

Martin Parr

Introduction

Martin Parr is a chronicler of our age. In the face of the constantly growing flood of images released by the media, his photographs offer us the opportunity to see the world from his unique perspective.

At first glance, his photographs seem exaggerated or even grotesque. The motifs he chooses are strange, the colours are garish and the perspectives are unusual. Parr's term for the overwhelming power of published images is "propaganda". He counters this propaganda with his own chosen weapons: criticism, seduction and humour. As a result, his photographs are original and entertaining, accessible and understandable. But at the same time they show us in a penetrating way that we live, how we present ourselves to others, and what we value.

Leisure, consumption and communication are the concepts that this British photographer has been researching for several decades now on his worldwide travels. In the process, he examines national characteristics and international phenomena to find out how valid they are as symbols that will help future generations to understand our cultural peculiarities. Parr enables us to see things that have seemed familiar to us in a completely new way. In this way he creates his own image of society, which allows us to combine an analysis of the visible signs of globalisation with unusual visual experiences. In his photos, Parr juxtaposes specific images with universal ones without resolving the contradictions. Individual characteristics are accepted and eccentricities are treasured.

The themes Parr selects and his inimitable treatment of them set him apart as a photographer whose work involves the creation of extensive series. Part of his unusual strategy is to present and publish the same photos in the context of art photography, in exhibitions and in art books, as well as in the related fields of advertising and journalism. In this way, he transcends the traditional separation of the different types of photography. Thanks to this integrative approach, as well as his style and his choice of themes, he has long served as a model for the younger generation of photographers.

Martin Parr sensitises our subconscious – and once we've seen his photographs, we keep on discovering these images over and over again in our daily lives and recognising ourselves within them. The humour in these photographs makes us laugh at ourselves, with a sense of recognition and release.

Thomas Weski

Martin Parr

Biography

Martin Parr was born in Epsom, Surrey, UK, in 1952. When he was a boy, his budding interest in the medium of photography was encouraged by his grandfather George Parr, himself a keen amateur photographer.

Martin Parr studied photography at Manchester Polytechnic, from 1970 to 1973.

Since that time, Martin Parr has worked on numerous photographic projects. He has developed an international reputation for his innovative imagery, his oblique approach to social documentary, and his input to photographic culture within the UK and abroad.

In 1994 he became a full member of Magnum Photographic Corporation.

In recent years, he has developed an interest in filmmaking, and has started to use his photography within different conventions, such as fashion and advertising.

In 2002 the Barbican Art Gallery and the National Media Museum initiated a large retrospective of Martin Parr's work. This show toured Europe for the next 5 years.

Martin Parr was appointed Professor of Photography in 2004 at The University of Wales Newport campus.

Martin Parr was Guest Artistic Director for Rencontres D'Arles in 2004.

In 2006 Martin Parr was awarded the Erich Salomon Prize and the resulting Assorted Cocktail show opens at Photokina.

In 2008 Martin Parr was guest curator at New York Photo Festival, curating the New Typologies exhibition.

Parrworld opened at Haus de Kunst, Mucich, in 2008. The show exhibited Parr's own collection of objects, postcards, his personal photography collection of both British and International artists, photo books and finally his own photographs. The exhibition toured Europe for the following 2 years.

At PhotoEspaña, 2008, Martin Parr wins the Baume et Mercier award in recognition of his professional career and contributions to contemporary photography.

Martin Parr curated the Brighton Photo Biennial that took place in October 2010.

Martin Parr

Exhibitions

- 1974c Home Sweet Home, Impressions Gallery, York, and Arnolfini Gallery, Bristol**
- 1976 Beauty Spots, Impressions Gallery, York and subsequent tour**
- 1977 Photographer's Gallery, London**
- 1978 Fotomania Gallery, Barcelona, Spain**
- 1981 The Non-Conformists, Camerawork, London**
- 1982c Rural Irish Photographers, Neikrug Gallery, New York**
- 1982c Bad Weather, Photographer's Gallery, London and subsequent tour**
- 1983 International Photography Festival, Malmö, Sweden**
- 1984 British Photographic Art, Geology Museum, Beijing, China**
- 1984c A Fair Day, Orchard Gallery, Derry and tour**
- 1985 George Eastman House, Rochester**
- 1986 Point of Sale, Salford City Art Gallery**
- 1986c The Last Resort, Serpentine Gallery, London**
- 1986 Museum Folkwang, Essen, Germany**
- 1986 Arles Festival, France**
- 1986 Fotograficentrum, Stockholm, Sweden**
- 1986 Amsterdam Manifestation**
- 1987 ICP Midtown, New York**
- 1987 Spending Time, National Centre of Photography, Paris**
- 1988 Kodak Gallery, Tokyo and Osaka**
- 1989c The Cost of Living, Royal Photographic Society, Bath and tour**
- 1991 Janet Borden, New York**
- 1991 Gallery Jacques Godat, Paris**
- 1992 Signs of the Times, Janet Borden, New York**
- 1992 Kiek in de Kok Gallery, Tallinn, Estonia**
- 1993c A Year in the Life of Chew Stoke, Chew Stoke Village Hall, Bristol**
- 1993c Bored Couples, Gallery du Jour, Paris and subsequent tour**
- 1993c Home and Abroad, Watershed Gallery, Bristol and international tour**
- 1994c From A to B, 27 Welcome Break service stations, UK**
- 1994 Curitiba Photo Festival, Brazil**
- 1995c Small World, Photographer's Gallery, London, UK**

