

SAINSBURY  
CENTRE



# **THE BODY OBSERVED MAGNUM PHOTOS**

**23 March – 30 June 2019**

Large Print Text

## GALLERY 1

### Wall 1 (right to left)

### INTRODUCTION

The body has been a key subject throughout the history of art. The advent of photography in the mid-19<sup>th</sup> century offered new opportunities to engage with the representation of the human figure, expanding the breadth of themes, compositions and body types. The immediacy and relative low cost of the technique allowed artists to experiment with a creative freedom that has established new visual languages.

This exhibition explores how Magnum photographers, from the 1930s to the contemporary, have turned their lens to the body. Over 130 works by fourteen internationally known photographers examine a variety of themes, from identity, intimacy and sexuality, to ritual, voyeurism and performance. Chosen for their different approaches, these photographers employ a range of storytelling techniques and styles, from modernism to magical realism and collaborative portraiture.

They all share a desire to capture authenticity. Their images seek to transcend documentation, exposing distinctive aspects of the lives and personalities of their subjects through a deep engagement with their

physicality. Acknowledging that the representation of the body is never neutral, it is here used to present striking new visions of human experiences.

The quotes in this exhibition belong to the photographers themselves.

Photography is allowed throughout the gallery spaces; please share your images of #bodyobserved @sainsburycentre with us.

## **Magnum Photos**

Magnum Photos was established in 1947, in the wake of the Second World War, by the photographers Henri Cartier-Bresson, Robert Capa, George Rodger and David 'Chim' Seymour. A cooperative agency, Magnum was initially established in New York and Paris, with offices opening in London some years later. The agency enabled artists to retain ownership of their photographs and produce their own creative projects instead of relying on editorial commissions. Magnum Photos has continued to grow and is now one of the best-known photographic agencies, whose members include many of the world's leading photographers.

## Wall 2 (left to right)

### **Herbert List**

1903–1975

Influenced by Surrealism and its interrogation of sexuality and the unconscious, Herbert List explored the homoerotic male nude as a key subject throughout his career. A group of images taken in Greece and Italy during the 1930s and 40s juxtapose classical sculpture and living models, often his friends and acquaintances. While referencing the classical canon of the male nude, these photographs also blur the line between reality and fiction, offering a modern take on Pygmalion, the Greek myth of the sculptor who fell in love with his statue. These images explore the fragility and vulnerability of youth and beauty, and its eventual decay and disappearance. List experimented with light, contrast and the crop of his photographs to highlight the sculptural qualities of the human body.

German-born List studied Literature and Art History at Heidelberg University. Largely self-taught, he mastered the formal and technical aspects of photography after 1930 with the help of Bauhaus graduate Andreas Feininger (1906–1999). His departure from Germany in 1936 marked the start of his career as an international photographer, living first in London and then in Paris, and working for Harper's Bazaar, LIFE and

Photographie. In 1937 he travelled to Greece but he was forced to return to Nazi Germany in 1941, where he was banned from working or publishing due to his Jewish ancestry. He joined Magnum Photos in 1951. In the 1960s List gave up photography to focus on his collection of Italian drawings.

## **Thirst**

Greece, Peloponnese, Phaleron  
1939

Modern gelatin silver print  
Herbert List/Magnum Photos

## **Plaster Cast**

Greece, Santorini  
1937

Vintage gelatin silver print  
Herbert List/Magnum Photos

*“Through lighting, matter can be raised to over-conspicuousness, or its materiality can be wholly transcended. Framing and shifts of relative proportions often contribute to things taking on new meanings ... which need have nothing at all to do with the first.”*

## **Torso of Ophelius Ferus II**

Greece, Cyclades, Island of Delos  
1937

Vintage gelatin silver print

Herbert List/Magnum Photos

**Laurel over the Eyes**

Greece, Athens

1937

Late gelatin silver print

Herbert List/Magnum Photos

*“Detail properly selected is more powerful than a picture of the complete subject. A symbol often expresses a dramatic occurrence more clearly than the event itself. Imagination and sensitive discipline of the subconscious are prerequisites here.”*

**Plaster cast of Michelangelo's *Slave* in the Academy of Arts.**

Germany, Munich

Winter 1945

Vintage gelatin silver print

Herbert List/Magnum Photos

**Portrait of Robert**

Germany, Munich

1958

Vintage gelatin silver print

Herbert List/Magnum Photos

**Torso of a young man**

Greece or Italy

1938

Vintage gelatin silver print  
Herbert List/Magnum Photos

After Classical Antiquity, male nudity became an artistic subject almost exclusively present in works of religious or mythological content. From the 19<sup>th</sup> century onwards, photography explored the theme with a heightened degree of sensuality and eroticism. List was concerned about the public reception of his nudes and chose not to show them in his lifetime.

## **Rolf in front of a Roman bust**

Italy, Rome

1949

Modern gelatin silver print  
Herbert List/Magnum Photos

## **Statue from Antikythera**

Greece, Athens

1937

Late gelatin silver print  
Herbert List/Magnum Photos

This marble sculpture was recovered in 1900 by sponge divers from a vessel sunk in the Aegean Sea. The photograph was taken at the National Archaeological Museum in Athens and was first published in 1938.

## **Amor II**

Tunisia, Hammamet

1934

Modern gelatin silver print

Herbert List/Magnum Photos

Amor was the servant that photographer George Hoyningen-Huene kept in his house in Tunisia. List must have been particularly fascinated by this sitter as he appears in several photographs. Hoyningen-Huene and List travelled together through Greece in 1939 and shared similar concerns about the rendition of human form.

## **Theseus and Minotauros at the Tuileries Garden**

France, Paris

1936

Vintage gelatin silver print

Herbert List/Magnum Photos

*“At first I used an old bellows camera, but the results of these experiments were pretty unsatisfactory. Then Andreas Feininger, just down from the Bauhaus, recommended a newly developed reflex camera, which made composing pictures easier. Later I also used a 35-mm viewfinder camera.”*

## **Wrestling Youth I**

Germany, Baltic Sea

1933

Vintage gelatin silver print

Herbert List/Magnum Photos

## **Wrestling Boys II**

Germany, Baltic Sea

1933

Modern gelatin silver print

Herbert List/Magnum Photos

*“The pictures I took spontaneously – with a bliss-like sensation, as if they had long inhabited my unconscious – were often more powerful than those I had painstakingly composed. I grasped their magic as in passing.”*

## **Wall 3 (left to right)**

### **Werner Bischof**

1916–1954

Werner Bischof studied photography in Switzerland under Hans Finsler (1891–1972) and Alfred Willimann (1900–1957). Finsler was a member of the avant-garde art movement New Objectivity, which aimed to capture objective truth, while Willimann encouraged the artist to employ extreme precision in his technique and composition. This formal and aesthetic education spurred Bischof to search for beauty in pure form as well as in nature.

In his early years, Bischof focussed on objects and fashion, with a clear interest in abstraction. His images of nudes show the influence of object photography, while acknowledging the work of his contemporaries, particularly Man Ray (1890–1976) and Erwin Blumenfeld (1897–1969). These nudes engage with the aestheticisation of the body.

