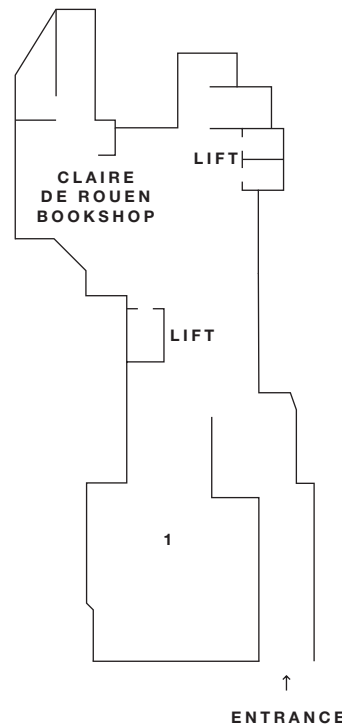
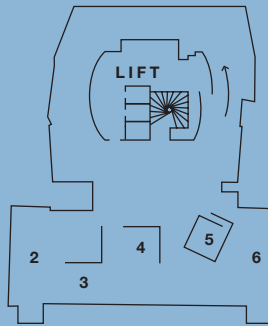


## EVENTS

For information on our programme of events, please visit [Burberry.com](http://Burberry.com)

## PHOTO PRINTS

For information on purchasing prints exhibited at *Here We Are*, please contact [info@clairederouenbooks.com](mailto:info@clairederouenbooks.com)

1  
THE SEPTEMBER  
COLLECTION2  
AVENUE/BELFAST/  
CEREMONY

Alasdair McLellan's display includes photographs taken in all four nations of the United Kingdom: England, Northern Ireland, Scotland and Wales.

The Ceremony series was originally made for *Arena HOMME+* magazine in 2006. The then editor, Jo-Ann Furniss, like McLellan, had watched the Queen Mother's funeral in 2002 and was struck by the beauty and grandeur of the horse guards in the ceremony.

The photographs of the Highland Games in Scotland were taken in the run-up to the United Kingdom EU membership referendum in June 2016. In Wales, McLellan was commissioned by the then editor of *Man About Town* magazine, Ben Reardon, to photograph kids on the verge of adolescence in typical suburban

settings. In the Northern Ireland section, the images of teenagers at a boxing club were taken in Belfast in 2005. McLellan describes the club as a 'positive haven' for kids growing up against a backdrop of political conflict.



Alasdair McLellan, Draught Parade, The King's Troop Royal Horse Artillery, 2006 © Alasdair McLellan



Ken Russell, Horse Guards in Whitehall, 1957 © Ken Russell / TopFoto

3  
POMP

*Pomp* is all about decorum — things looking and proceeding precisely as they should! The importance attributed to 'correctness' is typical of the British upper classes, even now. *Pomp* is also about ceremony — whether that of a fox hunt in Dafydd Jones's photograph, or the military rituals at Horse Guards Parade, London, in the quartet of pictures by Ken Russell. These were taken in 1957, presaging those by Alasdair McLellan almost half a century later. The resensation of these two sets of horse guard photographs foreground the endurance of a very British tradition.

Decorum also manifests itself in the detail of dress and accoutrements worn for ceremony, as seen in works by Stuart Franklin and Jane Bown.

4  
PATTERNS  
& PORTRAITS

Almost every photograph in *Patterns & Portraits* has been taken in the subject's ordinary surroundings. As such it is a counterpoint to the wildness of Revelry. Colin O'Brien's photographs of life in Clerkenwell, London, demonstrate his belief that 'the ordinary is of as much importance as the extraordinary'. Ian Macdonald's portraits of the community of fishermen and their cabins at Greatham Creek in Teesside, north east England, document a way of life that has now sadly been lost. Brian Griffin's portrait of Chris Law is from his iconic 1970s *Copyright* series, which photographed businessmen in staged settings and was inspired by Expressionist cinema and religious painting.



Brian Griffin, Portrait of Chris Law, Accountant and Prizewinning Yachtsman, 1976 © Brian Griffin

5  
A HOUSE IN  
BAYSWATER

An exploration of the eccentric... A portrait of a house at the end of an era... And a garden of deadly nightshades.

*A House in Bayswater* is a documentary by British film-maker Ken Russell. As was characteristic of the time, the pillar-porched house was divided into flats that were managed by a live-in housekeeper. Mrs Collings tells us about its bohemian residents, including painter James Burley, photographer David Hurn, and dancer Helen May, who trained with Russian prima ballerina Anna Pavlova.

Russell himself lived there in the 1950s and the film is, in some ways, an elegy to the past. We hear of the dances that May performed in her youth and of Miss Croft's first-hand experience of the glittering decadence of 1920s New York. But it also carries a sense of optimism, particularly in its oneiric ending. Perhaps Russell made the film in protest to the planned demolition of the house. Following the Notting Hill race riots in 1958 much of the area was redeveloped, but as the Swinging Sixties took hold, 30-32 Linden Gardens stood firm — the house is still there.

6  
FREE  
PHOTOGRAPHIC  
OMNIBUS

For 14 months in 1973 and '74, English documentary photographer Daniel Meadows lived on a double-decker bus and conducted a photographic odyssey covering 10,000 miles and 22 towns and cities. At each pit stop, he photographed the town's inhabitants. In total, he made portraits of almost 1,000 people. *Free Photographic Omnibus* was an interactive project — Meadows not only photographed those he met on his bohemian journey but also interviewed them, and gave them their own portraits as a gift (he built a darkroom on the bus so he could print whilst he travelled).

