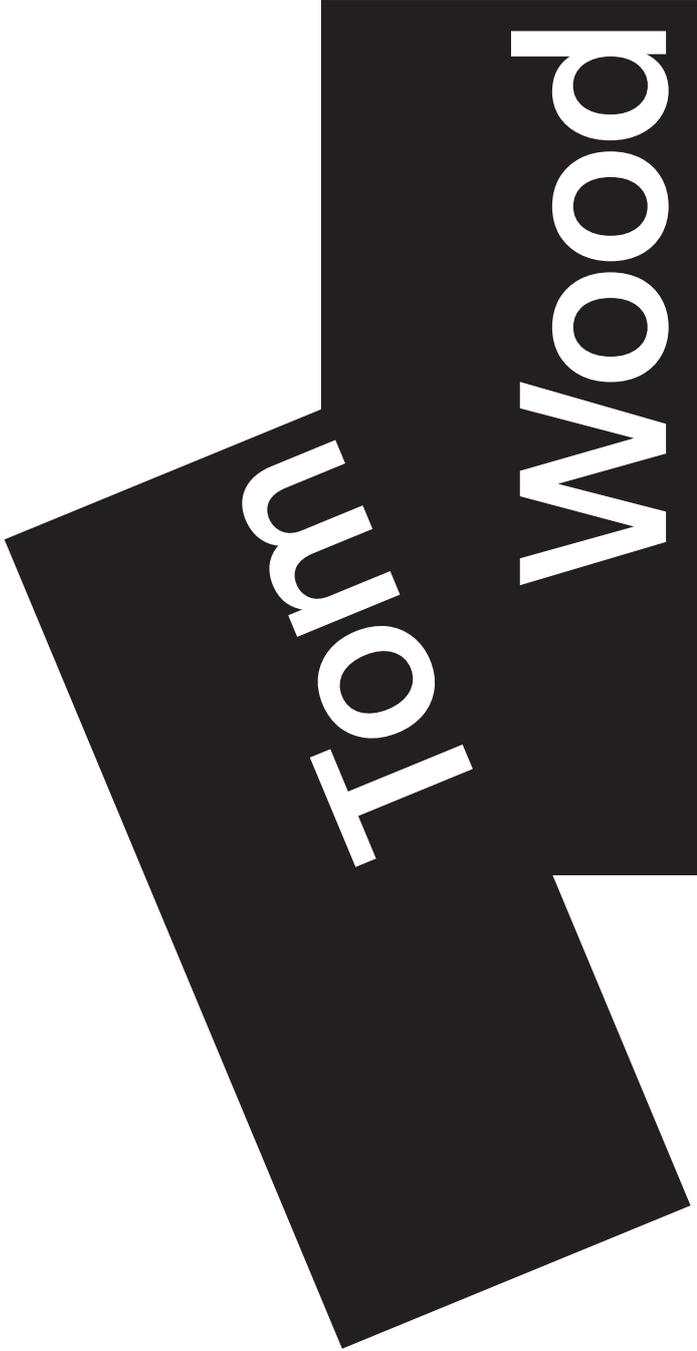


Centre
de la photographie
de Mougins





Press Kit

**Every day is Saturday:
portraits anglais**

Tom Wood

18.06.

16.10.

2022

Curators:

**Jérôme Sother,
François Cheval
and Yasmine Chemali**

**Opening
on Friday 17.06.
2022
19:00**

- 7 Cammell Laird**
- 9 Chelsea Reach
Looking for Love**
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The Mougins Center of Photography is an institution dedicated to still and moving images whose aim is to promote and exhibit the multiple trends of contemporary photography. Open to photographic modernity in all its forms, this municipal structure contributes to the culture and tourism policies pursued by the town of Mougins, as well as performing regional outreach and international communication activities. From its opening on July 3rd 2021, its mission is to support the creation and experimentations of artists of all profiles: from France or overseas, up-and-coming or established. This support takes various forms including producing, exhibiting, publishing and residencies. Other local authorities in the Provence-Alpes-Côte d'Azur region (PACA), including those of Marseille and Nice, are already demonstrating a dynamic approach to photography by way of varied exhibitions or thanks to proactive publishing houses and diverse residency programs. The Mougins Center of Photography will complement these activities by providing a similar service for contemporary photography.