Swiss-born Bischof trained at the School of Applied Arts in Zurich before opening his own studio in 1938 and devoting himself to advertising and fashion photography. In 1941 he started publishing in the magazine *Du*. His coverage of the Second World War earned him international fame and in 1949 he became one of the first photographers to join Magnum Photos. As a freelancer, he worked for LIFE, Paris Match, The Observer, Illustrated and Picture Post. His interest in documenting social issues led him to travel extensively in Eastern Asia, North and South America. He died in a road accident in the Peruvian Andes.

## **Zebra Woman**

Switzerland, Zurich

1942

Modern silver gelatin print

Werner Bischof/Magnum Photos

Bischof's early work was influenced by *Neues Sehen* (New Vision), the 1920s art movement inspired by the

Bauhaus. He played with light contrasts, camera angles and fragmented framings. In 1942 Bischof joined the Allianz, a Swiss group of Constructivist and Surrealist artists whose approaches also affected his practice.

## **Butterfly**

Switzerland, Zurich

1941

Modern silver gelatin print

Werner Bischof/Magnum Photos

## **Breast with grid**

Switzerland, Zurich

1941

Modern silver gelatin print

Werner Bischof/Magnum Photos

*“It was pure chance that the camera and not the paintbrush became my companion. Since childhood, I had liked painting. However, the commercial arts course at the School of Applied Arts was full, so I decided to try photography. The endless possibilities of the new medium, the camera, fascinated me.”*

## **Nude back**

Switzerland, Zurich

1941

Modern silver gelatin print

Werner Bischof/Magnum Photos

The artist experimented with different techniques, as noted by his laboratory assistant and Magnum member Ernst Scheidegger: *“Sometimes Bischof took negatives on which there was hardly anything to see; enlarged prints were made on 'extra-hard', the hardest paper then available. This produced those fine grey tones ... The difference was in how he used his film: by under developing it.”*

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## **Wall 4 (left to right)**

### **Philippe Halsman**

1906–1979

During a photographic shoot for the Ford family in 1952, Philippe Halsman asked one of his sitters to jump for the camera. For the next six years, the artist employed this technique in his portrait commissions, asking his sitters to jump at the end of the session. Politicians, businessmen, film stars, members of royalty and fellow artists were photographed in mid-air. Some jumpers requested props, but most improvised on the spot. The images offer a playful counterpart to traditional portraiture as the personality of each celebrity is evidenced through their unique way of jumping.

Halsman presented his findings in what he humorously called *Jumpology* in a book published in 1959.

Born in Riga, Philippe Halsman studied Technical Engineering in Dresden. He started photographing in Paris in the 1930s, where he opened a portrait studio and assembled his own twin-lens reflex camera. He fled France in 1940 and settled permanently in the United States, producing reportages for major magazines and over 100 covers for LIFE. In 1945, Halsman became president of the American Society of Magazine Photographers. He was invited to join Magnum Photos in 1951.

## ***Dalí Atomicus*, Spanish painter Salvador Dalí**

USA

1948

Modern silver gelatin print

Philippe Halsman/Magnum Photos

Salvador Dalí and Halsman collaborated for almost four decades. This work refers to Dalí's painting *Leda Atómica*, where the elements are suspended in the air. It took five hours and twenty-six attempts to capture the photograph. In 2016, LIFE magazine selected it as one of the "100 Most Influential Images of All Time".

**Audrey Hepburn, British actress**

USA

1955

Modern silver gelatin print

Philippe Halsman/Magnum Photos

**Jacques Tati, French actor and film director**

USA

1954

Modern silver gelatin print

Philippe Halsman/Magnum Photos

**Walter Gropius, German architect**

USA

1958

Modern silver gelatin print

Philippe Halsman/Magnum Photos

**Marilyn Monroe, American actress, and Philippe  
Halsman**

USA

1959

Modern silver gelatin print

Philippe Halsman/Magnum Photos

*“When an adult woman jumps with bent knees like a little girl, it is not a mere coincidence. It shows that, at the moment of the jump, she has become again a little girl. This capability of sometimes feeling and acting like a child is characteristic of the child-woman.”*

**The Duchess and the Duke of Windsor**

England

1958

Modern silver gelatin print

Philippe Halsman/Magnum Photos

*“At the end of the sitting the Duchess asked me, “You don’t want me to jump?”. “Of course I want it” I answered, overjoyed. The Duchess took her shoes off and jumped for my camera. Seeing this, the Duke also took his shoes off and jumped. Then, holding hands and smiling, the Duke and Duchess jumped together.”*

**Grace Kelly, American actress, and Philippe Halsman**

USA

1955

Modern silver gelatin print

Philippe Halsman/Magnum Photos

**Marc Chagall, French painter**

France, Region of Provence-Alpes-Côte d'Azur

1955

Modern silver gelatin print

Philippe Halsman/Magnum Photos

**Ava Gardner, American actress**

USA

1954

Modern silver gelatin print

Philippe Halsman/Magnum Photos

**Philippe Halsman, American photographer**

USA

1954

Modern silver gelatin print

Philippe Halsman/Magnum Photos

*“Jumping humanity can be divided into two categories: one which tries to jump as high as possible and one which doesn’t care. The ones who try hard have ambition, drive and the desire to impress others. The ones who don’t care either don’t take the jump seriously or lack ambition.”*

## LINK BAY 1 (right to left)

### Eve Arnold

1912–2012

Eve Arnold was commissioned by LIFE magazine in 1959 to produce a photo-essay on the American actress Joan Crawford. Arnold had earned Crawford's respect while photographing the actress for another assignment in the mid 1950s. As a result, for about two months the photographer was allowed to witness every aspect of Crawford's daily routine.

The reportage attested to how much care went into the physical appearance of the ageing Hollywood icon, while documenting the laborious processes required to preserve her glamorous image. The rawness and honesty of the photographs offer an unexpected insight into Crawford's public persona and establish an intimate relationship between her and the viewer.

Eve Arnold was born in New York. She encountered photography in the early 1940s, which motivated her to apply for a job in a photo-finishing plant and pursue a photography course at the New School for Social Research, New York, in 1948. She became a member of Magnum Photos in 1957, being one of the first women to join the cooperative. In 1962 she relocated to the United Kingdom, completing projects in the United States and

China. Her first major solo exhibition took place in 1980 at the Brooklyn Museum. She published twelve photography books and received numerous honours and awards.