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- 1995 Small World and From A to B, National Centre of Photography, Paris**
- 1995 Gallery du Jour, Paris**
- 1996 Janet Borden, New York**
- 1997c West Bay, Rocket Gallery, London**
- 1998c Ooh La La, National Museum of Photography, Bradford**
- 1998c Japonais Endormis, Gallery du Jour, Paris**
- 1998 Gallery Riis, Oslo**
- 1999c Common Sense, 43 locations worldwide**
- 1999c Benidorm, Sprengel Museum, Hanover**
- 2000 20/21 Gallery, Essen, Germany**
- 2000c Autoportrait, Tom Blau Gallery, London**
- 2000 Japonais Endormis, Kunsthalle, Rotterdam**
- 2000 Gallery du Jour, Paris**
- 2000 Kulturbeutel, Old Post Office, Mitte Berlin**
- 2001c Think of England, Rocket Gallery**
- 2002 Martin Parr: Photographic Works 1971-2000, Barbican Art Gallery, London**
- 2002c The Phone Show, Rocket Gallery, London**
- 2002 Rose Gallery, Richard Heller Gallery, Santa Monica USA**
- 2002 Sirieuze Zaken, Amsterdam**
- 2002 Martin Parr Photoworks 1971 - 2000, Barbican Art Gallery and major European tour**
- 2002 Rocket Gallery London**
- 2002 Rose Gallery, Los Angeles.**
- 2003 Studio Trisorio, Naples**
- 2003 National Museum of Photography, Copenhagen**
- 2003 Kunsthalle Rotterdam**
- 2003 Renia Sofia, Madrid**
- 2003 20/21 Essen, Germany**
- 2005 Presentation House Gallery, Vancouver**
- 2005 PhotoEspaña, Madrid**
- 2005 Bon Marche, Paris**
- 2005 Die Kunsthalle, Mannheim**
- 2005 Rocket Gallery, London**
- 2005 Montreal Festival of Photography**

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- 2005 Nicola von Senger Gallery, Zurich**
- 2005 Kamel Mennour Gallery, Paris**
- 2005 Fashion Show, Rocket Gallery, London**
- 2005 Fashion Show, Bon Marche, Paris**
- 2005 Stephen Daiter Gallery, Chicago**
- 2005 Retrospective, MEP, Paris**
- 2005 Common Sense, Niagra Gallery, Melbourne**
- 2006 Food, Nordic Festival of Light,**
- 2006 Port Elliot House, Port Elliot Literary Festival**
- 2006 Retrospective, Forma Gallery, Milan**
- 2006 Assorted Cocktail, Photokina, Cologne**
- 2006 Mexico, Janet Borden Gallery**
- 2007 Retrospective, Seoul Arts Centre**
- 2007 Autoportrait, ZPAFiS-KA Gallery, Krakow**
- 2007 Fashion Magazine, Tokyo Metropolitan Museum of Photography**
- 2007 Fashion Newspaper, Paul Smith Space, Tokyo**
- 2007 Retrospective, Kulturhuset, Stockholm**
- 2007 Assorted Cocktail, C/O Berlin**
- 2008 Dubai, The Third Line, Dubai**
- 2008 ParrWorld, Haus der Kunst, Munich**
- 2008 Assorted Cocktail, Santralistanbul, Turkey**
- 2008 ParrWorld, Breda Design Museum, Netherlands**
- 2008 Small world, Breda Photo, Netherlands**
- 2008 Melbourne Cup, Niagara Gallery, Melbourne**
- 2009 Parr-O-Rama, Janet Borden, New York**
- 2009 Planete Parr, Jeu De Paumme, Paris**
- 2009 Playas, Kamel Mennour, Paris**
- 2009 Martin Parr at Paris-Beijing Photo Gallery, Beijing**
- 2009 Luxury, GunGallery, Stockholm**
- 2009 Luxury, Nicola Von Senger, Zurich**
- 2009 ParrWorld, Baltic, Gateshead, UK.**
- 2009 Assorted Cocktail, CasalSollerie, Palma, Majorca**
- 2009 Martin Parr 'Sei Fotografie', Macro, Rome**
- 2009 Retrospective of Books, Rocket Gallery, London**
- 2010 Stephen Daiter Gallery, Chicago**