Those looking for the infinite or transcendence are unlikely to find it amongst bus journeys or football matches, at the Pier Head ferry terminal of Mersey River, or in shipyard changing rooms. As for those looking for a deterministic logic, a sociological and political statement about England, they will find here and there visual information about a specific period and place. Tom Wood enables us to escape the stereotypes that a certain British documentary photography has accustomed us to.

The body of work consisting of several series that are now “historical”, draws us deep into the atmosphere of Thatcher and post-Thatcher England. An ill wind had long since begun to blow in Liverpool. And when Tom Wood arrived on the scene, it was still blowing, harshly. A succession of events, such as the closing of the shipyards, add together and repeat to paint a coherent picture of a particular universe, of a period, a class war, of which soon only a few traces, and some portraits of rare nobility, portraits cleared of any heroic pathos, will remain. It has never been easy for photography to escape heroization. In its keenness to construct allegorical, hence unreal, attitudes of the human condition, photography has sometimes instrumentalised suffering and misery. It has, in fact, underestimated the often more meaningful singularities. In the desire to affirm photographic standards, wanting to contract a “moral” alliance with a community of “modest folk”, with the “small people”, is a challenge, even a provocation. Tom Wood has risen tirelessly to this challenge, liberating photographic empathy from the purgatory in which it was vegetating.

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Guingamp

This exhibition takes
part of the Rencontres
d'Arles program as part of
the Grand Arles Express
manifestation

Tom Wood

Rachel, Age 17
Analog chromogenic
print [C-type]
57 x 47 cm
1985



Not Miss New Brighton
Analog chromogenic
print [C-type]
43,2 x 43,2 cm
1978-79



Tom Wood

'ntlemen
[Cowley, Oxford]
Analog print Selenium toned
27,5 x 27,5 cm
1973



Exhibited Serie

Cammell Laird

From 1985, the Documentary Photography Archive (DPA) commissioned photographers to document different aspects of British society in the North West of England, at home, in places of work and at leisure. Tom Wood undertakes to photograph Cammell Laird Shipyard, one of the major institutions on Merseyside, prior to its closure. The commission was originally proposed as a six-week undertaking, but eventually stretched over a long period between 1993 and 1996.

Tom Wood's photographs capture a definitive phase in the social and political history of England: the deindustrialization of the country. He photographs the working lives of the men as they were fighting to save the shipyard after 170 years in Birkenhead.

Exhibited Serie

Cammell Laird



Tom Wood

Mad Max
Analog chromogenic
print [C-type]
65 x 43,5 cm
1993

Exhibited Serie

Chelsea Reach Looking for Love

Tom Wood moved to Merseyside in 1978. Photie Man, as he is called by the locals, Tom Wood naturally finds many familiar faces when he starts his “Looking for Love” series taken in the Chelsea Reach nightclub, located in New Brighton. From 1982 until 1987, almost every week, Tom Wood goes out to the club and captures the drunken parties of the young people. Leather or sky suits, fluorescent lipstick, faces flushed with the heat, and after a few drinks and dances, excitement and exhaustion.

The Chelsea Reach was not an edgy, trendy club. It used to gather very ordinary young people who drunk themselves stupid, held onto each other, kissed or simply forgot their complicated lives.

Exhibited Serie

Chelsea Reach Looking for Love



Tom Wood

Analog chromogenic
print [C-type]
38 x 56 cm
1982-86

Exhibited Serie

The Reds Liverpool

The history of the city is intertwined with that of its soccer club, the mythical Liverpool Football Club, originally created from a split with Everton FC in 1892. Like its coach Bill Shankly who travelled by train among the fans to Wembley stadium (London) at the occasion of the 1978 European Champion Clubs' Cup, Tom Wood's photography is of a great modesty. Roaming the streets of his hometown, he captures the popular fervor that animates Liverpool on match days: no one walks alone to Anfield Stadium.