**American actress Joan Crawford trying to remember her lines during a rehearsal at home. Behind her is Joan as she was in Mildred Pierce**

USA, California, Los Angeles  
1959

Vintage silver gelatin print  
Eve Arnold/Magnum Photos

*“We discussed the story line – she wanted to show her fans how dedicated she had been to hang on to the top of the cliff of success for thirty years. We started off with nothing off-limits and wound up after eight weeks the same way.”*

**Joan happily sits before the portrait by artist Lucerne Robert of her late husband. Now in Joan’s apartment, the portrait will eventually hang in Pepsi-Cola’s New York offices**

USA, California, Los Angeles  
1959

Vintage silver gelatin print  
Eve Arnold/Magnum Photos

**American actress Joan Crawford. At home in Hollywood she had a special “health room” with massage table, where in her world a wrinkle is a tragedy**

USA, California, Los Angeles

1959

Vintage ferrotype print

Eve Arnold/Magnum Photos

**American actress Joan Crawford having a face massage**

USA, California, Los Angeles

1959

Vintage ferrotype print

Eve Arnold/Magnum Photos

**American actress Joan Crawford. At the end of her twice weekly facials, Joan Crawford’s head is wrapped in gauze to prevent burns from ice that is applied to brighten her skin and close the pores**

USA, California, Los Angeles

1959

Vintage ferrotype print

Eve Arnold/Magnum Photos

**American actress Joan Crawford. At home in Hollywood she had a special “health room” with massage table, where in her world a wrinkle is a tragedy**

USA, California, Los Angeles

1959

Vintage silver gelatin print

Eve Arnold/Magnum Photos

**American actress Joan Crawford with poodles**

USA, California, Los Angeles

1959

Vintage ferrotype print

Eve Arnold/Magnum Photos

**American actress Joan Crawford in her Hollywood  
dressing room**

USA, California, Los Angeles

1959

Vintage ferrotype print

Eve Arnold/Magnum Photos

**American actress Joan Crawford reading her script  
for *The Best of Everything*, sitting in her Hollywood  
dressing room**

USA, California, Los Angeles

1959

Vintage ferrotype print

Eve Arnold/Magnum Photos

**American actress Joan and her daughter Christina  
during a workout with Susan Strasberg**

USA, New York

1956

Vintage ferrotype print  
Eve Arnold/Magnum Photos

**American actress Joan Crawford and Eve Arnold**

USA, California, Los Angeles  
1959

Vintage silver gelatin print  
Eve Arnold/Magnum Photos

**American actress Joan Crawford at home in  
Hollywood**

USA, California, Los Angeles  
1959

Vintage ferrotype print  
Eve Arnold/Magnum Photos

**American actress Joan Crawford at home in  
Hollywood**

USA, California, Los Angeles  
1959

Vintage ferrotype print  
Eve Arnold/Magnum Photos

**American actress Joan Crawford**

USA, California, Los Angeles  
1959

Vintage silver gelatin print  
Eve Arnold/Magnum Photos

*“Crawford’s whole professional life has been one of great concern with her person. It is a commodity which she sells not only to the public – but also to herself.”*

**American actress Joan Crawford at home in Hollywood**

USA, California, Los Angeles

1959

Vintage silver gelatin print

Eve Arnold/Magnum Photos

**American actress Joan Crawford at home in Hollywood**

USA, California, Los Angeles

1959

Vintage silver gelatin print

Eve Arnold/Magnum Photos

*“Weekends we would spend at her house in Bel-Air photographing. Those would be her days for having her nails done, her hair coloured, her legs waxed, her eyebrows dyed; all of which she wanted me to record on film, to show her devotion to her public.”*

**American actress Joan Crawford at home in Hollywood**

USA, California, Los Angeles

1959

Vintage silver gelatin print

Eve Arnold/Magnum Photos

**American actress Joan Crawford at home in  
Hollywood**

USA, California, Los Angeles

1959

Vintage silver gelatin print

Eve Arnold/Magnum Photos

**American actress Joan Crawford**

USA

1959

Vintage silver gelatin print

Eve Arnold/Magnum Photos

*“You want to go as deeply into them as people as you can. But usually what happens, if you’re careful with people, and if you respect their privacy, they will offer you part of themselves that you can use. And that is the big secret.”*

**American actress Joan Crawford at a Pepsi-Cola  
board meeting**

USA, New York

1959

Vintage silver gelatin print

Eve Arnold/Magnum Photos

*“We returned to New York, where Joan wanted to be shown at work for Pepsi-Cola (She had been made a member of the board after her husband's death.) She*

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*was hostess at a party in her triplex on Fifth Avenue for two members of the West Nigerian trade delegation who had contracted for ten Pepsi-Cola plants.”*

## LINK BAY 3 (left to right)

### **Bruce Gilden**

In 2005, Magnum Photos launched a project entitled *Fashion Magazine*. Originally suggested by photographer Martin Parr, the idea was to invite members of the agency to create their own version of a fashion magazine, designing the entire content, including feature articles and advertisements. *Fashion Magazine* aimed to provide a space to reflect on fashion photography and subvert its visual codes, while adding a twist by commissioning photographers who had not previously engaged in this type of work. It also represented an opportunity for Magnum Photos to venture into new ground.

The five issues published between 2005 and 2010 were produced by Martin Parr, Bruce Gilden, Alec Soth, Lise Sarfati and Paolo Pellegrin. In the second issue, Gilden explored the seven deadly sins of fashion – power, fame, addiction, the cult of the body, fantasizing, exclusivity and the illicit.

Bruce Gilden (b.1946) studied Sociology at Penn State University before taking up photography. Largely self-taught, in 1968 he took evening classes at the School of Visual Arts while supporting himself as a New York yellow cab driver and as a part-time truck driver for the family business. He is particularly drawn to the streets

and people of New York, which he documented between 1981 and 1992. His work abroad has taken him to the Caribbean, Europe, Asia and Australia. He joined Magnum Photos in 1998.

**Mafia Funeral Fashion Shoot**

USA, New York, Queens

2005

Modern silver gelatin print

Bruce Gilden/Magnum Photos

*“This had more difficulty in taking because the photograph was taken from the grave, I had to get in the hole and shoot it. There is a little shadow visible, and that is me.”*

**Suggestive Sex for Magnum Fashion Magazine**

USA, New York

2005

Modern silver gelatin print

Bruce Gilden/Magnum Photos

**Mafia Funeral Fashion Shoot**

USA, New York, Queens

2005

Modern silver gelatin print

Bruce Gilden/Magnum Photos

**Envy Fashion Shoot**

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USA, New York  
2005

Modern silver gelatin print  
Bruce Gilden/Magnum Photos

*“This is a half-staged photo. The model was very tall, about 6 ft. 2 without heels. I saw a little lady walking in the street and decided to include her in the photo, so when she walked past she looked up and I was ready for her, but the lady had no idea, she didn’t know anything was going on.”*

## **Shoot for Magnum Fashion Magazine**

France, Paris  
2006

Modern silver gelatin print  
Bruce Gilden/Magnum Photos

## **SHOP WINDOW (right to left)**

The human body is a recurrent subject across the Sainsbury Centre collections. The objects on display in this case show how artists from different cultures and periods have engaged with some of the ideas addressed in this exhibition. Intimacy and voyeurism are themes depicted in Indian miniatures; the fragmented body is an unintended aesthetic legacy of Greco-Roman sculpture, while the enduring influence of Classicism can be seen in Baroque draughtsmanship as well as in much 20<sup>th</sup>-century sculpture. The body in movement is a predominant theme seen in examples of devotional art and in secular sculptures depicting performance and dance. These works constitute a sample of the many ways of engaging with the human form in the permanent collection of the Sainsbury Centre upstairs.

