. Here I was performing her suppressed needs.'

Vitrine 1

Press release for Maud Sulter exhibition **Photoworks: Zabat**,
Rochdale Art Gallery
1989

Tate Archive. TGA 202310. Presented by Lubaina Himid 2023
Z89881

Zabat pamphlet
1989

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89767

Postcards of **Zabat**

1989

Tate Archive. TGA 20239. Presented by the family and
executors of the estate of Maud Sulter 2022

Z89894

Zabat exhibition leaflet

1989

Tate Archive. TGA 20239. Presented by the family and
executors of the estate of Maud Sulter 2022

Z89892

Portfolio Magazine, no.8.

Edited by Gloria Chambers

1990

Tate Archive. TGA 20239. Presented by the family and
executors of the estate of Maud Sulter 2022

Z89890

Faxed typescript of Olivier Richon's text '**Zabat**:
a photographic work by Maud Sulter'
25 May 1990

Tate Archive. TGA 202310. Presented by Lubaina Himid 2023
Z89882

Maud Sulter 1960–2008

Hysteria Script

Tate Archive. TGA 20239. Presented by the family and
executors of the estate of Maud Sulter 2022
Z89893

Hysteria is Maud Sulter's scripted story of a nineteenth-century Black woman artist who sails from the Americas to Europe. It was inspired by Edmonia Lewis (c.1844–1907) the celebrated sculptor of African American and Native American heritage. The script cover includes an image of **Polyhymnia** from Sulter's **Zabat** series.

Feminist Art News vol.2, no.9

1981

Tate Library and Archive, Panchayat Collection (ID 12345678)

Z89766

Widening the Thin Black Line

1990

Tate Archive. TGA 20239. Presented by the family and
executors of the estate of Maud Sulter 2022

Z89891

Vitrine 2

In 1988, a four-part television series based on Jo Spence's research was broadcast on Channel 4. Directed by Nina Kellgren 'Opening Up the Family Album' featured interviews with fellow photographers, home video footage, family photographs and analysis from Spence and other theorists. The series explored the stereotypical images of the family album and photography's role in forming and reinforcing ideas around identity. Spence looked beyond the formulaic images of happy families at special occasions to produce photographs that reveal the breadth of everyday life, including illness, trauma and grief. In this artist's book Spence annotates her photographs in a play on the traditional family album. The book includes snapshots and portraits alongside images from photo-therapy sessions.

Jo Spence 1934–1992

Opening Up the Family Album (Studio Family Group)

1989

Photograph, C-print on paper

The Hyman Collection, Courtesy of the Centre for
British Photography

X90650

Jo Spence 1934–1992

Opening Up the Family Album (Burning All the Saucepans)

1989

Album page

The Hyman Collection, Courtesy of the Centre for
British Photography

X90637

Jo Spence 1934–1992

Opening Up the Family Album (Historical Recall)

1989

Photograph, C-print on paper

The Hyman Collection, Courtesy of the Centre for
British Photography

X90643

Jo Spence 1934–1992

Opening Up the Family Album (Photo Therapy)

1989

Photograph, C-print on paper

The Hyman Collection, Courtesy of the Centre for
British Photogrphahy

X90647

**Phototherapy, Memory and Identity, Opening up the Family
Album, An Experimental Approach, Saturday 27**

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89758

Jo Spence 1934–1992

Rosy Martin born 1946

I never had a sister

1985

Photograph, C-print on paper

Jo Spence / Rosy Martin – lent by Rosy Martin

X99502

Camerawork, no.1

Edited by Ed Barber, Terry Dennett, Marylin Dalick-Noad,
Mike Goldwater, Liz Heron, Sue Hobbs, Eric Molden,
Tom Picton, Jo Spence, Paul Trevor

1977

Courtesy of Four Corners

Z89850

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ROOM 6

Blank page

Clockwise from room 6 entrance

REFLECTIONS OF THE BLACK EXPERIENCE

This room examines the influence of **Reflections of the Black Experience**, which opened at Brixton Art Gallery in south London in 1986. The exhibition was organised by the Greater London Council's Race Equality Unit. It invited artists 'from a diversity of cultural/political backgrounds' to collectively 'challenge the existing and inadequate visual histories of the black experience'. In the 1980s, the term 'political blackness' was used as an organising tool to encourage people of colour to come together in the fight against racism. Reviews noted the range of practices on display and that the exhibition set 'a new agenda where black people can begin to trace a history of representation of ourselves by ourselves'. Yet they also warned: 'If seen as definitive representations/reflections in photographic imagery the exhibition becomes very limited.'

D-MAX: A Photographic Exhibition was a response to this possible containment of Black photographic practice. Three of the photographers featured had exhibited work in **Reflections of the Black Experience**. The exhibition opened at Watershed in Bristol in 1987 and toured to

the Photographers' Gallery in London and Chapter Arts Centre in Cardiff. It attempted to free Black photographers from the burden of representation and the restrictions of documentary practice.

Both exhibitions played an important role in the development of the Association of Black Photographers, now Autograph ABP. Established in 1988, its mission was to advocate for the inclusion of historically marginalised photographic practices. Working from a small office in Brixton, the agency delivered an ambitious programme of exhibitions, publications and events. Autograph ABP developed alternative models of producing and sharing photography without defining Black photographic practice or the Black experience.

Wall 1

Armet Francis born 1945

Born St Elizabeth (Jamaica), works London

New Cross March 1980

1980, printed 2024

Funeral, London 1974

1981, printed 2024

Black Church

1981, printed 2024

Back-ah-Yard Restaurant, Portobello Road

1986, printed 2024

New Cross March 1980

1980, printed 2024

5 photographs, C-print on paper

Courtesy the artist

X90954–8

Although the focus of **Reflections of the Black Experience** was on young photographers, the exhibition also included a tribute to Armet Francis, who was already well-established. Francis's photographs focus on the areas of Notting Hill and Brent in west London, documenting the lives of people in the African and Caribbean diasporas. His images capture elements of everyday life, like school and church, as well as shining a light on Black community activism. Francis provided a crucial early articulation of Black identity and political presence in British photography.

Marc Boothe born 1960
Born and works London

'Morning After' – Brixton 81

1981, printed 2024

'Benjamin' – Handsworth, Birmingham

c.1986, printed 2024

'Endgame' – Portobello Road

c.1987, printed 2024

'Soul Fade' – Acre Lane, Brixton

c.1986, printed 2024

'We Run Tings' – Notting Hill Carnival, Portobello Road

1986, printed 2024

5 photographs, pigment print on paper

Courtesy the artist

X90960–4

Marc Boothe's photographs sought to challenge traditional documentary practices and introduce viewers to a 'black aesthetic'. The photographs displayed here were featured in **Reflections of the Black Experience** and the **D-MAX** exhibitions. D-Max emerged from group discussions and shared frustrations regarding the lack of representation of Black and Asian people in mainstream spaces. The group's title is a photographic term that refers to the maximum optical density of a photograph, the deepest black that can be measured after printing. Boothe explains: 'The name "D-Max" originated from my interest in sensitometry, the physics of photography. We later reframed the ideas linked to the name as a group.' Boothe and his peers aimed to confront stereotypes and broaden the narrative scope and portrayal of Black identities in art.

Suzanne Roden born 1958

Born Bournemouth (Dorset), works London

Gail Ann Dorsey

Dominoes

Reading of the Guru Granth Sahib

Golf Links Estate

1986, printed 2024

4 photographs, C-print on paper

Courtesy the artist

X90980, X90982–4

Suzanne Roden's candid shots capture intimate moments of everyday life within Black and South Asian communities in 1980s London. These works were often taken during photography workshops Roden conducted at Priory Community Centre in Acton, and other venues in west London and Brixton. They reveal the vibrancy of these community spaces. Roden explained: 'In-between running photography workshops and the darkroom I would photograph the centre's activities.' Her photographs provide access to spaces unknown to those outside these communities and reveal Roden's dedication to community-building and education.

Wall 2

Sunil Gupta born 1953

Born New Delhi (India), works London

Elderly

Family

Gay

Migrant

1986, printed 2024

4 photographs, gelatin silver print on paper

Courtesy the artist and Hales, London and New York

X90965, X91668, X91667, X91669

By using one-word titles, Sunil Gupta draws attention to the intersecting identities of his subjects. *Gay* features Gupta and his partner, while **Migrant** shows Shreela Ghosh, the first Asian character on the BBC soap opera *EastEnders*. Gupta says of the series: 'Politically, this has been the most important project that I have ever participated in. It brought me into contact with grassroots politics and the inner workings of local political power, and it gave me a sense of the body politic in which my personal interests in photography could play a part.' Gupta volunteered for the Labour-led Greater London Council (GLC), whose Race Equality Unit helped organise **Reflections of the Black Experience**. The artist notes, 'my experience at the GLC taught me of the importance of the visual arts and culture to our larger politics'.