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- 2010 Playas, Centro de la Imagen, Mexico City**
- 2010 Martin Parr at PHOTOINK, New Delhi**
- 2010 Working Men's Clubs, Earlswood Working Men's Club, Cardiff**
- 2010 Luxury, Janet Borden, New York**
- 2010 Four Decades, Studio Trisorio, Napoli**
- 2010 Luxury, Galeria Espacio Minimo, Madrid**
- 2010 The Real World, Kaunas Photo Gallery, Lithuania**
- 2010 Un Monde a Parr, Rennes, France**
- 2010 Black Country Stories, The Public, West Bromwich**
- 2010 Luxury, Month of Photography, Bratislava**
- 2010 All Things Parr, Rose Gallery, Santa Monica, USA**
- 2011 Assorted Cocktail, DOX, Prague, Czech Republic**
- 2011 The Real World, Anzenberger Gallery, Vienna, Austria**
- 2011 The Goutte d'Or, Institut des Cultures d'Islam, Paris, France**
- 2011 On The Beach, Photomed Festival, Sanary-sur-mer, France**
- 2011 Luxury, Bogota Photography Festival, Colombia**
- 2011 What Would You Save in a Flood? In association with Oxfam, Proud Gallery, London**
- 2011 Small World, Guernsey Photography Festival, Guernsey, 2011**
- 2011 Albania 1990, Common Sense & Small Word, The National gallery of Arts, Tirana, Albania**
- 2011 Bristol and West, M Shed, Bristol, UK**

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Group Exhibitions

- 1972 Butlins by the Sea, Impressions Gallery, York**
- 1978 Personal Views 1860-1977, British Council touring show**
- 1978c Art for Society, Whitechapel Art Gallery, London**
- 1979c Three Perspectives on Photography, Hayward Gallery, London**
- 1981 New Work in Britain, Photographer's Gallery, London**
- 1982c Strategies-recent developments in British photography, John Hansard Gallery, Southampton**
- 1985 Quelques Anglais, Centre Nationale de la Photographie, Paris**
- 1986c British Contemporary Photography, Houston Foto Festival**
- 1986 New Documents, Museum of Contemporary Photography, Chicago**
- 1987 Attitudes to Ireland, Orchard Gallery, Derry, N.Ireland**
- 1987c Mysterious Coincidences, Photographer's Gallery, London**
- 1987c Inscriptions and Inventions, British Council touring exhibition**
- 1988c A British View, Museum fur Gestalturg, Zurich**
- 1989c Through the Looking Glass, British photography 1945-1989, Barbican Centre, London**
- 1989c The Art of Photography, Royal Academy, London**
- 1989c Foto Biennale, Enschede**
- 1990c The Past and Present of Photography, MOMA, Tokyo**
- 1991c British Photography from the Thatcher Years, MOMA, New York**
- 1991c Voir la Suisse Autrement, Fribourg, Switzerland**
- 1992c Imagina, World Fair, Seville**
- 1993c Photographs from the Real World, Lilliehammer Art Museum, Norway**
- 1993c Sobre Santiago, Tres de Magnum, Santiago, Spain**
- 1995c European Photography Award 1985-1994, Kultur Zentrum, BadHamburg, Germany**
- 1995c Internationale Foto-Triennale, Esslingen, Germany**
- 1997c Zurich, Kunsthaus, Zurich**
- 1997c Trois Grands Egyptiennes, Musee de la Photographie, a Charlleroi, Belgium**
- 1998 No Sex Please, We're British, Shisheido Department Store, Tokyo**

