



## DO YOUR PART FOR THE RED CROSS

### ERWIN BLUMENFELD

**Genre** Fashion

**Date** 1945 **Location** New York, New York, USA **Format** Unknown

As *Vogue* covers go, this one, showing a blurred model behind translucent glass overlaid with a bold red cross, is among the most iconic. Created by German photographer Erwin Blumenfeld (1897–1969), the image graced the 15 March issue in 1945 and formed a key part of the magazine's efforts to raise awareness and funds for the Red Cross, particularly its work with prisoners of war. It is bold and graphic, but at the same time hauntingly poetic. There is something almost ghostlike about

the elegantly dressed woman, her raised arms positioned in a figurative call to action, her head tilted slightly forwards. Her face is hazy, but there is no doubt that she is directing her gaze at the viewer.

Blumenfeld fled his native Germany during World War II and had been living in the United States for four years when he took this photograph. After securing a contract with *Vogue*, he went on to produce many more striking covers and fashion articles for this magazine and one of its greatest rivals, *Harper's Bazaar*. Keen to be regarded as an artist, Blumenfeld drew on 20th-century avant-garde art movements such as Dadaism and Expressionism, often embracing an experimental, surrealist approach. GP



## FDR FUNERAL 1945

### ED CLARK

**Genre** Documentary, news, governmental

**Date** 1945 **Location** Warm Springs, Georgia, USA **Format** 35mm

During a career spanning more than forty years, and beginning as a darkroom apprentice while still in high school, Ed Clark (1911–2000) created some of *Life* magazine's most iconic photos. He photographed subjects ranging from studies of agricultural labour to portraits of Hollywood celebrities. He was the darling of both Democrat and Republican presidents, a thing almost unimaginable in the polarized and stage-managed climate of contemporary US politics, and all the

more extraordinary because Clark produced a large body of challenging work concerned with racial injustice in the education system.

In this photograph tears stream down the face of accordion player Graham Jackson at the funeral of President Franklin D. Roosevelt (FDR). He plays outside the polio clinic in Warm Springs, where Roosevelt stayed in 1921, after contracting the disease. The photograph can be read as a symbol of the great popularity FDR enjoyed with black voters, the result of his pursuit of socially progressive policies throughout his four terms as president. He implemented the New Deal, a raft of policies that laid the foundations for social security and workers' rights in the United States. MT



## HITCHCOCK PROMOTING *FRENZY*

### UNKNOWN

**Genre** Portrait **Date** 1971  
**Location** London, UK  
**Format** 35mm

At first glance, the figure floating on the Thames River looks like Alfred Hitchcock. But look again, and you will see it is not the movie director at all, but a dummy. The likeness is nonetheless uncanny.

The image was used in the publicity campaign to promote *Frenzy*, Hitchcock's penultimate movie and the one with the most graphic violence. Based on the novel *Goodbye Piccadilly, Farewell Leicester Square* (1966) by Arthur La Bern, the movie tells the story of a serial killer in London who strangles his victims with a necktie. At the center of the narrative is ex-Royal Air Force pilot Richard Blaney (Jon Finch), who, after discovering that his ex-wife has been murdered, is wrongly suspected of killing her and of being the necktie murderer.

It is perhaps not surprising that Hitchcock, many of whose macabre films feature flashes of black humour, should have overseen the creation of a promotional still in a similar vein. If the key to a successful publicity drive is to create impact and intrigue, then Hitchcock's image of his dead self, floating on the Thames, where the film begins, surely ticks all the boxes. GP



## STRAY DOG

### DAIDŌ MORIYAMA

**Genre** Street  
**Date** 1971 **Location** Misawa, Japan  
**Format** 35mm

On a US military base in Japan in 1971, Daidō Mori (born 1938) came upon a stray dog. He crouched down and photographed the animal at eye level in bright sunlight in his characteristic, grainy black-and-white style. Before long, the image became an icon within Mori's striking and often unsettling portrayal of postwar Japanese society. Although it was an unpremeditated chance encounter, the symbolic value of the image has been much discussed. Unlike in the West, there is no tradition in Japanese culture of romanticizing the outsider, the rebel or the renegade. Instead, a stray dog epitomizes a kind of threatening nonconformity that tends to evoke suspicion. Yet Mori's image is celebrated both inside and outside Japan. It is much reproduced, and prints of it are held in many public and private art collections internationally. He even titled his 2004 memoir *Memories of a Dog*.