*Free Photographic Omnibus* conveys the brightening spirit of England in the early 1970s, a time of economic growth and social modernisation. But it also captures an attendant trepidation — Meadows believed that the speed and nature of the changes to society were detrimental to a community-driven way of life.

'When we started thinking about curating *Here We Are*, I knew I wanted it to celebrate a certain strand of British photography that I have always loved — one which documents the many and varied tribes and clans and classes that make up these islands of ours.

'It has been an extraordinary privilege to gather together this collection of photographs that have influenced me so much over the years. They provide a portrait of British life, in all its nuances, both exceptional and mundane, beautiful and harsh.'

Christopher Bailey

Curated by Christopher Bailey  
and Lucy Kumara Moore  
Co-curated by Alasdair McLellan

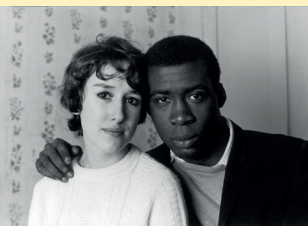
## 7 ROMANCE

This wall presents a suite of photographs of kisses, nothing more, nothing less. The pleasure of a kiss transcends race, class, age and nationality (it is *not* after all, a strictly British thing!).

The woman and man in Jamaican-born Charlie Phillips' photograph *Notting Hill Couple* (1967) signify a defiant modern attitude. Notting Hill was the London destination for many Afro-Caribbean

immigrants who arrived in the UK in the immediate postwar period.

A severe housing shortage was among the causes of racial tension there throughout the 1950s, and in 1958, the area was marred by race riots. A carnival was held the following year in response, celebrating Black British culture. In the summer of 1966, the first Notting Hill Carnival took place.



Charlie Phillips, *Notting Hill Couple*, 1967 © Charlie Phillips / Akehurstcreativemanagement.com

## 8 REVELRY

*Revelry* is... dancing on tables, whirling upside down, entering a ballroom-dancing competition... It's also the eccentricity sometimes gleaned in the British character – hiding the top half of your body entirely in flowers or engaging in a sport that involves rolling headlong down a hill.

Ken Russell's portrait of Jean Rayner, a Teddy girl dressed in clothes inspired by Edwardian-era style, is a symbol of a strongly defiant young woman, a 'bomb-site Boudicca' standing on the ruins of postwar London. Jamaican-born photographer Armet Francis chronicles Black British life and the wider experience of the African diaspora. His fashion image, *Woman in Leaf Earrings* (1972), is iconic. *Revelry* also includes important work from the 1980s by Homer Sykes, documenting English folk customs.



Dafydd Jones, *The Pond, Martin Betts Dance, Ascot*, 1982 © Dafydd Jones

## 9 SEPTEMBER 16TH

An invitation to appropriation...

Gosha Rubchinskiy is a Russian fashion designer and photographer. The images shown here were commissioned specially for *Here We Are* and are a celebration of the ongoing collaboration between Rubchinskiy and Burberry, which started with the limited-edition capsule collection for spring 2018, also shown.



Boys, London, September 2017 © Gosha Rubchinskiy



Andy Sewell, *Untitled, from 'Something Like a Nest'*, 2009–13 © Andy Sewell

## 10 THE GARDEN AS A SELF-PORTRAIT

Gardens have a special significance in Britain. Whether grand or humble, formal or wild, secret or open to the street, they are, more often than not, cherished by their owners. You can glean so much about someone from the garden they keep! This section includes photographs by Alasdair McLellan of bungalows with street-front gardens situated on estates close to where he grew up in Doncaster, South Yorkshire.

Andy Sewell's images of kitchen sinks with views onto gardens speak of the close relation between these indoor and outdoor spaces.

Tessa Traeger, a still-life photographer who had a longstanding association with British *Vogue* in the 1980s, captures the cascading white wisteria of author Vita Sackville-West's famous garden at Sissinghurst, Kent.



Ian Macdonald, *Picnic at South Gare, Teessmouth*, 1984 © Ian Macdonald

## 11 LOVELY DAY FOR IT

British weather is defined only by its unpredictability. Many types of weather can be experienced in a single day, due to the proximity of Britain to the polar front jet stream.

For his seminal photographic series *The Shipping Forecast*, Mark Power documented the areas mentioned during a four-times daily broadcast on BBC Radio 4, which provides advance weather information for those at, or about to be put to sea around the British Isles.

But, Power states: *'For millions of landlubbing radio listeners it is more than this; the enigmatic language of the forecast has entered the public consciousness, creating a landscape of the imagination and confirming romantic notions of Britain's island status. Captioned by the 0600hrs forecast on the day they were taken, these photographs attempt to challenge our assumptions of these far-flung places.'*

# HERE WE ARE

11 RUE BÉRANGER  
75003 PARIS  
26 JANUARY — 4 FEBRUARY

## OPENING HOURS

Monday – Sunday 11am – 8pm

## TRANSPORT

By Métro  
République (Line 3, 5, 8, 9, 11)

By Bus  
République (20, 56, 65, 75)

# BURBERRY