### **1. Seated Virgin and Child**

France

Early 13th century with later reworking

Wood, pigment and gesso

Sainsbury Centre for Visual Arts

### **2. Group attending the Crucifixion**

Germany or Belgium

Mid to late 15th century

Alabaster

Sainsbury Centre for Visual Arts

### **3. Group attending the Crucifixion**

Germany or Belgium

Mid to late 15th century

Alabaster

Sainsbury Centre for Visual Arts

### **4. Eve**

France

1925

Charles Despiau (1874–1946)

Bronze

Sainsbury Centre for Visual Arts

### **5. Seated goddess, possibly Ceres**

Europe

c.1st century

Greco-Roman

Marble

Sainsbury Centre for Visual Arts

### **6. Portrait head of Marcellus**

Europe

Late 1st century BC

Roman

Marble

Sainsbury Centre for Visual Arts

## **7. Female torso**

Cambodia

11th century

Baphoun style

Limestone

Sainsbury Centre for Visual Arts

## **8. Figure of the American dancer Loïe Fuller**

Germany

c.1900

Reissner Stellmacher und Kessel

Earthenware

Sainsbury Centre for Visual Arts

## **9. A lady offers wine to her lover**

India

c.1730

Mughal School

Ink, watercolour and gold on paper

Sainsbury Centre for Visual Arts

## **10. Ladies bathing in a garden**

India

c.1750-75

Kangra School

Opaque watercolour and gold on paper

Sainsbury Centre for Visual Arts

## **11. Flight into Egypt**

Possibly The Netherlands

17th century

Raised embroidery of tent stitch on linen canvas with silk, linen and metallic threads

Sainsbury Centre for Visual Arts

## **12. Untitled**

France

Undated

Gabriel Perelle (1604–1677)

Ink on paper

Sainsbury Centre for Visual Arts

## **13. The Genius of Salvator Rosa**

Italy

Undated

Salvator Rosa (1615–1673)

Print

Sainsbury Centre for Visual Arts

The Latin inscription reads “Sincere, free, critical but fair-minded painter, despising wealth and death: here is my talent. Salvator Rosa.”

## **14. Zeus or Jupiter**

Europe

c.1st century

Greco-Roman

Bronze, silver copper, originally gilt

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Sainsbury Centre for Visual Arts

## **15. Back of nude**

France

1985

Charles Maussion (1923–2010)

Oil on board

Sainsbury Centre for Visual Arts

## GALLERY 2

### Wall 1 (left to right)

#### **Bieke Depoorter**

The Paris Magnum Live Lab invited three Magnum photographers to respond to the city in 2017. For two weeks, Antoine d'Agata, Jérôme Sessini and Bieke Depoorter transformed this open brief into three bodies of work.

Such a limited timescale represented a challenge for Depoorter, who typically focusses on long-term projects lasting several months. On the third night of the Live Lab, the photographer met Agata at a striptease bar. The time they spent together took the shape of a photo story that eventually stretched beyond Paris, becoming an ongoing collaborative portraiture project.

Depoorter has photographed Agata in Greece and Lebanon, seeking to capture the essence of a person for whom performance and the external gaze are key to her way of living. Together, subject and artist blur the line between fact and fiction, constructing a joint narrative.

Born in Belgium, in 2009 Bieke Depoorter (b.1986) obtained an MA degree in photography from the Royal Academy of Fine Arts in Ghent. The first of her four photo books produced to date, *Ou Menya*, was

published in 2011. She became a member of Magnum Photos in 2016, being one of the youngest photographers to ever join the cooperative. Her first short film was released in 2017.

## Agata's letter

Dearest Bieke,

When I met you, I was at the beginning of massive transformations. Starting to see reality differently and to question myself. Trying to understand who I am and how to love myself. The Agata you created when we first met in Paris was fuel for this self-inquiry. You flashed a light on many of my hidden identities. I never thought any of them were good enough to be brought to the surface.

You were questioning photography, questioning your life, suffering from love that was coming to end; Magnum asked you to do a project in Paris but all you wanted to do was pack your suitcases, return to Belgium and never touch a camera again...

I remember you sitting at the bar of that infamous strip-club in Pigalle. It was a place out of time and space, quirky and sexual, dazzling with red light. Only untamable curiosity could have brought you to that place. You smiled at me and said your name is Bieke. Straight away we got a special feeling about one another. Now I know that this is because deep inside, you are just as crazy and weird as I am. I rarely open

myself up to strangers but I was intrigued by your presence. As it passed midnight, you became the first person I would celebrate my 24<sup>th</sup> birthday with. Several hours later we made the pink picture.

Traveling to Athens and Beirut together, what was supposed to be your attempt to capture the 'real me' and not the performing Agata, showed that between the extremes there are so many shades of myself that disguise my identity. It made you wonder if I am always performing. It's never 100% either performing or being real, truth or a lie. My life is a movie. The reality I belong to transforms endlessly through my imagination and courage. And I live for those cinematic moments of awe.

Just through your presence, you let me explore myself, you let me be inspired. One time, I called you my psychoanalyst. Your camera is a mirror in which we both look at ourselves. You reveal very little about yourself but I do not expect you to give me more than you want to. I trust you. We go around in the night, step by step, every time closer to one another and further in our project. I follow you as you follow me.

You are using me to tell those stories of reality and truth. You project something of yourself through me, and I am using you to enact those versions of myself. I feel more real through your pictures than through the stories I could tell. I am starting to love my own chaos.

We have become so good at improvisations and I

cannot wait to continue them. I will give you myself, you will wrap it with Bieke and, I believe, something beautiful can be created.

I love you, Agata.

## **Agata**

France, Paris

4 November 2017

C-type colour print

Bieke Depoorter/Magnum Photos

## **Agata**

France, Paris

4 November 2017

C-type colour print

Bieke Depoorter/Magnum Photos

## **Agata**

France, Paris

4 November 2017

C-type colour print

Bieke Depoorter/Magnum Photos

*“I was creating myself anew for your camera. The everyday Agata behind the scenes. Not the one dancing in a strip club or performing violent acts during the techno parties.” Agata*

**Agata**

France, Paris

2 November 2017

C-type colour print

Bieke Depoorter/Magnum Photos

“I can hardly recognise myself in this picture. But this must be how I look like.” Agata

**Agata**

France, Paris

5 November 2017

C-type colour print

Bieke Depoorter/Magnum Photos

“We are both fascinated by the darkness. With its capability to deceive. In different ways we both explore the power of the night.” Agata

**Agata**

Lebanon, Beirut

2 August 2018

C-type colour print

Bieke Depoorter/Magnum Photos

*“My tears that night were the most cathartic and life changing. You were the first person to tell me that I am good enough. Or the first person who believed that it's true.” Agata*

## **Agata**

Greece, Athens

17 April 2018

C-type colour print

Bieke Depoorter/Magnum Photos

## **Agata**

Lebanon, Beirut

3 August 2018

C-type colour print

Bieke Depoorter/Magnum Photos

*“My biggest desire is to fully answer my inner call for freedom; to separate the ways in which society and insecurities demand me to prove myself. This search for singularity can be very schizophrenic.” Agata*

## **Wall 2 (left to right)**

### **Susan Meiselas**

In 1972, Susan Meiselas became fascinated by the travelling strip shows touring town fairs in New England. For the next three summers, the photographer documented the action on and off stage, capturing audience responses as well as the private lives of the dancers.