Wall 3

Dave Lewis born 1962
Born and works London

To church through Brixton Market

Housing estate, Loughborough

Mural, Stockwell

Winston Silcott Defence Campaign, Jan '86

London Transport Bus Garage

1986, printed 2024

5 photographs, C-print on paper

Courtesy the artist

X90975-9

Dave Lewis's photographs of Black British communities in south London emphasise the diversity of experiences within these neighbourhoods. Lewis's aim was to capture 'fleeting but evocative moments – split-seconds in time of nothing in particular – that somehow remain ingrained in one's memory'. Some photographs highlight how daily life intersects with moments of protest and political resistance. In other works, Lewis reflects on the labour and housing issues of the period, documenting a housing estate and bus garage. He explains: 'I always felt the immediacy of racial politics in Brixton and Peckham ... My brother had a small record shop in Brixton market, so I visited often. Later, I came to realise that the effects of racism and inequality, no matter where you lived, were ultimately the same.'

Zak Ové born 1966

Born London, works Gran Canaria (Spain)

The Dancer, London Bridge

Elderly day centre, Western Road, Southall

Underground Classic (John Taylor)

Paying for lunch

Boy in front of the police

1986, printed 2024

5 photographs, fibre print on paper

Frustrated by the misrepresentation of Black people in British mainstream media of the period, Zak Ové used his camera to challenge this visual discourse. He often references African American writer Ralph Ellison's 1952 novel **Invisible Man** which tells the story of a Black man made invisible 'simply because people refuse to see me'. Ové considers his photographic style akin to reportage. As well as capturing Black subjects he also turned his lens on the white public who he felt often struggled to confront the presence of a Black person in their space. Striving for technical excellence, he tackled the complexities of representing Black people on film that was developed to capture white skin.

Mumtaz Karimjee born 1950
Born Mumbai (India), works Liverpool

Self-Portrait with a Pipe

Asian Women's Resource Centre Gathering, Brent

Flora Gatha

Shop in Brick Lane

Anti-Fascist Demo

1986, printed 2024

5 photographs

Courtesy the artist
X90970-4

Mumtaz Karimjee's photography challenges the objectification of Black and South Asian women in mainstream media. Karimjee uses photography as a political tool to dismantle dominant representations of 'otherness'.

Reflecting on the importance of building a community of women photographers of colour, Karimjee explains, 'I was hungry to show with other black women to see whether there was a conversation to be had amongst ourselves around showing space, political place and visual art histories, how to develop ideas around making, visual representation, belonging and identity.' Karimjee was a member of the Black Women and Photography group and contributed to the photography journal **Polareyes**.

Wall 4

Vanley Burke born 1951

Born St Thomas (Jamaica), works Birmingham

Dominoes at The Bulls Head, Lozells Road

Reading for Miss (teacher), Grove Lane School

Rastafarian man reading to policemen

Confront: West Bromwich, Anti-Nazi demonstration

Lozells Road widow, Birmingham

1982–8, printed 2024

5 photographs, gelatin silver print on paper

Courtesy the artist

X90794, X99514–5, X90951, X90949

Vanley Burke started taking photographs of Handsworth, Birmingham when he first moved to the city aged 14. His practice aims to preserve the experiences of migrant communities in his hometown. Burke's intimate photographs provide a rich narrative of migration and settlement. He explains: 'I felt the need to document what I perceived to be the truth, contrasting with the negative images found in the press. I didn't want to express positivity, just what I saw.'

Through his lens, Burke captures how these communities carved out a space for themselves in modern Britain. For him, 'It's about how do we preserve some idea of history within this space to make it clear that we're not just passing through?'

Vitrine 1

Reflections of the Black Experience poster
1986

Courtesy Andrew Hurman
Z89785

The Black Experience arts programme

Courtesy Joy Gregory
Z89906

Ten.8, no.22
Edited by David A Bailey
1986

Courtesy of Derek Bishton
Z89515

Reflections of the Black Experience

1986

Exhibition catalogue

Courtesy Andrew Hurman

Z89858

The Black Experience Arts Programme

1986

Courtesy Andrew Hurman

Z89788

Children of the Black Triangle,

Armet Francis exhibition pamphlet

1991

Tate Library and Archive, Panchayat Collection (ID 12345678)

Z89778

Reflections of the Black Experience poster
1986

Courtesy Andrew Hurman
Z89787

Vitrine 2

The foundation of Autograph ABP – diary notes
1986

Courtesy Andrew Hurman
Z89791

'Photography, Black Arts and the Burden of Representation(s)',
The ABP Newsletter
1991

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89777

Ten.8, no.16
Edited by Derek Bishton, John Reardon
1984

Courtesy of Derek Bishton
Z89510

Women's Photography Festival poster
1988

Courtesy Joy Gregory
Z89907

Women Focusing issue 1

Courtesy Joy Gregory
Z89904

Spectrum: Women's Photography Festival catalogue
1988

Courtesy Joy Gregory
Z89905

Polareyes issue 1

Edited by Maxine Walker, Molly Shinhat, Mumtaz Karimjee, Jenny McKenzie, Amina Patel, Samena Rana, Similola Coker, Brenda Agard, Leslie Mitchell

1987

Courtesy Joy Gregory

Z89902

Polareyes

Established in 1987, **Polareyes** was 'a journal by and about Black Women working in photography'. The first and only edition was edited by a group of women including Brenda Agard, Similola Coker, Joy Gregory, Mumtaz Karimjee, Jenny McKenzie, Leslie Mitchell, Amina Patel, Samena Rana, Molly Shinhat and Maxine Walker. Walker noted: 'Our Blackness brings us together. Our work as photographers brings us together. These two elements alone have not cemented the individuals into a group ... Vast difference can be found within the community of black women photographers.'

Reflecting on the story of photography, Joy Gregory says, 'women of colour were totally sidelined'. 'If we want our story to be told, we have to tell it ourselves.'

Al-An deSouza born 1958

Proportionatas Geometrico poster

1992

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89763

Joy Gregory Autograph Monograph

Courtesy Joy Gregory

Z89901

Fabled Territories, New Asian Photography in Britain

1990

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89768

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ROOM 7

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Clockwise from room 7 entrance

SELF-PORTRAITURE

Whether putting themselves in the frame or handing the shutter release to their subjects, the photographers in this room understood the importance of people of colour having control over their image.

In the nineteenth century, photography was a valuable tool for colonial powers. Ethnographic images of Indigenous Peoples and landscapes were distributed through postcards and magazines. They 'othered' subjects and created racist stereotypes that legitimised the mission of empire. The photographs on display here challenge this colonial gaze. They present nuanced, multi-dimensional representations of Black and Asian British selfhood.

These artists used different photographic and post-production techniques to complicate the idea of representation and identity. The diversity of their images enhances our understanding of what it means to capture the 'self'. By adding text, highlighting objects and layering images through projection and photomontage, they remind us that identity isn't a fixed entity.

Three of the photographers shown here took part in **Autoportraits**, Autograph ABP's first exhibition, held at Camerawork in east London in 1990. The exhibition took self-portraiture as its theme. Cultural theorist, Stuart Hall, wrote an essay for the catalogue. In 'Black Narcissus', he defended the use of 'self-images' by contemporary Black photographers. Far from 'a narcissistic retreat to the safe zone of an already constituted "self"', Hall notes that self-portraiture presents a 'strategy ... of putting the self-image, as it were, for the first time, "in the frame", on the line, up for grabs. This is a significant move in the politics and strategies of black representation.'

Wall 1

Joy Gregory born 1959

Born Bicester (Oxfordshire), works London

Autoportrait II

1990, printed 2024

9 photographs, inkjet print on paper

Courtesy the artist

X90417–25

Autoportrait is a series of nine self-portraits which challenge the underrepresentation of Black women in British fashion and beauty magazines. For Joy Gregory, the intention was 'to conjure up the mood of the catwalk – all fantasy and glamour – a world from which me and my kind had been almost totally excluded'.

The photographs present fragmented and unusually cropped views of Gregory's face and body, highlighting her features. She describes how 'The sub-Saharan black woman of the photographs, with her broad nose, large eyes and lips, is the distant, glamorous figure of unattainable beauty.'