Exhibited Serie

The Reds Liverpool



Tom Wood

Serie: Football
Analog print
Selenium toned
18,7 x 27,9 cm
1987

Tom Wood

Tom Wood, from Irish origins and born in 1951 (County Mayo), takes photographs almost every day. After studying fine arts at the Leicester Polytechnic from 1973 to 1976, he moved with his family to Merseyside in 1978. Fascinated by experimental cinema, he then turned to photography, learning about the medium on his own. Self-taught, he remained faithful to chemistry, paper, and the darkroom. He experimented relentlessly with technique, from the simplest to the most elaborate (from expired film to panoramic photography).

Between 1978 and 2001, he roamed the city of Liverpool and the banks of the Mersey, with his Leica 35, and painted a portrait of the city and its residents: streets, pubs, clubs, markets, building sites, parks and football stadiums. This candid portrait of the working-class populations in industrial wastelands and abandoned places forms a body of work without equal in contemporary photography.

Tom Wood's work has been the subject of several solo exhibitions around the world. In France, he has been shown in festivals, as part of the Sit Down Gallery or at the Centre photographique GwinZegal in Guingamp (2012) and the Château d'Eau in Toulouse (2005). His photographs have been included in the collections of MoMA and ICP in New York, the Art Institute of Chicago and the Victoria & Albert Museum in London. In 2002, Tom Wood received the "Humanity Dialogue Prize" at the Rencontres d'Arles.

Cahiers #4**Every day is Saturday:
portraits anglais****Authors:**

Yasmine Chemali
 François Cheval
 David Peace
 John Peel
 Alexis Tadié
 Leïla Vignal

Publishing:

15 June 2022
 Bilingual French/English
 192 pages
 29 €
 Isbn : 979-10-90698-53-6

On sale in the Mougins
 Center of Photography
 bookshop.



Tom Wood or Photie Man photographs everyday life, roaming the streets of his hometown. He paints the portrait of Liverpool and its people, caught on the spot on the top deck of a bus, on the ferry, in the markets or at a nightclub. Tom Wood's photographs are not edited, not cropped. What is available to see is there, before us. A compulsive gesture, an incisive gaze, the peril of the contact sheet that can tell a story or just as easily miss it. So, we should be as generous as the artist who gives all that he can. Without ulterior motives, *Cahiers #4* mix up the gazes and undertake a collective reading of this Liverpoolian universe.

Events and public program

Freestyle Football

Performance from the vice world champion **Alice Fougeray** followed by an initiation to the practice

Wednesday 06.07

6:00 → 7:30

Participation fee → 10€

Booking only

Light and colors

Workshop about lights and colors with

Élodie Garrone, artist

Saturday 23.07

10:00 → 12:00

Participation fee → 10 €

From 7 to 12 years old

Booking only

Colorful portrait

Family workshop to create a portrait made of colorful papers with **Guillemette Lorin**, art therapist

Saturday 06.08

10:00 → 12:00

Participation fee → 4 €

From 3 years old

Booking only

European heritage days

17-18.09

Free entrance

Late openings in music

Self-guided tour with a 60's rock garage playlist

Every Thursdays

(July → September)

6:00 → 22:00

Included in the entrance fee

Playful visits

Special guided-tour for kids

On Mondays

(July → August) at 11:30

Included in the entrance fee

From 5 years old

Contacts

Centre
de la photographie
de Mougins

43 rue de l'Église
06250 Mougins

+ 33 [0]4 22 21 52 12

cpmougins.com

info@cpmougins.com

@centrefotographiemougins

Press:

Ludivine Maggiore

lmaggiore@villedemougins.com

Florence Buades

fbuades@villedemougins.com

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FRANCE

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GRAND ARLES
EXPRESS 2022
LES RENCONTRES
DE LA PHOTOGRAPHIE

CENTRE
D'ART
GWINZEGAL

 BOT
OXS

**Plein
Sud**

 DE
l'art

Informations

Open

18.06. → 16.10.22

11:00 → 20:00

Closed on Tuesdays

On Thursdays

(July → September)

11:00 → 22:00

Admission

Adult → 6 €

Student → 3 €

Group → 4 €/ pers.

Guided tours → 10 €/ pers.

Free

1st dimanche du mois

Under 18 years olds,

teachers,

school groups,

job seekers, underserved

audiences, ICOM members,

press.

Express guided tour

on Wenesdays and Saturdays

→ 15:00

Book your

guided tour + workshop

for schools, groups

and associations:

Kim Peacock

kpeacock@villedemougins.com