Meiselas produced individual portraits of the women, using the tent where they performed as a background. For these, the dancers posed freely and unrestrainedly, revealing a degree of trust in the artist. Their bodies show traces of their experiences and do not conform to a specific ideal of beauty.

The series explores notions of power, sexuality, desire and voyeurism. Meiselas captures and makes visible a world that was unknown to many at the time. The photographs are accompanied by recordings of the dancers, their boyfriends, bouncers, managers and members of the public.

Susan Meiselas (b.1948) obtained her BA degree from Sarah Lawrence College and an MA in Visual Education from Harvard, where she took a photography course. She joined Magnum Photos in 1976. Her work has focussed on documenting human rights issues throughout Latin America. She has also gathered a visual history of the Kurds and the Dani, an indigenous people of West Papua. Meiselas has exhibited her work in Europe and the United States, and has received numerous awards.

## **Collage of Voices from the Girl Shows**

1973–75

Audio Recording

Duration: 5 min. 40 seconds

Susan Meiselas/Magnum Photos

**Lena's First Day**

USA, Vermont, Essex Junction

1 September 1973

Modern silver gelatin print

Susan Meiselas/Magnum Photos

*"The women I met range in age from seventeen to thirty-five. Most have left small towns, seeking mobility, money, something different from what was prescribed or proscribed by their lives that the carnival allowed them to leave. They are runaways, girlfriends of carnies, club dancers, both transient and professional."*

**The Star**

USA, Vermont, Tunbridge

15 September 1975

Modern silver gelatin print

Susan Meiselas/Magnum Photos

**Lena on the Bally Box**

USA, Vermont, Essex Junction

1 September 1973

Modern silver gelatin print

Susan Meiselas/Magnum Photos

Most Carnivals included several strip shows. Performances started in the afternoon and ran until midnight, lasting about 20 minutes with three or four

women dancing to a 45-rpm track of their choosing. At a time when a factory worker made about \$140 a week, workers at the Carnival earned up to \$300, plus room and board.

## **New Girl**

USA, Vermont, Tunbridge

1975

Modern silver gelatin print

Susan Meiselas/Magnum Photos

## **The Girl Show**

USA, Vermont, Tunbridge

1 October 1974

Modern silver gelatin print

Susan Meiselas/Magnum Photos

*“The all-male audience typically includes farmers, bankers, fathers, and sons, but “no ladies and no babies”. The degree of suggestion on the front stage and participation on the back stage varies greatly from town to town, depending on legislation and local leniency.”*

## **Mitzi**

USA, Vermont, Tunbridge

1 October 1974

Modern silver gelatin print

Susan Meiselas/Magnum Photos

**Shortie on the Bally**

USA, Vermont, Barton

18 August 1974

Modern silver gelatin print

Susan Meiselas/Magnum Photos

**Coffee**

USA, Pennsylvania, Carlisle

18 August 1975

Modern silver gelatin print

Susan Meiselas/Magnum Photos

**The Dressing Room**

USA, Maine, Fryeburg

5 October 1975

Modern silver gelatin print

Susan Meiselas/Magnum Photos

*“They work out of a travelling box, a truck that unfolds to form two stages, one opening to the public to the carnival grounds, another concealed under a tent for a private audience. A dressing room stands between them.”*

**Ginger**

USA, Pennsylvania, Carlisle

18 August 1975

Modern silver gelatin print

Susan Meiselas/Magnum Photos

*“The girl show is a business, and carnival stripping is competitive and seasonal. Those women who make it a career find winter employment on a series of related circuits ... For most women, the carnival is an interlude on the way to jobs as waitresses, secretaries, and housewives.”*

**Shortie**

USA, Maine, Presque Isle

11 August 1973

Modern silver gelatin print

Susan Meiselas/Magnum Photos

*“The recognition of this world is not the invention of it. I wanted to present an account of the girl show that portrayed what I saw and revealed how the people involved felt about what they were doing.”*

**Extra Girl**

USA, Fryeburg, Maine

1975

Modern silver gelatin print

Susan Meiselas/Magnum Photos

**Sammy**

USA, Vermont, Essex Junction

1974

Modern silver gelatin print

Susan Meiselas/Magnum Photos

## Wall 3 (left to right)

### **Cristina García Rodero**

In 1973, Cristina García Rodero was awarded a scholarship by the Fundación Juan March to produce a photographic portfolio of Spain, documenting the rich culture of rural and remote areas that was on the brink of disappearing. This became a wider project that spanned several decades and was published in 1989 as *España Oculta (Hidden Spain)*.

Between 1974 and 2010, García Rodero worked regularly in Galicia, a region in the Northwest of the country. She was fascinated by the vitality and authenticity of its local folklore and religious festivities, which often mixed pagan and Christian rituals. The use of the body in these photographs is either penitential or festive. The actions of the participants express their spirituality, dreams and desires, and acquire a meaning through their context, which is shaped by the cultural identity of the group and its adherence to tradition. The bodies engaged in these acts are also vehicles through which memory is passed down.

García Rodero (b.1949) was born in Puertollano. She obtained a BA in Fine Arts in 1973. She taught drawing at the School of Arts and Crafts in Madrid (1974–84) and

photography at the Complutense University of Madrid (1983–2005). She has received numerous honours and awards, including a seat at the Royal Academy of Fine Arts of San Fernando in 2005 and an honorary doctorate in 2018. She became a member of Magnum Photos in 2009. A museum dedicated to her work opened in Puertollano in September 2018.

**Circunvalación mágica (Magical encirclement).**

**Pilgrimage of Nuestra Señora del Corpiño**

Spain, Galicia, Losón

1982

Modern silver gelatin print

Cristina García Roderer/Magnum Photos

**Los que han visto la muerte (Those who have seen death). Pilgrimage of Santo Cristo de la Agonía de Xende**

Spain, Galicia, Xende

1984

Modern silver gelatin print

Cristina García Roderer/Magnum Photos

**Cabezas de cera (Heads of wax). Pilgrimage of Santo Cristo de la Agonía de Xende**

Spain, Galicia, Xende

1977

Modern silver gelatin print

Cristina García Rodero/Magnum Photos

These women are carrying wax ex-votos on their heads. These are votive offerings that either seek grace or express gratitude. They are usually modelled after a limb or organ in need of healing. The pilgrimage to the sanctuary of the Santo Cristo da agonía (Holy Christ of Agony), in Xende, Pontevedra, has been celebrated since the 18<sup>th</sup> century.

**Una promesa a la vida (A promise to life). Pilgrimage of Nuestra Señora de los Milagros de Amil**

Spain, Galicia, Amil

1975

Modern silver gelatin print

Cristina García Rodero/Magnum Photos

These people are part of the procession around the sanctuary of the Virxe dos Milagres (The Virgin of Miracles) in Amil, Pontevedra. Worshippers circle the church on their knees, in chains, or carried in coffins, to request graces or give thanks to the divinity. This festivity takes place on the first Sunday after the 8<sup>th</sup> of September.