Wall 2

Sutapa Biswas born 1962

Born Santiniketan (India), works London

Synapse II (diptych)

1987–92

Synapse III

1987–92, printed 2024

Synapse IV

1987–92

4 photographs, gelatin silver print on paper

On loan from Touchstones Rochdale Art Gallery, Your Trust

X90544

Courtesy the artist

X90545–6

These self-portraits by Sutapa Biswas were created in a studio. They portray the artist in a performative ritual. Historic images of Hindu and Jain monuments are projected across her body from 35mm slides. Biswas notes that the work addresses 'themes of migration and separation, rooted in my personal experience – but also notions of ambivalence and displacement relating to my exploration of questions of cultural territory and personal identity'. For Biswas, the title, **Synapse**, suggests a 'compelling metaphor for the way we recall and reconstruct the past'. The medical term describes the junction through which a nerve impulse is transferred from one part of the nervous system to another. Biswas, 'appropriated the notion of "synapse" to designate the conjuncture of the seemingly disparate realms of body and mind – at least as it is configured by the traditions of Western philosophy'.

Wall 3

Roshini Kempadoo born 1959

Born Crawley (Sussex), works London

Impressions Passing

1992

6 photographs, gelatin silver print on paper

Tate. Purchased with funds provided by Tate Patrons 2024

P82791–4, P82796–7

In **Impressions Passing**, Roshini Kempadoo manipulates photographic prints to reflect on how racist imagery is perpetuated in popular media. The series was made in response to her internship working with historic photographs at the National Museum of African Art at the Smithsonian in Washington DC, USA. The works feature collected photographs, such as an advert for skin bleaching products, or a charity poster depicting extreme malnutrition. Demonstrating dissent, Kempadoo pairs these published images with self-portraits. The artist notes: 'I was responding to the perpetuation of popular cultural imagery that continues to construct the person of colour as the social problem.' By actively engaging with this imagery, Kempadoo transforms artifacts of discrimination into a platform for dialogue and resistance.

Samena Rana 1955–1992

Born Lahore (Pakistan), worked London

Self Portrait I

Self Portrait II

1992, printed 2024

2 photographs, C-print on paper

Courtesy the artist

X91274–5

Samena Rana's artworks explore the self and identity. These self-portraits were made using an adjusted camera with a shutter release mechanism. Rana's framing and surroundings invite questions about beauty, representation and agency. Her seated vantage point references her use of a wheelchair. Rana was part of the Disability Arts Movement, artists and activists working together to improve access, fight marginalisation and create more authentic representations of disabled people. In 1985, Rana spoke on disability and photography as part of Black Arts Forum Weekend at the Institute of Contemporary Arts (ICA) in London, and she was featured in a 1990 issue of Ten.8 on Disability Rights and photography. She also fought for accessible darkrooms and her advocacy led to changes in policies at the ICA and the **Camerawork** darkroom in London.

Maxine Walker born 1962
Born and works Birmingham

Her Room

Toner

Her

Eye Gel

Cleansing

Cotton Wool

1991

6 photographs, gelatin silver fibre print on paper

© Maxine Walker / Collection of Autograph, London
X91067–8 X91071, X91069, X90543, X91070

Maxine Walker appears in two photographs of this series, titled **Black Beauty**. One captures her head and shoulders from behind. In the other, she is seen looking in a mirror. The other images are still lifes of bottles, jars and balls of cotton wool set against a stripped-back domestic backdrop.

The photographs appear to explore the idea of beauty as performance, and the concept of makeup as a mask, perhaps questioning where true identity lies. The series title, and Walker's depiction of herself using lotion and a cotton wool ball to cleanse her skin, could suggest beauty is found beneath the mask.

Wall 4

Al-An deSouza born 1958

Born Nairobi (Kenya), works Alameda (USA)

I Don't Know

It Began

Fragments

Do You See

Clamour

Dislocations

Facts

City or Country

Become

Physical

1992, printed 2024

10 photographs, C-print on paper

Courtesy the artist and Talwar Gallery

X90753-7

In **Indian Aphorisms**, Al-An deSouza combines self-portraits with introspective reflections. Through the series, the artist attempts to reclaim and redefine their identity. Each work portrays the tension between public perception and private reality, illustrating the ways in which personal identity is continually negotiated and reshaped.

DeSouza's photographs reveal their struggle to separate reality from yearning and imagining. 'I don't know which of my memories are my own remembrance, which are tales whispered to me secretly as I lay in my bed, or which are ghostly after images, effigies petrified between the tissue leaves of photo albums', the artist explains.

Vitrine

Derek Bishton born 1948

Brian Homer born 1945

John Reardon 1951–2018

Handsworth Self Portrait

1979

12 photographs, modern bromide print on paper

The Bodleian Libraries, University of Oxford

X91174, X91176–86

Handsworth Self Portrait was a project initiated by Derek Bishton, Brian Homer and John Reardon. The photographers set up a make-shift studio outside their Sidelines photography agency office in Handsworth, Birmingham and invited residents to take their own portraits against a plain white backdrop. There were over 500 participants.

The initiative aimed to counter negative stereotypes and media portrayals of the area. Subjects were given a shutter release so they could shoot their self-portrait. Allowing community members to control their image fostered a sense of agency and ownership among participants, empowering them to redefine their own narratives.

Ting A Ling: Handsworth Self Portrait
1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford
X91182

Gurbaksh (Tina) Kaur: Handsworth Self Portrait

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91178

Julie Maguire: Handsworth Self Portrait

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91183

Tony Pyke: Handsworth Self Portrait

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91174

Charanjit Gill and Raj Kumar: Handsworth Self Portrait
1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford
X91180

Mohinder Kaur, Balbir Singh, Harmail and Charan:
Handsworth Self Portrait
1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford
X91184

Linda May Williams: Handsworth Self Portrait
1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford. X91185

Vijay Kataria: Handsworth Self Portrait

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91181

Untitled: Handsworth Self Portrait

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91176

Untitled: Handsworth Self Portrait

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91177

Barbara and Friend: Handsworth Self Portrait

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91179

**Audrey and Blossom with members of Afrikan Star
reggae band: Handsworth Self Portrait**

1979

Photograph, bromide print on paper

The Bodleian Libraries, University of Oxford

X91186

ROOM 8

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Clockwise from room 8 entrance

COMMUNITY

The photographs in this room are contributions to a people's history. They focus on communities whose stories were often absent from the visual arts of the period. To tell these stories with integrity, photographers attempted to document communities from within. Some formed collectives, brought together by shared interests and common goals. They encouraged photographers to move to live alongside their subjects and to build relationships with local people to better represent them. Others documented their own lives and those of their local communities. Their images challenged prevailing narratives and aimed to bring about social change.

Here, photographs of everyday life are presented through a different lens. By the 1970s, most people expected to be photographed in colour, using roll film in point-and-shoot cameras. By producing black-and-white prints, these photographers appear to reference fine art and documentary practice. They invite us to view their subjects as part of the history of photography.

These photographers recorded different social pressures:

inadequate housing, disproportionate unemployment, aggressive policing and stereotypical framing in the media. They also highlighted the joy, pride and humour within these communities. By working with their subjects and photographing their own experiences, they produced works that provide insight, build connections and encourage empathy.

Wall 1

Dennis Morris born 1960
Born Jamaica, works London

Southall – A Home from Home
1976, printed 2024

6 photographs, gelatin silver print on paper

Courtesy the artist © Dennis Morris
X90367–72

Southall – A Home from Home documents the Punjabi community in Southall, west London, in the 1970s. Over eight years, Dennis Morris, who lived in London's East End, immersed himself in the community. He eventually began taking their photographs: 'I knocked on the doors and said, "I'm Dennis Morris. Can I take some pictures?" ... I just had that kind of knack.' These photographs were taken in 1976, the same year 18-year-old Gurdip Singh Chaggar was stabbed to death in Southall in a racially motivated attack. In the context of racist attacks and economic hardship, Morris chose to focus on the everyday lives of Southall's residents, from their homes and businesses to religious and social spaces. His photographs reveal how the Southall Punjabi community made homes for themselves in England while remaining deeply connected to their cultural heritage.

Roy Mehta born 1968
Born and works London

Revival, London

1989–1993, printed 2024

5 photographs, C-print on paper

Courtesy the artist and L A Noble Gallery
X90532–6

Roy Mehta's **Revival, London**, series focusses on Caribbean and Irish communities in Brent northwest London, where he lived in the 1980s. Much of Mehta's practice engages with the complexity of identity and belonging.

Mehta invites us 'to share in the atmosphere of the subject's internal world by illustrating the gentle essence of our shared humanity through images of empathy, faith and tenderness'. He notes: 'I wanted the work to depict compassion and solidarity, along with reflections of the everyday. I felt these were absent from some mainstream representations of diasporic identities at that time in the 1980s.'

