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# TATE ETC.

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# William Klein

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# Double Vision

## William Klein + Daido Moriyama at Tate Modern

Tate Etc. invited William Klein, one of the twentieth century's foremost photographers and film-makers, and Daido Moriyama, the celebrated and influential photographer who emerged from the Japanese Provoke movement, to publish a selection of their work in the magazine.

Tate's curator of photography introduces their images

By Simon Baker

Tate Modern's exhibition 'William Klein + Daido Moriyama' brings together two of the most influential and innovative living artists to have worked with photography in the second half of the twentieth century. Conceived as two distinct retrospectives, installed side by side, the display sets out Klein and Moriyama's unique and individual approaches to the various media in which they have worked, including photography, film and painting, with a shared focus on the principal cities in which they both worked: New York and Tokyo.

William Klein (born New York, 1928) started his career as a painter, working in the studio of the great twentieth-century purist Fernand Léger, but quickly built a reputation as an incredibly inventive photographer. Starting in the early 1950s with abstract experiments with light, made in the darkroom without the use of a camera, Klein went on to publish one of the most important photobooks of all time: *Life is Good & Good for You in New York: Trance Witness Revels* (1956). A daring and brash account of his native city (to which he returned briefly in 1954–1955 after settling in Paris), it is a masterpiece of dynamic in-your-face street photography, laid out brilliantly as a series of montages and themed sequences.

His images of children playing in the streets, taken close-up and often with a grainy, blurred look, are among the best-known and most striking. He produced several more photobooks about the world's great capitals – *Rome*, *Tokyo*, *Moscow* and *Paris* – while at the same time becoming a celebrated fashion photographer.

From the start of his career, however, Klein was also dedicated to the cinema, making his first feature, *Broadway by Light*, in 1958, which Orson Welles is reputed to have said was the first film that needed to be in colour. He directed a number of important

documentary films on subjects as varied as the Paris student protests in May 1968, the Black Panther Eldridge Cleaver and Muhammad Ali, as well as feature films including the brilliant satires of fashion and global politics *Who Are You, Polly Maggoo?* (1966) and *Mr Freedom* (1969). He continued to work with photography, but also returned to painting with a series of now iconic "painted contacts", in which he paints directly on to blown-up cells of photographic film.

For his Tate Etc. artist's pages, Klein has selected a characteristically intense and diverse group of images from throughout his long career, including his celebrated picture of fashion models on a pedestrian crossing in Rome, photographs from his New York and Moscow photobooks and a brilliant montage of Mickey Mouse in Times Square.

Daido Moriyama (born Osaka, 1938) is one of the most original photographers to have emerged from the hotbed of avant-garde photographic culture in Japan in the late 1960s. He began his career under the influence of two of the greatest Japanese photographers, Shomei Tomatsu and Eikoh Hosoe, but was equally interested in American beat writing and Pop art. Working with a group of writers and photographers on a magazine called *Provoke* (1969–1970), he perfected a grainy, blurred black-and-white style that, like Klein's New York work, represents not only the city as his subject, but the disorientating experience of being there.

From 1968 to 1972 Moriyama published three of the most important photobooks to have come out of Japan until that moment: *Japan: a Photo Theatre*, *Hunter* and *Farewell Photography*, with the last of these now recognised as one of the most extreme and experimental photobooks of all time. In his work of the early 1970s he drew upon the influence not only of photographers

such as Klein, but writers such as Jack Kerouac, producing a series of so-called "On the Road" works in which he journeyed from place to place in Japan. He was also influenced by Andy Warhol and produced his own "disaster" series called "accident", which took on Warhol's silk-screen aesthetic.

In the 1970s Moriyama made several incredible projects in the Japanese countryside and provincial towns, resulting in works such as *Tales of Tono* (recently translated and republished by Tate) and *Hokkaido*. The late 1970s and 1980s saw him produce a substantial body of work exploring the formal qualities of black-and-white photography in series such as *Light and Shadow* and *Lettre à Saint-Loup*, although he has, it is important to note, also been committed to colour work, including his book *Color* (2012).

Throughout his career, Moriyama has photographed in major cities around the world, from early books such as *Another Country in New York* (1974) and *Visions of Japan* (made entirely in Paris in 1999) to more recent projects in places as far afield as São Paulo, Buenos Aires and Hawaii. From the 1990s onwards many of these city projects have been published as issues of his own magazine, *Record*.

Moriyama's Tate Etc. artist's pages are the result of a recent visit to London. The images are characteristic of both his immediate, responsive approach to street photography and his endless fascination with street life and culture, in sites as different and as immediately recognisable as Battersea and Brick Lane.