**Antoñito. Pilgrimage of Santa Marta de Ribarteme**

Spain, Galicia, Ribarteme

1981

Modern silver gelatin print

Cristina García Rodero/Magnum Photos

Celebrated on the 29<sup>th</sup> of July, this religious festivity is known internationally as the Festival of Near-Death Experiences. Worshippers who have had a narrow escape from death in the previous year are carried in coffins by their loved ones, dressed in mourning, to the shrine of Santa Marta – Saint Martha, the sister of Lazarus. By embracing one's own funeral, this pilgrimage becomes the ultimate celebration of life.

**La amortajada (Shrouded). Pilgrimage of Nuestra Señora de los Milagros de Amil**

Spain, Galicia, Amil  
1977

Modern silver gelatin print

Cristina García Roderó/Magnum Photos

**El alma dormida (The sleeping soul). Pilgrimage of Nuestra Señora de los Milagros de Saavedra**

Spain, Galicia, Saavedra  
1981

Modern silver gelatin print

Cristina García Roderó/Magnum Photos

*“That girl is full of life and poetry at the same time, and this, in the picture, is in contradiction with such a hard cemetery, with those striking crosses, with those tombs silhouetted against the sky, such a dark sky, and that girl playing, jumping, singing, it’s like something unreal.”*

**Wall 4 (left to right)**

**(Cristina García Rodero continued)**

**El boteiro (The *boteiro*)**

Spain, Galicia, Vilariño de Conso  
1992

Modern silver gelatin print

Cristina García Rodero/Magnum Photos

A *boteiro* is the leader of the *foliÓN*, a noisy and mocking carnival parade that includes music and dancing.

*Boteiros* run and jump, ensuring that people do not obstruct the parade, and request permission to enter each village. Their most distinctive traits are their heavy mask, elaborate headdresses and colourful attire.

**Wall 5 (left to right)**

**(Cristina García Rodero continued)**

**Los misterios del bosque (The mystery of the woods)**

Spain, Galicia, San Pedro de Líncoira  
1993

Modern silver gelatin print

Cristina García Rodero/Magnum Photos

These two masked figures are attending a carnival celebration. The *Entroido Ribeirao* (Riverside Carnival)

is celebrated before Lent in several parishes along the banks of the river Miño. Carnivals were banned throughout Spain between 1937 and the 1970s due to their potential for satire, criticism and subversion of the social, religious and political status quo.

## **La pantomima del peliqueiro (The *peliqueiro's* mummery)**

Spain, Galicia, Laza

1985

Modern silver gelatin print

Cristina García Rodero/Magnum Photos

*Peliqueiros* are the central characters of carnival festivities in Laza, Ourense, which is one of the oldest carnivals in the world. *Peliqueiros* run through the village, whipping bystanders in their way. The *peliqueiro* lying down and the children in this image are participating in the *Baixada da Morena*, when a mixture of flour, gorse and furious ants is thrown onto onlookers.

## **Olivia Arthur**

Arthur's photographs address body image and the construction of identity in relation to gender and sexuality in the city of Mumbai. She has photographed people in the intimacy of their homes or personal spaces. She is interested in the contrast between public and private contexts, how, for many, there is no privacy

at home, but the anonymity of a public space can provide the opportunity to be intimate. These contradictions are heightened by the city's religious and cultural conservatism.

In 2016, Olivia Arthur was invited by the Brighton Photo Biennial and Focus Festival Mumbai to produce work connected to the Lesbian, Gay, Bisexual, Queer and Transsexual communities in Mumbai as part of a UK/India cultural exchange. From this starting point, the photographer expanded the range of subjects to engage with the wider topic of sexuality in all its forms.

Olivia Arthur (b.1980) was born in London. She studied Mathematics at Oxford University and Photojournalism at the London College of Printing, now part of the London University of the Arts. In 2003 she moved to Delhi and began working as a freelance photographer. In 2006 she returned to Europe after being selected for a one-year residency in Italy. She joined Magnum Photos in 2008. She has published two monographs, *Jeddah Diary* and *Stranger*.

## **1. Graffiti by Joggers Park**

India, Mumbai

2016

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**2. Loren at a hijra (transgender) community house**

India, Mumbai

2017

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**3. Lovers embrace**

India, Mumbai

2017

Contemporary inkjet print

Olivia Arthur/Magnum Photos

In recent times, the Supreme Court of India has taken steps to loosen regulations affecting gender and sexuality. Since September 2018, homosexual activities are no longer a criminal offence. However, two of the photographs in this display — these two women kissing and the man wearing a towel as a cap — were not allowed to be shown in Mumbai.

**4. Aliya, a member of Bombay's hijra (transgender) community**

India, Mumbai

2017

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**5. Indian fashion designer James Ferriera at his home in Khotachiwadi**

India, Mumbai

2016

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**6. Elton and his boyfriend in the early morning**

India, Mumbai

2016

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**7. 'Becky', a closet cross-dresser**

India, Mumbai

2017

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**8. A religious tag on a tree**

India, Mumbai

2017

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**9. Shivali, a trans woman and dancer, at home**

India, Mumbai

2017

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**10. Gaurav at home**

India, Mumbai

2017

Contemporary inkjet print

Olivia Arthur/Magnum Photos

*“I had always wanted to make work about the conversation about sexuality in India so this commission gave me the way to start it. In Bombay it is something quite new and a bit taboo or exciting to do a nude portrait.”*

**11. Pat’s bedroom fan**

India, Mumbai

2016

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**12. Ishan at his parents’ house**

India, Mumbai

2016

Contemporary inkjet print

Olivia Arthur/Magnum Photos

*“Something that comes to mind a lot when I’m making this work is the idea of shame, what you shouldn’t show, what’s not okay to show. What is shameful and why? ... I find myself asking questions from a personal point of view about the functionality of the body as opposed to how we deal with it as a society.”*

**13. Spaces under the mangroves where couples come to meet**

India, Mumbai

2016

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**14. Anwesh Kumar Sahoo, former *My Gay India*,  
photographed on Juhu Beach**

India, Mumbai

2017

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

*“I had no idea whether people would be willing to make these pictures when I came to Mumbai. It was interesting to see how people could be relaxed, how much bolder people were than we thought they’d be. There was a real readiness to be out there.”*

**15. Crowded compartments on the commuter trains**

India, Mumbai

2017

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**16. A member of the LGBT community in the park  
before the Pride march**

India, Mumbai

2017

Contemporary inkjet print  
Olivia Arthur/Magnum Photos

**17. The McDonald's by Andheri station, a cruising spot for men**

India, Mumbai

2017

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**18. Urmi Jadav, a transgender activist**

India, Mumbai

2016

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**19. Queer Azaadi (Gay Pride) after-party**

India, Mumbai

2017

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**20. People swimming in the sea on Juhu Beach**

India, Mumbai

2016

Contemporary inkjet print

Olivia Arthur/Magnum Photos

**21. *Myopia* by Ruth Vanita**

India, Mumbai

Text

Olivia Arthur/Magnum Photos

Arthur's photographs address body image and the construction of identity in relation to gender and sexuality in the city of Mumbai. She has photographed people in the intimacy of their homes or personal spaces. She is interested in the contrast between public and private contexts, how, for many, there is no privacy at home, but the anonymity of a public space can provide the opportunity to be intimate. These contradictions are heightened by the city's religious and cultural conservatism.