Central wall left

Ken Grant born 1967

Born and works Liverpool

Babysitting, Birkenhead

Brothers outside the Kop, waiting, Liverpool

Fathers and sons, Liverpool City Centre

Lee Irwin's 5th Birthday, Norris Green, Liverpool

After a Sunday Morning Football Match, Anfield

1989

5 photographs, gelatin silver print on paper

The Hyman Collection, courtesy the Centre for
British Photography

X90487-91

Taken on the Wirral and in his hometown of Liverpool, Ken Grant's subjects are often friends and acquaintances. He returns to the same locations until 'those I photograph seem to acknowledge what I'm trying to do'. 'My work was never consciously an overt political commentary', Grant explains. 'Some do foreground the politics of the day, but those aren't the preoccupations I tend to come back to ... I'm more interested in the value of the pictures as accounts of what we do, rather than what has been done to us. A political undercurrent may be just a starting point and in some ways unavoidable – but it might over-simplify things by just framing the work in such a way. Those appraisals don't adequately relate the complexities or richness to be found in the lives I photograph.'

Wall 3

Ingrid Pollard born 1953

Born Georgetown (Guyana), works Hexham (Northumberland)

Boys from Tulse Hill School

1990, printed 2024

3 photographs, gelatin silver print on paper

Courtesy the artist

X91671, X91673, X91674

This series features portraits of teenage boys at Tulse Hill School in Brixton, south London. In the 1980s, it became the first UK secondary school to offer an examinable course on Black History. In 1974, US boxer and activist Muhammad Ali visited the school and gave a donation to support the initiative. Ingrid Pollard's portraits of Tulse Hill pupils highlight the dynamics of 'seeing' and 'being seen', encouraging young people to recognise their agency in deciding how they want to see themselves. Pollard describes her work as being 'a social practice concerned with representation, history and landscape'. Tulse Hill School closed shortly after these portraits were taken.

Pogus Caesar born 1953

Born St Kitts (St Kitts and Nevis), works Birmingham

Into the Light

1985–9, printed 2024

9 photographs, digital gelatin silver print on paper

Courtesy the artist

X90425–31

In **Into the Light**, Pogus Caesar captures portraits of people he encountered across England. Each photograph, titled **Woman or Man**, focuses solely on the subject, revealing every line, blemish and crease. Their faces emerge as beacons of light against the saturated blackness of the background. Caesar's use of 35mm film on his grainy Ilford HP 5 camera heightens the texture of the images. He says of his camera, 'there's something about the grain that attracts me – the combination of texture, blur, shadow and tone is totally addictive'.

Building trust with the people he photographs is vital. Caesar describes his portrait photography as a kind of collaboration, saying 'there are five lenses involved; my two eyes, the eyes of the subject and the camera lens.'

Wall 4

Chris Killip 1946–2020

Born Douglas (Isle of Man), worked Newcastle, Cambridge
(Massachusetts, USA)

Brian in a duffle coat

1984, printed 2012–3

Nini & Helen picking out stones from the cart

1983, printed 2012–3

Rocker & Helen, Seacoal Beach

1982

Boo on a Horse, Seacoal Camp, Lynemouth

1983

4 photographs, gelatin silver print on paper

Tate. Purchased with funds provided by the Photography
Acquisitions Committee 2014

P81049, P81054

Wilson Centre for Photography

X86273, X86275

Chris Killip 1946–2020

Born Douglas (Isle of Man), worked Newcastle, Cambridge
(Massachusetts, USA)

Margaret, Rosie & Val, Seacoal Camp

1983, printed 1986

**Critch & Sean surveying the landscape, Seacoal Camp,
Lynemouth, Northumberland**

1982, printed 2013

Boo & his rabbit

1984, printed 2012–3

Bever, Skinningrove, North Yorkshire

1985

4 photographs, gelatin silver print on paper

Wilson Centre for Photography

X86261, X86250

Tate. Purchased with funds provided by the Photography
Acquisitions Committee 2014

P81063, P81057

Chris Killip first visited the seacoaling community at Lynemouth Beach in Northumberland in 1976. 'The beach beneath me was full of activity with horses and carts backed into the sea', Killip recalls. 'Men were standing in the sea next to the carts, using small wire nets attached to poles to fish out the coal from the water beneath them. The place confounded time.' In 1982, Killip started photographing the community, living alongside them from 1983 to 1984. 'I wasn't getting close enough, so I bought a caravan and moved into the place and that made a very big difference.'

Killip used a large format plate camera to capture his subjects. 'It's not a casual thing', he notes. 'I think it works to your advantage. They know this is going to live after this moment. It's not ephemeral.'

Central wall right

Sirkka-Liisa Konttinen born 1948
Born Myllykoski (Finland), works Newcastle

Mr and Mrs Walker

Mrs White, children and friend

Mr and Mrs Crossland

Geoffrey, Sharon, Susan and Joanne

Next-door children visiting Mrs McDonald

Children of Mrs Baldwin

Family of Mrs Burgo

1981

7 photographs, gelatin silver print on paper

From the AmberSide Collection

X91060-6

Sirkka-Liisa Konttinen is a founding member of Amber Collective. In 1969, she moved to Newcastle alongside her fellow Amber members. Together, they hoped to use documentary practices to better represent marginalised communities and their disappearing landscapes. In 1981, Konttinen used a commission from Amber Collective's Side Gallery to photograph the Meadow Well Estate in North Shields. She shot the series, titled **Interiors**, during a spring school holiday. Konttinen remembers being 'welcomed into many of the homes on the estate' and 'was struck by their lovingly arranged interiors and the generous invitation to capture their residents in the midst of their everyday lives'. Konttinen's intimate photographs stood in contrast to the reality of life on the estate. By the end of the 1980s, residents faced 80% unemployment, high levels of crime and deteriorating housing.

ROOM 9

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Clockwise from room 9 entrance

COLOUR

These photographers challenged the expectation that 'art' photography had to be black and white. At a time when the market for colour photography was still young, they subverted and appropriated colour's associations with the commercial worlds of fashion and snapshot photography. They used burgeoning colour technologies to create a new visual language that became emblematic of the period. Their images offered new ways of seeing British life and culture.

Britain's first exhibition of photography taken on colour film was Peter Mitchell's 1979 show at Impressions Gallery in York. By this time, colour had almost entirely replaced black-and-white film in amateur photography. But many professional photographers were looking for greater nuance than the saturated results of commercially available film stock.

Across the decade, small technical leaps allowed for greater creativity in colour image-making. Kodachrome, the first commercially available colour negative film, was the most commonly used of the period. It provided rich and naturalistic colours, remarkable contrast and extraordinary

sharpness. New papers such as Cibachrome II allowed artists to produce high-quality colour prints with greater permanence. Around 1984, Fuji introduced a new colour negative film offering even punchier, brighter saturation. Used with new cameras such as the Plaubel Makina 67 and daytime flash, photographers could produce detailed images in vivid colour.

Photographers exploited these technical advances. They used the camera like a painter, highlighted the garish excesses of consumer society and invented new forms of documentary. By December 1985, **Creative Camera** journal had announced 'from today, black and white is dead'.

Wall 1

Joy Gregory born 1959

Born Bicester (Oxfordshire), works London

Green Room with Stick

Self Portraits in Blue + Yellow Room, Photographs in Painted Room

Blue and Yellow (Daffodils)

Dead Daffodils x 2

Tulips with pen torch lines

Magenta dress with Pink Tulips

Barbara in Green Room with Projected lightbulb

1984–5, printed 2024

7 photographs, colour transparencies

Courtesy Joy Gregory

X90772, X90775, X90765, X90763, X90764, X90766, X90771

Joy Gregory born 1959

Born Bicester (Oxfordshire), works London

Green Room with Barbara

Barbara + Sue in Green Room

Green Room with Barbara in Dungarees

Barbara in Green Room with Double Projector

Green Room with Barbara in Magenta Dress

Painted Bottles

Clear Bottles With Scissors

1984–5, printed 2024

7 photographs, colour transparencies

Courtesy Joy Gregory

X90767, X90768, X90770, X90773–4, X90788–9

Joy Gregory's early interest in colour photography began as student at Manchester Polytechnic. The university was known for its emphasis on the technical and chemical aspects of photography. Gregory's education taught her the craft of commercial photography but she set out to use these skills like a painter. Her early experiments informed an ongoing interest in stillness, space and light. This series of colour transparencies presents models and still lifes in a painted studio interior. By using multiple exposures and layering images, Gregory suggests a spectral presence in the works. Her focus on the painterly qualities of colour and light here are typical of her practice. She employs languages of beauty and seduction in small textured prints that invite close inspection.