William Klein  
Pages 64/65, clockwise from top left: *Hooligans, football World Cup, Turin* (1990); *Simone and Nina, Piazza di Spagna, Rome*, photographed for *Vogue* (1960); *Candy Store, New York* (1955)  
Page 66: *Mickey has come to save Times Square* (1998)  
Page 68: *Bikini, Moscow* (1959)  
Page 69: *Funeral of Maurice Thorez, Paris* (1964)

Daido Moriyama  
Pages 70–75: *2012/London/Daido Moriyama*

• 'WILLIAM KLEIN + DAIDO MORIYAMA', supported by the William Klein + Daido Moriyama Exhibition Supporters Group, Tate Modern, 10 October–27 January. The exhibition is co-curated by Simon Baker, curator of photography and international art, Tate, and Juliet Bingham, curator, Tate Modern, with Kasia Redzisz, assistant curator, Tate Modern. A season of film screenings at Tate Modern will coincide with the exhibition, showing Klein's feature films and documentaries.









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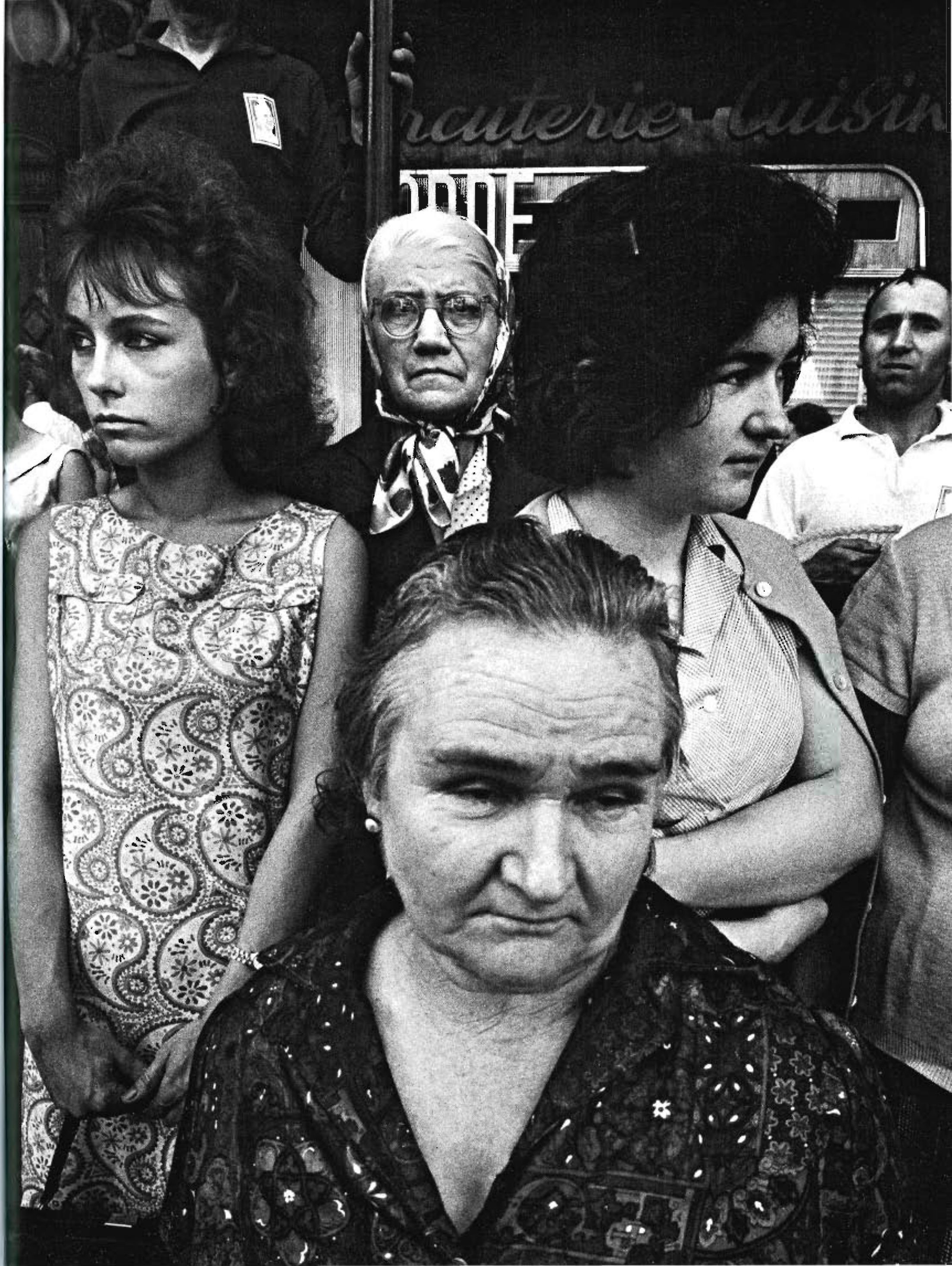
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