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## GALLERY 3

### Wall 1 (right to left)

#### **Alessandra Sanguinetti**

In the late 1990s, while working on her first book, photographing in and around her family's farm in Maipú, 300 kilometres south of Buenos Aires, Alessandra Sanguinetti met Guillermina and Belinda. The two cousins were nine years old at the time. Together with Sanguinetti, they created a playful and lyrical body of work rooted in magical realism that traces their physical and psychological development from childhood into adolescence and on to adulthood. As the girls grew up, the images reflected the changes in their bodies as well as the evolution of their individual personalities.

Born in New York and raised in Argentina, where she lived between 1970 and 2003, Alessandra Sanguinetti (b.1968) currently resides in San Francisco. She graduated from the International Center for Photography, New York, in 1992. Her work has featured in The New York Times Magazine, LIFE and Newsweek. She joined Magnum Photos in 2007.

**Mothers**

Argentina, Buenos Aires, Maipú  
1999

C-type colour print

Alessandra Sanguinetti/Magnum Photos

**Immaculate Conception**

Argentina, Buenos Aires, Maipú  
1999

C-type colour print

Alessandra Sanguinetti/Magnum Photos

**Belinda's Christ**

Argentina, Buenos Aires, Maipú  
2000

C-type colour print

Alessandra Sanguinetti/Magnum Photos

**The Black Cloud**

Argentina, Buenos Aires, Maipú  
2000

C-type colour print

Alessandra Sanguinetti/Magnum Photos

**The Models**

Argentina, Buenos Aires, Maipú  
2000

C-type colour print

Alessandra Sanguinetti/Magnum Photos

**The Madonna**

Argentina, Buenos Aires, Maipú  
2001

C-type colour print

Alessandra Sanguinetti/Magnum Photos

**Ophelias**

Argentina, Buenos Aires, Maipú  
2001

C-type colour print

Alessandra Sanguinetti/Magnum Photos

**The Mirror**

Argentina, Buenos Aires, Maipú  
2001

C-type colour print

Alessandra Sanguinetti/Magnum Photos

*“My intention is to delve into Guille and Belinda’s psychological and physical transformations as they become women, being aware of how their particular circumstances determine this coming of age. The time when their dreams, fantasies and fears would fuse seamlessly with real day-to-day life is ending, and these photographs both capture and crystallise this.”*

**Rain**

Argentina, Buenos Aires, Maipú  
2001

C-type colour print

Alessandra Sanguinetti/Magnum Photos

Sanguinetti says of Belinda *“I don’t even know why she lets herself be photographed. Because she is very private, we don’t talk with Belinda much. She doesn’t talk. She is the kind of person that won’t smile to make you feel better. I wanna be like her in my next life.”*

**Vida mía**

Argentina, Buenos Aires, Maipú  
2002

C-type colour print

Alessandra Sanguinetti/Magnum Photos

Sanguinetti says of Guille *“Guillermina ... is much more romantic and emotional, and doesn’t really know what she wants, and if she wants something she usually can’t have it. She’s more like everybody else.”*

## Wall 2 (left to right)

### Tim Hetherington

1970–2011

Between 2007 and 2009, Hetherington followed a U.S. platoon while on patrol in the Korengal Valley in Afghanistan. Restrepo was one of the most dangerous outposts during the war. The project, titled *Infidel* after the tattoo that many soldiers shared as a sign of comradeship, was published as a book in 2010. Alongside their actions in combat, Hetherington documented the everyday lives of the soldiers, producing a series of intimate and tender images that explore masculinity, male vulnerability and the expression of love in extreme situations. These also touch on wider issues, such as the causes and effects of conflict, and its inherently human nature.

British journalist, filmmaker and human rights advocate, Tim Hetherington pursued a degree in photojournalism in Cardiff after graduating from Oxford in 1992. He worked for Vanity Fair, The Independent and The Big Issue, and for international organisations such as Human Rights Watch. Hetherington received two Emmy Awards for his coverage of conflicts, and an Academy Award nomination for his documentary *Restrepo* (2010). He supported the United Nations Security Council as an investigator for the Liberia Sanctions Committee. Hetherington died while covering the civil war in Libya

and he posthumously became a member of Magnum Photos in 2011.

**Specialist Luke Nevala sleeping**

Afghanistan, Korengal Valley, Restrepo Outpost

June 2008

C-type colour print

Tim Hetherington/IWM/Magnum Photos

**Sergeant Elliot Alcantara sleeping**

Afghanistan, Korengal Valley, Restrepo Outpost

July 2008

C-type colour print

Tim Hetherington/IWM/Magnum Photos

*“I don’t know many other straight men discussing masculinity, yet defining your masculinity is part of the process of war. The actual action of going is as important as what comes out.”*

**'Doc' Kelso sleeping**

Afghanistan, Korengal Valley, Restrepo Outpost

July 2008

C-type colour print

Tim Hetherington/IWM/Magnum Photos

## Wall 3 (left to right)

### **Miguel Rio Branco**

Miguel Rio Branco is a Brazilian photographer, painter, installation artist and experimental filmmaker. His early work showed an interest in documentary photography that gradually evolved towards subjective imagery, acknowledging the influence of his artistic and cinematographic background.

Rio Branco's fascination with strong contrasts, as well as with the tropical colours and light found in Brazil, are his main source of inspiration. Using richly saturated colours and luscious textures to capture dramatic situations, the photographer is often drawn to marginalised sites such as Santa Rosa Boxing Academy, frequented by street youths and former prostitutes. The passage of time, violence, death and sensuality are recurrent themes in his work.

Born in Spain, Miguel Rio Branco (b.1946) grew up between Portugal, Switzerland, Brazil and the United States. After graduating from the Institute of Photography, New York, in 1968 he moved to Rio de Janeiro to study Industrial Design. In Brazil he started working as a freelance photographer, cameraman and photography director. He joined Magnum Photos in

1980. His first book, *Dulce Sudor Amargo*, was published in 1985. In the 1990s he adopted a symbolic approach to life by capturing images related to time and history. His work has been widely exhibited and he has received numerous awards.