Wall 2

Grace Lau born 1939

Born London, works Hastings (Sussex)

Interiors

1987

4 colour transparencies

© Grace Lau 1987

X90409, X90410, X90411, X90537

Here, Grace Lau employs colour to explore fetish subcultures from a feminist perspective. This series was produced following an invitation to document a London cross-dressing community. Lau's portraits are often set in private, domestic spaces where fantasies and alternative lifestyles could be acted out more openly. As the artist explains: 'When I started making portraits of cross-dressers, many projected their alter-identities with such joyous style that I felt black-and-white could not do justice to their vibrant characters. Colour seemed to express their proud desire to project subliminal identities and these images with their saturated, bright colours, reflect my subjects' multi-layered personalities; their bright red lipstick, glamorous dresses and jewellery blazing into life in colour transparency film.'

Peter Mitchell born 1943
Born Manchester, works Leeds

Frances Gaven

The Sir Yank Heavy Disco

Flag Factory

Quarry Hill Flats

Ready Mixed Concrete Ltd.

Ex-Synagogue

Kays Mail Order Warehouse

Noel and his Lads

Two Anonymous Ladies

1975–9

9 photographs, C-print on paper

Tate. Presented by Tate Members 2018. P82374, P82356,
P82329, P82330, P82357, P82372, P82389, P82388, P82369

Peter Mitchell's topographical studies of his hometown of Leeds were inspired by images of the surface of Mars transmitted by NASA's Viking spacecraft in 1976. They were taken with a square format Hasselblad camera and mounted alongside screen-prints of space charts in bright red frames. According to Martin Parr, Mitchell's work was 'so far ahead of its time that no-one knew exactly what to say or how to react'.

Mitchell notes: 'Quite early on my photographs were taken as being the work of Martians and a public school hired the exhibition from the Arts Council to lecture on the solar system. The school sent a complaint saying the standard of the photography must have been taken by a 50-year-old man with a Kodak camera.

I am that man!'

Wall 3

Martin Parr born 1952

Born Epsom (Surrey), works Bristol

The Last Resort New Brighton, England

1983–85, printed 2024

7 photographs, inkjet print on paper, mounted on aluminium

Martin Parr / Magnum Photos / Rocket Gallery

X90321, X90322, X90323, X90325, X90326, X90327, X90328

Martin Parr took his first colour photographs as a student at Manchester Polytechnic in 1971 and has worked exclusively in colour since 1982. These photographs are from his series **The Last Resort**. They document the Merseyside seaside resort of New Brighton at a time of economic decline. The series features Parr's characteristic use of daytime flash and saturated colour to produce satirical images exploring leisure and consumption. Parr was 'interested in showing how British society is decaying; how this once great society is falling apart.' Of the series' reception, Parr notes, 'People thought it was exploitation, you know – middle-class guy photographing a working-class community, that sort of stuff. The thing is, it was shown first in Liverpool and no one batted an eyelid ... middle-class people [in London] don't know what the north of England's like.'

Central wall left

Peter Fraser born 1953

Born Cardiff, works London

Arnolfini Series

1984, printed 2024

6 photographs, pigment print on paper

Courtesy the artist

X90363, X90364, X90365, X90366, X90611, X90612

Peter Fraser began using a Plaubel Makina camera in 1981. He described it as 'the ultimate portable, manoeuvrable piece of kit you could ever wish for'. While working on the street he has never seen his work as documentary. Fraser notes: 'I was interested in playing with image construction. I was looking, to use an oft-quoted expression, "to see what things looked like when photographed"'. In 1984, Fraser's work was exhibited at the Arnolfini, Bristol, alongside important US colour photographer William Eggleston. Both photographers explore the beauty and strangeness of everyday objects. 'I was completely involved with the idea of working "poetically" with a camera rather than as a documentary photographer', Fraser says.

Central wall right

Anna Fox born 1961

Born Alton (Hampshire), works Selborne (Hampshire)

Margaret Thatcher Target

1989

Photograph, inkjet print on paper

The Hyman Collection, courtesy the Centre for
British Photography

X90484

While working on her 1987–8 series **Work Stations** exploring office life, Anna Fox came across the phenomenon of paintballing. Learning that corporate sales teams often took part in outdoor paintball games to encourage team spirit and competitiveness, she wanted to capture these ‘weekend wargames’ in action. In her series **Friendly Fire**, Fox plays the role of war photographer just as the participants play at being soldiers. This image depicts a paint-splattered cardboard cutout of Margaret Thatcher used for target practice. Taken in the aftermath of the Falklands War, Fox’s work explores the connections and contrasts between these sites of simulated conflict and the experiences of military personnel.

Wall 4

Tom Wood born 1951

Born County Mayo (Ireland), works Merseyside

'Come on Eileen' (Vernon and Wallasey sisters)

1989

Tired drink picture

1985

'Anyone got any hairspray?'

1983

Last Dance, 1985

1989

4 photographs, C-print on paper

From the Martin Parr Foundation Collection

X90347, X90351, X90353, X90350

Tom Wood started photographing life in the seaside town of New Brighton after moving to Merseyside in 1978. He spent two years frequenting the town's Chelsea Reach Nightclub. Launched in 1971 it was the North of England's first disco pub. In these photographs, part of the artist's **Looking for Love** series, Wood won his subjects' favour by sharing prints he had taken on previous visits. 'People were so made up when I went to the trouble to make a print for them that, when you saw them again, they and their friends would accept you' he notes. Wood describes how tricky it was to shoot in the darkness of the club, his use of flash often revealing moments that would otherwise have gone unnoticed.

Paul Reas born 1955

Born Bradford (Yorkshire), works Cardiff

Army Wallpaper, B&Q Store, Newport South Wales

Tesco, St Mellons, Cardiff,

South Wales

Retail Park, Newport, South Wales

Spring Barratt estate, Cwmbran, South Wales

Hand of Pork, Caerphilly,

South Wales

1985–88

5 photographs, C-print on paper

From the Martin Parr Foundation Collection

X90342–6

Inspired by the use of colour in advertising, Paul Reas dedicated his first series of colour photographs to the post-industrial consumer boom in the UK in the 1980s. These works, taken with a medium-format camera and a large flashgun, present everyday scenes at US-style retail parks, supermarkets and the new housing estates fast becoming a feature of British towns and villages. Reas's images consider the impact of these 'new cathedrals of consumption'.

Reas has described how Margaret Thatcher's belief in a free-market economy and individualism moved British society from a 'we' to a 'me' mentality. As he explains: 'Although I was photographing people, I never really think about my photographs as being totally about people. They're about the systems that we're all subjected to.'

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ROOM 10

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Clockwise from room 10 entrance

BLACK BODYSCAPES

The photographs of Rotimi Fani-Kayode, Ajamu X and Lyle Ashton Harris explore masculinity, sexuality and Blackness. Their staged portraits highlight the artists' technical skills while challenging essentialist ideas of identity.

Fani-Kayode was described by Ajamu X as 'the most visible, out, Black, queer photographer' of the 1980s. His photographs interrogate a perceived tension between his heritage, spirituality and gay identity. Fani-Kayode commented: 'On three counts I am an outsider: in terms of sexuality; in terms of geographical and cultural dislocation; and in the sense of not having become the sort of respectably married professional my parents might have hoped for.' For Fani-Kayode the position of 'outsider' produced 'a sense of freedom' that he felt opened up 'areas of creative enquiry which might otherwise have remained forbidden'.

Ajamu X's desire to document 'the whole of Black queer Britain' has been dubbed 'Pleasure Activism'. 'There is a reluctance to talk about sex and pleasure', he notes.

'To me, the act of pleasure has to ... be part of the conversation around making work.' For Ajamu X, the materiality of his photography is as important as his subject. 'I still get excited by the magic alchemy of being in the darkroom', he reflects. 'Process is key to my practice – in some cases, much more than the photographic image itself.'

Harris, a US photographer, was included in Autograph ABP's first exhibition, 1990's **Autoportraits**. He describes his photographs as a celebration of 'Black beauty and sensuality'. Harris notes: 'I think it's important to understand that my work is not so much about trying to unpack identity as it is about relationally exploring my positionality to what has gone before and to what is unfolding in our present day lives, as a way to imagine a future to come.'

Wall 1

Ajamu X born 1963

Born Huddersfield (Yorkshire), works London

Body Builder in Bra

1990

Photograph, gelatin silver print on paper

Tate. Presented by Tate Members 2020

P82577

When asked about the photoshoot for this image, Ajamu said: 'we went to the local market here in Brixton, bought a bra and played around with it. This was one of the first shots.' This spontaneity is contrasted with the carefully framed close-up of the sitter's back. Bodybuilding has long been an area of interest for Ajamu. Although it represents 'an archetypal image of the male body', he describes how his practice is 'a consistent attempt to subvert, re-think, play with these limited modes of representations around particular bodies in a multi-dimensional way.'

