

William Klein & Daido Moriyama Exhibition at the Tate Modern Gallery
For TimeOut London Magazine

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The Tate Moderns use of Klein's and Moriyama work, as a Drawing point is a good example of one perceives the Canon of photography. Klein can be said to be one of the great photographic Canons and one of the original Street Photographers along with Robert Frank and Lee Friedlander; who's work bears a large resemblance to his own. I would have previously said the same thing about Moriyama's work, but after seeing there work displayed together in the same gallery; I have to say there style has a fundamental difference.

This thought was drawn form two reasons, one of them being the way in which the two separately exhibited work were laid out and the second being the way in which they approach the subject of Street Photography.

The first notable piece of the exhibition was the outstandingly displayed, Projection of Kline's first Film in room 1; the movie titled Broadway by Light made 1958 basically took up the room entirely. It was a brilliant dissection on the organizers behalf as the movie on a whole flawlessly summed up the theme, style and ideas portrayed by Klein's body of work.

The Point the film made was that Kline tries to go about photographing the different environments of the world in a surrealist was, which allows him to document a truer abstract reality, rather than the popular concept; This point was then portrayed thought-out the next few rooms. In room 2 one thing that particularly caught my eye was the way in which the photographs were displayed.



4 photographs presented on an impassively large scale, were connected and allied horizontally. This style was reminiscent of that of a magazine; it was obviously done to create an almost unreal contrast and so that the work demands the viewer's attention. Although this highlights some flaws in the layout of the exhibition, the main one being that of the lighting. All the lighting in the room was set to an improper angle that reflected in all of the photographs; it was off-putting and rather unprofessional.

After migrating around the next item that transfixed my interest, were two prints that were both on a quite large scale placed beside each other; the angelic article

was entitled, Simone & Nina, Piazza
did Spagna, Rome. The two images
when placed beside each other
contrasted and reviled the two
woman's emotions, though
processes and vanity, this effect also
allows us to use the Zebra crossing
as a reference to time, scale and
place.



I found that room 3, allowed me
better glimpse of Klein's thought
process as well as his style of
photography, the photographs in the room were displayed in a more
chronologically correct order in smaller sized frames. This along with the large
amount of photographs displayed; next to each other with little gaps, allowed for
a more advanced result. It seemed to replicate the feel of a fast paced city during
rush hour. The end result is that it makes one look over his work as a more
impressive whole, rather than individual tourist snapshots; Allowing for a more
refined concept and a feeling of a organized chaos.

Room five of Kline's side of the gallery, was by far one of the outstandingly
magnificent portion of Multi Media, that I have had the pleasure of seeing. The
room could basically be summed up as some of the most abstract work of Kline's,
as it literally had the ascetic façade of an all sounding symbol of Yin & Yan. Even
though it was some of Klein's first experimentative work in combining different
genres with the subject of photography, it can be said to be his superlative work.

In Room 7 the last of Klein's works was displayed, I could easily say that it was
by far; the best form of multi media work that I had the privilege to lay my eyes
on. But this couldn't be further from the truth; in all honesty I couldn't
comprehend how the gallery went from being a great feat of an exhibit, to such a
fiasco. The only thing that I could say that was even done right in that room was
the concept behind it.

Kline wished to test the limits of contrast, by painting over his original contact
sheets in enamel paint and then enlarging them to an almost unimaginable size;
other than that everything looked rushed. A short list of things that disappointed
me was the lighting; it was off set at a hasher angle than room 2; the unpleasant
reflection was made worse by the martial the photographs were printed on.

This would be expectable if it were not for the sloppy positioning and placement
of the photographs, as the photographs were originally printed in different large
segments; they needed to be inline perfectly to allow them to be appreciated as a
whole. But this wasn't the case a each segment seem to be misaligned by at least
1-3mm, my long time favorite photograph of Klein's Boy Pointing Gun, 1954-55,
had a large gap part way across the boys face.

But worst still the photographs were applied to the wall properly; allowing for air to be trapped under the prints causing disfigurement, this was most apparent in one photograph where a young girl's face was disfigured and easily noticeable. Even though I found that room 7 was diminishing my overall opinion of the exhibition due to its rushed quality and badly presented style, I still ended up admiring the photographs themselves as they are astounding in the depth of field, the contrast, and the subject matter; a section of your society that would have previously been unseen.