In the late 1960s Mori was one of a group of photographers responsible for the hugely influential *Provoke* magazine, which aimed to present cutting-edge images underpinned by a radical political agenda. This postwar period was a profoundly unsettling time in Japan. Mori sought to confront the darkness of the recent past and to help to forge a new future. JG



## DEMONSTRATION AGAINST NARITA AIRPORT AND THE VIETNAM WAR

### BRUNO BARBEY

**Genre** Photojournalism  
**Date** 1971 **Location** Tokyo, Japan  
**Format** 35mm

In the 1960s, plans were made to build a new international airport to support the burgeoning economic growth of Japan. It was to be the largest public works programme in Japanese history – and the most contested. The chosen site was located in Chiba Prefecture, covering agricultural land occupied by both smallholders and the Imperial Household. The farmers rebelled and their bitter protest movement expanded to include many Leftist activists; it continues to this day, despite the airport itself having been completed in 1978. The state's occupation of this land was seen in the same context as other fraught political issues of the time, including the Vietnam War, which became included in the movement's passionate protests.

In 1971, Bruno Barbey (born 1941) photographed this Zengakuren student federation demonstration, in which a snakelike formation of protestors collides with riot police and other obstacles. With the group's long flagpoles and red flags lowered like spears or jousting lances, and their white helmets contrasting against the police's dark riot gear, the impression is of a medieval battle scene, good pitted against evil, painted from above. JG



## THE MINEHEAD HOBBY HORSE

### HOMER SYKES

**Genre** Documentary  
**Date** 1971 **Location** Minehead, UK  
**Format** 35mm

Photographer Homer Sykes (born 1949) is one of the leading documentarians of the British way of life. In particular, he has focused his attention on the eccentricities and oddities of English customs, ranging from working-class rituals to the pastimes of the wealthy nobility.

In the early 1970s, while still a student of photography at the London College of Printing, he began a long-term project exploring the folklores and celebrations of English towns and villages. In this charming image, a young boy in the Somerset town of Minehead confronts the Sailors Horse on May Day, when, according to tradition, the hobby horse walks to Whitecross, to the west of the town, and bows three times to the sun at dawn.

Sykes has described how he forgot about the photograph for the first publication of his book, *Once a Year: Some Traditional British Customs* (1977), but came across it when he was preparing the reissue of 2016. His work is marked by a gentle wit and a strong aesthetic; he has said that 'composition has always been very important to me. I like space and visual formality.' PL



## ARMENIA

### DIANA MARKOSIAN

**Genre** Documentary, photojournalism

**Date** 2015 **Location** Armenia

**Format** Unknown

In this photograph, 105-year-old Movses Haneshyan stands in front of a life-size landscape beneath blue, cloud-streaked skies. It is the first time he has seen his original home in ninety-eight years since he fled the 1915 Armenian genocide. The 'great crime' – as Armenians refer to it – saw vast numbers of Armenians killed by the Ottomans between 1915 and 1923, in order to eliminate their presence in the Ottoman Empire. By the end of the war, more than one million people had been killed. This image captures a theme central to much of the work of Diana Markosian (born 1989) – the relationship between memory and place. Movses stands static, faced with the memories that the picture inevitably evokes.

In 2015, exactly a century after the genocide began, Armenian American Markosian travelled back to her ancestral homeland to meet Movses and other survivors and ask them about their remaining memories of their original home. To find the people she was looking for, she studied voter registration records, looking for people born before the genocide. She eventually noted down just twenty addresses.

After meeting the survivors, Markosian crossed the border into Turkey to retrace their steps from the memories they had disclosed. Her project *1915*, which focuses on three survivors, includes not only photographs but also telegrams, video clips, hand-drawn maps and archival images. With impressive depth and compassion, Markosian's photographs tell the stories of these remaining survivors of a genocide that the Turkish authorities have constantly denied ever took place. EC