Ajamu X born 1963

Born Huddersfield (Yorkshire), works London

Black Bodyscapes series

Lips

Nipple Ring

Ear

Malcolm and Chris

Malcolm

Aura

Self-Portrait

Self-Portrait

CJ

Heels

1992–4, printed 2024

10 photographs, gelatin silver print on paper

Courtesy the artist

X90467–76

Ajamu's portrait photographic series **Black Bodyscapes** focuses on intimate sexual desires. Using his own body and others, Ajamu constructed portraits examining intimacy, the idealised body and erotic fetishism. Cultural theorist Stuart Hall noted: 'Ajamu's bodyscapes face the contradictions of "black masculinity" full-on ... His approach is openly confrontational and "in your face": he challenges the viewer to follow him into looking at the extremes of sexual pleasure and desire. His "subject" is queer transgression, and his purpose is to "re-claim" the most far-out of bodily pleasures. Ajamu's images are provocatively cross-gendered, working for an effect of extreme dissonance.'

Wall 2

Lyle Ashton Harris born 1965
Born and works New York (USA)

Constructs #10–#13

1989

4 photographs, gelatin silver print on paper

Lent by the Tate Americas Foundation, purchased with funds
provided by the North American Acquisitions Committee,
The Agnes Gund Fund and Salon 94 2019
L04305

In this work, Lyle Ashton Harris strikes four different poses reminiscent of classical ballet. His hand is on hip or feet turned out, with a large net bow resembling a tutu. Harris describes self-portraiture as 'a tool for embodiment, to reimagine the self while looking at the past, to meditate on the present as a way to conceptualize the future and rethink our understanding of identity'. Made at the height of the AIDS epidemic, for Harris **Constructs** was 'almost an aggressive assertion of sex-positiveness ... it was about challenging the policing of the ... queer black body'. He showed these almost life-size works in **AutoPortraits**, curated by Sunil Gupta and Monika Baker at Camerawork, London, in 1990. While in London for the exhibition, Harris met cultural theorists Stuart Hall and Kobena Mercer, and artist Isaac Julien, but just missed Rotimi Fani-Kayode who had passed away in December 1989.

Wall 3

Rotimi Fani-Kayode 1955–1989

Born Lagos (Nigeria), worked London

Umbrella (Self-Portrait)

Bronze Head

1987

Untitled

Abiku (Born to Die)

1988

4 photographs, gelatin silver print on paper

© Rotimi Fani-Kayode / Collection of Autograph, London

X91222

Tate. Purchased by the Africa Acquisitions Committee 2015

P82468–9, P82473

Rotimi Fani-Kayode 1955–1989
Born Lagos (Nigeria), worked London

Untitled

c.1980–9

Untitled (Hear No Evil, See No Evil, Speak No Evil)

Four Twins

c.1985

Abiku (Born to Die)

1988

4 photographs, gelatin silver print on paper

© Rotimi Fani-Kayode / Collection of Autograph, London
X91221, X51596, X52340

Tate. Purchased by the Africa Acquisitions Committee 2015
P82470

Ajamu X modelled for Rotimi Fani-Kayode in the late 1980s. Fani-Kayode developed a friendship with the community activist and emerging photographer in their shared neighbourhood of Brixton, south London. Ajamu X comments: 'I recall visiting his flat and sheepishly sharing some of my own prints and contact sheets. I occasionally posed for him ... where I was always watching, looking and listening to him. He gave his time generously.'

Ajamu X first came across Fani-Kayode's work in the **Gay Times** while studying in Leeds. 'Those few images then, and his work decades later, still speak to me', Ajamu notes. 'Through his work I was able to view gentle depictions of black male portraits and nudes within an artistic context outside of the framework of North American pornography and the white gay gaze.'

Bronze Head shows a man's buttocks and legs above the head of a sculpture of a Yoruba god. Fani Kayode said of his work: 'Both aesthetically and ethically, I seek to translate my rage and my desire into new images which will undermine conventional perceptions and which may reveal hidden worlds ... Many of the images are seen as sexually explicit – or more precisely, homosexually explicit. I make my pictures homosexual on purpose. Black men from the Third World have not previously revealed either to their own peoples or to the West a certain shocking fact: that they can desire each other.'

Rotimi Fani-Kayode's work often draws on Yoruba iconography and spirituality. His **Abiku** series is named after a Yoruba word meaning 'born to die'. It is used to describe the spirit of a child who dies young. Fani-Kayode's first name, Rotimi, means 'stay with me'. The artist made the series a year before he died of an AIDS related illness aged 34.

Fani-Kayode used double exposure to create dramatic, and sometimes ambiguous, compositions. He said: 'My reality is not the same as that which is often presented to us in Western photographs. As an African working in a Western medium, I try to bring out the spiritual dimensions in my pictures so that concepts of reality become ambiguous and are open to re-interpretation.'

Rotimi Fani-Kayode 1955–1989
Born Lagos (Nigeria), worked London

Adebiyi

Nothing to Lose II

The Golden Phallus

Nothing to Lose VIII

Every Moment Counts

(Ecstatic Antibodies)

1989

5 photographs, C-print on paper

© Rotimi Fani-Kayode / Collection of Autograph, London
X91219–20, X91223–5

In his **Bodies of Experience** series, Rotimi Fani-Kayode presents models in floral headpieces and fetish wear, illuminated against dark backdrops. His subjects perform Yoruba rituals and acts of devotion inspired by the 'technique of ecstasy' practised by Yoruba priests to transcend their physical realities. Fani-Kayode was a descendant of Yoruba priests of Ifè.

The series intertwines sexuality and spirituality. Fani-Kayode described the images as an exploration of the relationship 'between erotic fantasy and ancestral spiritual values'.

Wall 4

Lyle Ashton Harris born 1965
Born and works New York (USA)

Minstrel

Man and Woman #1

Nude Study #1

Nude Study #2

Miss America

1987–8, printed 2024

5 photographs, gelatin silver print on paper

Courtesy the artist

X90483, X90481, X90480, X90479, 90482

Lyle Ashton Harris created these photographs of himself and his friends while he was a university student. They were featured in artist John Akomfrah's article in **Ten.8's** Spring 1991 issue 'Bodies of Excess: Photography and the Body'.

Miss America is a studio photograph of Harris's friend. Harris uses white face-powder to invert the blackface of racist minstrel shows. The photograph mirrors the glamour and theatricality of beauty contests. At the time Harris took the photograph, only two African American women had been crowned Miss America. The first was actress Vanessa Williams in 1984.

Vitrine 1

Postcard with photograph by Rotimi Fani-Kayode

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89773

Ecstatic Antibodies pamphlet

1990

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89755

The Critical Decade, Oxford photography exhibition and
lecture series pamphlet

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89775

'Rotimi Fani-Kayode: A Retrospective', Autograph,
The Newsletter of the ABP
1991

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89774

'Rotimi Fani-Kayode (In Memoriam)', Autograph,
The Newsletter of the ABP
1989

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89772

Correspondence from Monika Baker and Sunil Gupta to Lyle
Ashton Harris soliciting participation in **Autoportraits**
1989

Courtesy of Lyle Ashton Harris
Z89936

Autoportraits at Camerawork invitation card

1990

Courtesy of Lyle Ashton Harris

Z89937

Lyle and Stuart, 2 Brydges Place, Convent Garden, London

1992

Photograph

Courtesy of Lyle Ashton Harris

Z89939

Dirg's Kwanzaa Party at The Vox invitation card

1990

Courtesy of Lyle Ashton Harris

Z89938

Vitrine 2

Ajamu X born 1963

Contact sheet

1992

Photograph, silver gelatin print

Courtesy Ajamu X

X91172

Ajamu X born 1963

Contact sheet

1992

Photograph, silver gelatin print

Courtesy Ajamu X

X91173

Ajamu X born 1963

Contact sheet

1992

Photograph, silver gelatin print

Courtesy Ajamu X

X91170

Ajamu X born 1963

Contact sheet

1992

Photograph, silver gelatin print

Courtesy Ajamu X

X91171

Rotimi Fani-Kayode 1955–1989

Untitled [portrait of Ajamu X]

1988

Photograph, gelatin silver print on paper

© Rotimi Fani-Kayode / Collection of Ajamu X
X90985

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ROOM 11

Blank page

Clockwise from room 11 entrance

CELEBRATING SUBCULTURE

By the end of the decade, previous distinctions between commercial and art photography had begun to break down. Launched in 1980, popular magazines like **The Face** and **i-D** brought together fashion, art and advertising. They employed cutting-edge photographers to capture the youth movements that set trends and defined contemporary culture.