## **Ampara Me**

Cuba, Havana

1994

C-type colour print

Miguel Rio Branco/Magnum Photos

## **Eva**

Spain, Barcelona

1993

C-type colour print

Miguel Rio Branco/Magnum Photos

## **Training at the Academia Santa Rosa Boxing Club**

Brazil, Rio de Janeiro

1993

C-type colour print

Miguel Rio Branco/Magnum Photos

*“The act of editing came from the audiovisuals that I did at the time, the framing from the movie camera; the not cropping afterwards came from that situation.”*

## **Masculine Torso One**

Brazil, Rio de Janeiro

1993

C-type colour print

Miguel Rio Branco/Magnum Photos

## **Return & Wall 4 (left to right)**

### **Two Figures in a Room**

1959

Francis Bacon (1909–1992)

Oil on canvas

Sainsbury Centre for Visual Arts

D'Agata's blurry, grainy and often explicit images bring to mind the work of Francis Bacon. In his words:

*“Francis Bacon said something to the effect that his work was not about violence but about our horror in the face of it. My images are charged with the full range of what we can feel, understand, experience, which is more emotional, more abstract and existential than violence itself.”*

### **Antoine d'Agata**

During a trip to Cambodia in the early 2000s, Antoine d'Agata became fascinated by dispossessed people such as prostitutes, addicts and the homeless. He said:

*“It is in that particular context, after these people have*

*been stripped bare and humiliated, that I detect dignity in its purest form.*” His journey into these dark places has taken him to São Paulo, Bangkok, Kuala Lumpur, Mumbai and Manila, and has turned the photographer into a nomad.

D’Agata’s aim is experiencing life to the full. His search for truth has led him to explore his own physical limits through sex and drugs, with photography as the anchor. *“Photography affords me access to the world of darkness where it is possible for me to feel and exist.”* In his view, photography is inextricably linked to experience, and the photographer must partake in the action happening in front of the camera.

Born in France, d’Agata (b.1961) took up photography in the 1990s after studying under Larry Clark and Nan Goldin at the International Center of Photography in New York. Upon his return to France, and following a four-year hiatus in his artistic practice, he published his first two photography books in 1998. D’Agata made his first short film in 2004, the same year he joined Magnum Photos.

## **Untitled**

Germany, Hamburg

2000

Inkjet on Hahnemuhle etching museum paper

Antoine d'Agata/Magnum Photos

*“Photography allows me to be alive, to face the absence of meaning surrounding us, and to give this tragedy ... a form that’s tangible, real and which can be shared – and that’s important. It makes it possible for me to fashion a space in which I can simultaneously engage in self-destruction and in the fanatical pursuit of life, while providing a document that ... bestows shape to these experiences.”*

## **Stigma**

Lithuania, Vilnius

2004

Inkjet on Hahnemuhle etching museum paper

Antoine d'Agata/Magnum Photos

*“My images are first and foremost meant to “contaminate” photography as we know it and accept it, “perverting” and undermining pre-formatted assumptions surrounding and supporting the insidious ideology of a culture made out of conventions.”*

## **ASIA II**

Cambodia, Phnom Penh

2008

Inkjet on Hahnemuhle etching museum paper

Antoine d'Agata/Magnum Photos

*“Self-destruction can be premeditated. More and more, I rely on other people to do the actual shooting, while keeping control, as much as possible, of the light, the perspective, the position of the camera, the angle of the lens towards the subject, the shutter speed. Of course, I lose some kind of control in this process but it allows me to stay ... something other than a mere spectator.”*

## **Wall 5 (left to right)**

**(Antoine d'Agata continued)**

**Untitled**

Lithuania, Vilnius

2004

Inkjet on Hahnemuhle etching museum paper

Antoine d'Agata/Magnum Photos

**Untitled**

Lithuania, Vilnius

2004

Inkjet on Hahnemuhle etching museum paper

Antoine d'Agata/Magnum Photos

**Untitled**

Lithuania, Vilnius

2004

Inkjet on Hahnemuhle etching museum paper  
Antoine d'Agata/Magnum Photos

## **Wall 6 (left to right)**

### **Alec Soth**

Using large-format photography, Alec Soth has extensively documented the landscapes and the people of suburban and rural areas of the United States. In 2004, the photographer visited Niagara after watching the 1953 Marilyn Monroe film of the same name. He returned seven times in the following two years to describe a region that he regarded as a metaphor for love and passion.

Niagara explores a rundown and touristy town located on the border of Canada and the United States. It combines photographs of urban settings and portraits of couples and individuals, set against the unruly nature of the falls. The series is suffused with a sense of isolation and melancholy that contrasts with the image of Niagara in popular culture as a newlywed destination. The longing for love overpowers the hopeful promise of its fulfilment.

Born and based in Minneapolis, Alec Soth (b.1969) studied at Sarah Lawrence College in New York. His inclusion in the 2004 Whitney and São Paulo Biennials represented his international breakthrough. His first photography book, *Sleeping by the Mississippi*, was published in 2004. In 2008, Soth started his own publishing company and joined Magnum Photos. He has had over fifty solo exhibitions and he has received numerous fellowships and awards.

## **Happiness Inn**

Canada, Niagara

2005

C-type colour print

Alec Soth/Magnum Photos

## **Michele and James**

Canada, Niagara

2004

C-type colour print

Alec Soth/Magnum Photos

## **Two towels**

Canada, Niagara

2004

C-type colour print

Alec Soth/Magnum Photos

# SAINSBURY CENTRE



## **Melissa, Flamingo Inn**

Canada, Niagara

2005

C-type colour print

Alec Soth/Magnum Photos

## **Jennifer and Terrell**

Canada, Niagara

2005

C-type colour print

Alec Soth/Magnum Photos

**THE BODY OBSERVED**  
**PUBLIC PROGRAMME**

**LUNCHTIME TALK WITH MONSERRAT PIS MARCOS**

Thursday 4<sup>th</sup> April

1.15–1.45pm

Join curator Monserrat Pis Marcos for a lunchtime talk about the work of Cristina García Rodero.

**LUNCHTIME TALK WITH RICHARD SAWDON SMITH**

Thursday 16<sup>th</sup> May

1.15–1.45pm

Award-winning photographer Richard Sawdon Smith will give a lunchtime talk in the exhibition, drawing on his own practice and research to share insights into the photographs on display. Richard Sawdon Smith is Professor of Photography and Dean of Media at Norwich University of the Arts.

**IN CONVERSATION: BIEKE DEPOORTER AND AGATA**

Thursday 6<sup>th</sup> June

6-7:30pm

After a chance meeting in Paris in November 2017, Magnum photographer Bieke Depoorter and Agata have developed a long-standing collaborative practice as photographer and subject. Join them for this lively evening event as they reflect on working together to create the photographs on display in *The Body Observed*.

## **INTERPRETATIONS**

Friday 14<sup>th</sup> June

3-4pm

Philippa Snow will read a new piece of writing, commissioned by the Sainsbury Centre, in response to Eve Arnold's photographs of Joan Crawford.

Philippa Snow is a writer, based in Norwich. Her reviews and essays have appeared in publications including Artforum, Sight & Sound, GARAGE, Frieze, The Cut, and Tank magazine.

## **AN EVENING WITH SUSAN MEISELAS**

Tuesday 25<sup>th</sup> June

6-7:30pm

Leading documentary photographer and member of Magnum for over 30 years, Susan Meiselas will join us for an evening event reflecting on her work in *The Body Observed*.

Meiselas has received numerous awards including The Robert Capa Gold Medal for "outstanding courage and reporting" by the Overseas Press Club for her work in Nicaragua and the Leica Award for Excellence. She is one of the four shortlisted photographers for The Deutsche Börse Photography Foundation Prize 2019.