Many of the photographs in this final room of the exhibition document subcultures. They feature young people resisting dominant values and beliefs, and challenging the policies and rhetoric that informed them. Section 28 of the Local Government Act was one such policy. Passed in 1988, it prohibited local authorities from 'promoting homosexuality'. Schools and libraries banned literature, plays and films referencing same-sex relationships and arts organisations faced censorship. Yet, in the face of discrimination, gay and lesbian communities mobilised. The government had put queer culture in the spotlight and, with great courage, many gay and lesbian photographers produced work that changed public discourse.

These artists embraced a range of photographic practices. They combined street photography with saturated colour to challenge stereotypes. They produced highly staged portraits exploring social justice issues, and they captured underground club scenes using the principles of community photography.

The photographs in this room offered a new vision of the UK. One that is both politically engaged and celebratory. They highlight the importance of self-expression, give agency to the photographic subject and make overlooked perspectives visible. Across style, format and subject, these artists asserted photography's role in society: to document, interrogate and celebrate.

Wall 1

Franklyn Rodgers born 1963
Works London

Ladies Only

1992, printed 2010

Public Enemy in the House

1993

Give it up

1991, printed 2010

Bro and Sis

1993, printed 2010

4 photographs, gelatin silver print on paper

Tate. Gift Eric and Louise Franck London Collection 2013,
accessioned 2018

P14916–9

These photographs were taken at the Vox, an underground club in Brixton, south London. Franklyn Rodgers spent two years documenting the venue's Sunday club night for a series commissioned by Autograph ABP. His photographs feature musicians, DJs and club goers and capture the Vox's energy and atmosphere.

As a regular Rodgers avoided the position of 'voyeur'. 'I'm there dancing as well', he notes. 'I'm not on the outside looking in'. Rodgers describes the club, with its eclectic mix of music and people, as 'a panacea, to the socio-political, economic and cultural climate that defined those on the margins in the early 90s'. The Vox offered a 'brief respite'. It 'laid arms open and we were comforted'.

Ingrid Pollard born 1953

Born Georgetown (Guyana), works Hexham (Northumberland)

Performance outside the Fridge club, Brixton

1990, printed 2024

7 photographs, gelatin silver print on paper

Courtesy the artist

X90389

In these images, Ingrid Pollard captures clubbers queuing to enter the Fridge nightclub in Brixton, south London. At the time, Pollard was the in-house photographer for Club Sauda, a cabaret run by and for queer Black women. She notes, it was 'commonplace for me to be with a camera' and Pollard developed 'a personal aesthetic of the "snap-shot", the fleeting exposure of a split second, capturing the hot moment of a performance'.

Throughout the decade, Pollard photographed actors, dancers and writers. She describes her images as 'a work of fantasy and make believe where the detail of a gesture or the caress of light on a shoulder were part of the alchemy that captured my attention'.

Grace Lau born 1939

Born London, works Hastings (Sussex)

Him and Her at Home No. 2

Him and Her at Home No. 3

Him and Her at Home No. 5

1986

3 photographs, digital C-print on paper

© Grace Lau 1986

X90358, X90359, X90361

In 1997, Grace Lau published **Adults in Wonderland**, a photobook recounting her ten-year project exploring the 'sub-culture of fetishism, bondage and sad-masochism'. 'I immersed myself in this scene', Lau notes, 'and joined the underground clubs, parties and events, to obtain close-up documentation of the people, the atmosphere and action'. Lau's intent was 'to raise awareness of stereotyping and prejudices, to encourage questions and debate; and to respond as an artist to social issues'.

She notes: 'I am particularly drawn to explore the darker areas of our culture, our history, and our society. I find that there seldom are any ultimate answers, only more questions to be raised.'

Wall 2

Sunil Gupta born 1953

Born New Delhi (India), works London

'Pretended' Family Relationships series

Untitled #7

Untitled #2

Untitled #4

Untitled #5

Untitled #9

Untitled #12

1988, printed 2024

6 photographs, inkjet print on paper

Courtesy the artist and Hales, London and New York

© Sunil Gupta. X90453–6, X90458–9

Sunil Gupta's series '**Pretended' Family Relationships** directly references the language of Section 28, which prohibited local authorities from teaching 'the acceptability of homosexuality as a pretended family relationship'. The series features queer couples, mostly friends of the photographer. They include Gupta and his then-partner Steven Dodd, and Rotimi Fani-Kayode and his partner Alex Hirst. The couples are photographed at home or on the street. Their portraits are montaged with a poem by Steven Dodd and an image of a Section 28 protest. The series was included in **Ecstatic Antibodies: Resisting AIDS Mythology**, an exhibition Gupta curated with Tessa Boffin in 1990. The exhibition opened at Impressions Gallery, York, to considerable local controversy and its tour to Salford was later cancelled, apparently due to fears around Section 28.

Tessa Boffin 1960–1993
Born and worked London

The Knight's Move series

The Cemetery

The Knight

The Knave

The Angel

The Lady-in-Waiting

The Casanova

Together

1990, printed 2024

7 photographs, inkjet print on paper

Courtesy the artist and Hales Gallery, London and New York.

© The Estate of Tessa Boffin and the Gupta + Singh Archives

X90460–6

Here, Tessa Boffin reimagines historic characters as lesbian women. The artist notes: 'One way we can move forward is by embracing our idealized fantasy figures, by placing ourselves into the great heterosexual narratives of courtly and romantic love: by making the Knight's move – a lateral or sideways leap.' The series begins with an image of five photographs of known lesbian figures scattered beneath a cemetery monument. They include a portrait of Gertrude Stein and Alice B. Toklas by Cecil Beaton, photographs of Janet Flanner and Sylvia Beach by Berenice Abbott, and two self-portraits by Alice Austen, one with Gertrude Tate. The series was included in **Ecstatic Antibodies: Resisting AIDS Mythology**, an exhibition Boffin curated with Sunil Gupta in 1990 as 'an artistic intervention into the politics of representation of the AIDS crisis in the UK'.

Wall 3

Poulomi Desai born 1965

Born and works London

**Giddha Group performing at Ealing Town Hall Anti-Racist
Year, Race Equality Unit Ealing**

1987

Photograph, C-print on paper, coloured felt pen

**Hounslow Arts Co-op with (Top left to right) Hardial Rai,
Poulomi Desai, Chila Burman, Tina Heer, Ravinder Gill, Naim
Khan (Bottom left to right) Al-An deSouza, Harmage Singh
Kali Rai, Preet Bancil, Shakeel Khan**

1985, printed 2024

Photograph, C-print on paper

Courtesy Poulomi Desai

X99718, X99714

Poulomi Desai born 1965

Born and works London

**'Ladies' Shakti (South Asian LGBTQ organisation) club night
at The Dome, London**

**Brent Women's Refuge and Southall Black Sisters memorial
and meeting for Balwant Kaur, murdered by her husband in
a refuge**

1985, printed 2024

**Pioneering Bhangra band Alaap (Channi Singh OBE)
performing at the Dominion Centre, Southall**

1986

3 photographs, C-print on paper

Courtesy Poulomi Desai

X99834, X99720, X99712

Poulomi Desai born 1965

Born and works London

Shakti club at the Lesbian & Gay Centre London, Pratibha Parmar film-maker with DJ Ritu

Hustlers HC, the first Sikh rap group out of the UK with a socio-political message. Left to right: DJ Mits (Gurmeet Sahni), Hustler MC (Paul Arora), Ski-Man (Sandeep Walia)

1989, printed 2024

2 photographs, C-print on paper

Courtesy Poulomi Desai

X99726, X99831

Poulomi Desai born 1965

Born and works London

Street 7 – Southall street theatre company performing in Southall, a play about domestic violence and the sentencing of an Asian woman. Performers and Writers included Poulomi Desai, Chichoor Nijar, Narinder Nijar, Shakila Maan
1982, printed 2024

Portrait: early Shakti members at London Friend including Savitri Hensman, Kim Mulji, Shivandan Khan and Atul Sarin
1988, printed 2024

2 photographs, C-print on paper

Courtesy Poulomi Desai

X99724, X99717

The overlapping images in Desai's photographic work explore themes of community, interconnection and resilience, while celebrating South Asian political and cultural movements. For Desai, 'these photo memory vignettes illustrate our deep connections and struggles during the 80s that grew from the stories of generations before us'. She hopes 'they give inspirational power to the now and those that come after us'. Influenced by her 'post-punk, Black/ Queer/Activist background', Desai's practice embraces collaboration and unpredictability. She co-founded Shakti, the first South Asian LGBTQIA+ organisation, the Hounslow Arts Co-op (HAC) and the Naz HIV/AIDS project, and spent four years working as a Race Equality Officer in Ealing, west London.

Poulomi Desai born 1965

Born and works London

**Britain Out of Ireland March
in Kilburn, London**

1985, printed 2024

Photograph, C-print on paper

**'Self Selling' Self-portrait –
youth punk**

1981, printed 2024

Photograph, print on vinyl

Courtesy Poulomi Desai

X99722, X99721

Poulomi Desai born 1965

Born and works London

Parv Bancil (Parveen Singh Bancil 1967–2017) was a British Asian playwright and actor, tackling issues that were affecting British Asian youth, such as gang culture, drugs, crime and identity

Apache Indian (Steven Kapur), singer-songwriter and reggae DJ, was the earliest UK artist of South Asian origin to make an impact on the UK charts, with hits in the 90s

1989, printed 2024

2 photographs, C-print on paper

Courtesy Poulomi Desai

X99835, X99832

Poulomi Desai born 1965

Born and works London

The Warrior Children – Protest against racist attacks and in support of the Newham 7

1985, printed 2024

Portrait of “Vijay” with the Shakti South Asian LGBTQ group banner at the Shakti club night

1989, printed 2024

DJ Mits and The Hustlers Convention Crew at Busby’s Club – Daytimer

1989, printed 2024

3 photographs, C-print on paper

Courtesy Poulomi Desai

X99723, X99725, X99716

Poulomi Desai born 1965

Born and works London

Kaliphz, a British South Asian hip hop group formed in Rochdale by 2-Phaan (Mush Khan) and Jabba da Hype (Jabbar Khan). They began as part of the breakdancing scene in the early 80s before branching out into spoken word and rap

Blair Peach Memorial + Peoples Unite – 10 years on (Memorial plaques removed by the Ealing Council Tories in 1990)

1989, printed 2024

2 photographs, C-print on paper

Courtesy Poulomi Desai

X99833, X99718

Poulomi Desai born 1965

Born and works London

**Black LGBTQ poetry Pride event at Race Equality Unit,
Ealing Council, in front of mural by Chila Burman and
Keith Piper that was destroyed by Ealing Tory Council in
1990. Performers included: Jag Plah, Gabriella Pearce,
Dirg Aab-Richards**

1988

**Raid by the Tories and GMB Union members on the Race
Equality Unit, Ealing Council following the Labour Council
loss at local elections**

1990, printed 2024

2 photographs, C-print on paper

Courtesy Poulomi Desai

X99724-5

Jason Evans born 1968

Born Holyhead, works Ramsgate

Simon Foxtan born 1961

Born Berwick-upon-Tweed, works London

Strictly

1991

4 photographs, C-print on paper

Tate. Presented anonymously 2001

P11783, P11784, P11786, P11787

This series by Jason Evans and stylist Simon Foxtan was commissioned by **i-D**. The magazine brought together fashion, art, music and youth culture. Evans's photographs of idiosyncratically dressed, young Black men were shot in locations that evoke white middle-class British suburbia. His 'straight up' style follows street photography conventions. 'A lot (but by no means all) of 90s editorial work took its cue from realism and the documentary tradition', the photographer explains. But here Evans's subjects defy expectations. He comments: 'The syntax of clothes was completely upside down, and then, worn by Black people, it was a new vision of Britain. We were trying to break down stereotypes.'

Wall 4

Wolfgang Tillmans born 1968

Born Remscheid (Germany), works Berlin (Germany), London

Buchholz + Buchholz Installation, Remix 1988–1992

1993/2024

Photographs, 32 C-prints, 17 laser prints and
1 inkjet print on paper, clips

Collection of the artist. Courtesy Maureen Paley, London;
Galerie Buchholz, Cologne

X90986

This recreation of Wolfgang Tillmans's first photo installation combines glossy prints alongside magazine spreads and tear-outs taped directly to the wall. Tillmans credits his time at **i-D** magazine for helping him develop this non-hierarchical way of showing work. For Tillmans, 'magazines and the whole club culture it just seemed so relevant'. Here, photographs of dancehall and ragga musicians Shabba Ranks and Lady Patra sit alongside **i-D** spreads from Athens and Berlin. 'I am totally fascinated with the life and culture around me', Tillmans explains. 'I try to somehow communicate what it feels like to live today whilst offering a more positive understanding: That a common experience of art – or the world seen through art – allows you to be more at peace with yourself and us to be at peace with each other.'

Vitrine 1

Creative Camera

Founded in 1968, **Creative Camera's** 30-year run captured key photographic debates and the shifting boundaries of 'pure photography'. In the 1980s the publication explored movements like 'New Colour' and 'Constructed Photography'. By the 1990s, it was a crucial platform for young artists, exploring themes of identity, digital technology, and the relationship between photography and society. The publication featured contributions from writers and photographers including Roland Barthes, John Berger, Victor Burgin, Jo Spence, and Helen Chadwick.

'Street Life', **Creative Camera**, no. 7

1989

Tate Library and Archive, Panchayat Collection (ID 12345678)

Z89776

Val Williams born 1949

Taboo Territory,

Vall Williams welcomes erotic women's photography

1989

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89770

Ecstatic Antibodies

The 1990 exhibition **Ecstatic Antibodies**, curated by Sunil Gupta and Tessa Boffin, showcased the work of artists challenging societal stigmas surrounding HIV/AIDS. Gupta explains, 'Different voices reveal the profound inadequacies in our attitude to disease. The contributors disrupt the politically laden mythology of HIV and AIDS and affirm the persistence of love and desire in the face of death'. Through photography, installation, and performance, the exhibition fostered critical dialogue about the epidemic's impact. **Ecstatic Antibodies** not only raised awareness but also celebrated resilience and creativity, marking a significant moment in the intersection of art and social justice.

'Living with HIV', **Fuse Magazine**, vol.15 no.5
Summer 1992

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89760

APNA, issue 1
1 September newspaper

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89756

Living Proof, Views of a world living with HIV and AIDS poster
1992

Tate Library and Archive, Panchayat Collection (ID 12345678)
Z89782

Ten.8, no.9

Edited by Ed Barber

1982

Courtesy of Derek Bishton

Z89503

Vitrine 2

i-D, no.103

Edited by Terry Jones, Matthew Collin

1992

Tate

Z89940

i-D

Founded by Terry Jones, Tricia Jones, and Perry Haines in 1980, **i-D** magazine emerged from punk and new wave, offering a fresh take on fashion and 'culture from the street'. It championed real people wearing real clothes. Unlike traditional high fashion publications it sought to democratise fashion. The magazine has been recognised for its cultivation of fashion activism, as seen in the 'Think Positive' campaign. Photographers like Nick Knight, Wolfgang Tillmans and David Sims helped shape its raw DIY aesthetic, influencing grunge and neo-realist photography while promoting youth and creativity.

i-D, no.110

Edited by Terry Jones, Matthew Collin, Beth Summers
1992

Tate

Z89943

i-D, no.108

Edited by Terry Jones, Matthew Collin, Beth Summers
1992

Tate

Z89942

i-D, no.100

Edited by Terry Jones, Matthew Collin, Beth Summers
1992

Tate

Z89941

Poulomi Desai born 1966

Hardial Rai born 1959

Havac exhibition poster

1985

Tate Library and Archive, Panchayat Collection (ID 12345678)

Z89762

Shakti, founded in 1988 by Poulomi Desai and Shivananda Khan, was Europe's first South Asian LGBTQ+ rights organisation. DJ Ritu launched Club Shakti the same year, to raise funds for Shakti and provide a safe space for British South Asian queer people. Early members included Savitri Hensman, Kim Mulji and Atul Sarin.

Shakti leaflet, outlining founding principles

Courtesy Poulomi Desai

Z89911

HAC

HAC (Hounslow Arts Co-op) was founded in 1980 by Hardial Rai and Poulomi Desai while they were both teenagers. The DIY collective became a hub for young people, producing plays, street theatre, zines, and bands like The Marassis, an 'avant funk' group, and The Dead Jalebis, described as 'thrash noise'. Predominantly British Asian and involving many young women, HAC challenged stereotypes and tackled issues like racism, sexism, and homophobia. Alongside Desai and Rai, core members included Parv and Preet Bancil, Ravinder Gill, Satjit Kaur, Shakeil Khan, Neran Persaud.

Southall Review

Winter 1988

Courtesy Poulomi Desai

Z89914

Poulomi Desai born 1966

Hardial Rai born 1959

Pukh, Insan dha Nishan, Hounslow Arts Co-operative
exhibition programme

1985

Tate Library and Archive, Panchayat Collection (ID 12345678)

Z89764

Blank page

Back cover