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- 1999c Our Turning World: Magnum Photographers 1989-1999, Barbican Art Gallery, London**
- 2000 At Sea, Tate Gallery Liverpool**
- 2002c Sand in der Vaseline, Kerfelder, Kunstmuseum, Germany**
- 2003c Cruel and Tender, Tate Modern, London**
- 2004 Pingyao Photography Festival, China**
- 2004 About Face, Hayward Gallery, London**
- 2005 Exposures, Museum of Contemporary Art, Chicago**
- 2005c Eurovisions, Pompidu Centre, Paris**
- 2006 Making History, Tate Gallery, Liverpool**
- 2006c Click Double Click, Haust der Kunst, Munich**
- 2007 Our Land! Photographs from Finland, Tennis Palace Art Museum, Helsinki, Finland**
- 2007 Turkey by Magnum, Istanbul Modern Art Museum**
- 2007 How We Are, Tate Britain**
- 2008 Three From Britain, Rose Gallery, Santa Monica, USA**
- 2008 Street & Studio, Tate Modern**
- 2008 No Such Thing As Society, Various European locations.**
- 2009 Georgian Spring, Uferallen, Berlin**
- 2009 Rencontres d'Arles**
- 2009 No Such Thing As Society, Various European locations.**
- 2010 Dreamlands, The Pompidou Centre, Paris**
- 2010 Photomonth, Krakow, Poland**
- 2010 Getxophoto, Getxo, Spain**
- 2011 The Truth is Not in the Mirror, Haggerty Museum of Art, USA**
- 2011 Photography Calling! Sprengel Museum, Hannover, Germany**

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Curated Exhibitions

- 1986 British Contemporary Photography. Houston Photo Festival**
- 1989 The Actual Boot. Curated with Jack Stadiak, exhibition of British early photographic postcards. National Museum of Photography, Bradford**
- 1991 Hindsight. Retrospective of John Hinde studio. Curated with David Lee and Declan McGonale, Irish Museum of Modern Art, Dublin.**
- 1996 Young British Photography. Gallery du Jour, Paris**
- 2002 Martin Parr's Postcards, including Butlins images by John Hinde. Arles, France**
- 2004 Curated major input of the Arles Festival. 23 separate exhibitions and 3 evenings of audio visual presentations**
- 2005 Keld Helmer-Petersen. Arles festival. France**
- 2006 Retrospective of David Goldblatt. Arles Festival. France**
- 2007 Colour before colour. Early colour photography from Europe. Hasted Hunt Gallery, New York**
- 2008 New Typologies, New York Photo Festival**
- 2010 Brighton Photo Biennial**
- 2011 From Here On at Arles, France 2011. Curated with Clement Cheroux, Joan Fontcuberta, Erik Kessels and Joachim Schmid.**
- 2012 Richard Simpkin and Simone Lueck: Richard & Famous, Open Eye Gallery, Liverpool, UK**

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Collections

Arts Council of Great Britain
Union Bank of Finland, Helsinki
Museum for Fotokunst, Odense, Denmark
Victoria and Albert Museum, London
George Eastman House, Rochester
Bibliothèque Nationale, Paris
Museum of Modern Art, New York
Philadelphia Museum of Art
Museum of Modern Art, Tokyo
Calderdale Council, Halifax
Getty Museum, Malibu
Walker Art Gallery, Liverpool
Kodak, France
Museum Folkwang, Essen, Germany
Seagrams Collection, New York
Museum of Modern Art, Tampere, Finland
British Council, London
Irish Arts Council
Australian National Gallery
Paris Audiovisual
Sprengel Museum, Hannover, Germany
Yokohama Museum of Art, Japan Tokyo
Metropolitan Museum of Photography
San Francisco Museum of Modern Art
Stedelijk Museum, Amsterdam
Tate Modern, London
National Centre for Contemporary Arts, Moscow
National Museum of Fine Arts, Buenos Aires
Archive of Modern Conflict
The Public, West Bromwich, UK
Gemeentemuseum, Helmond, The Netherlands

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Radio

- 1982 The World Tonight (BBC Radio 4)**
- 1989 Interview with Colin Ford (Third Ear, BBC Radio 3)**
- 1993 Nightlines (BBC Radio 3, 13/7/93)**
- 1995 Kaleidoscope (BBC Radio 4)**
- 1995 Something to write home about: In search of British food (BBC Radio 4)**
- 1998 Kaleidoscope (BBC Radio 4, 2/1/98)**
- 1999 Magnum at the Millennium (BBC Radio 3)**
- 1999 Work in progress: 5 x 5 minutes on BBC Radio 3,**
- 2002 Clean Sheets and En-suite: hour long documentary about Blackpool (Radio 3)**

TV

- 1986 Point of Sale (Late Review, BBC2)**
- 1992 Home and Abroad (30 minute AV for Arles Festival)**
- 1996 Martin Parr and the ladies of the valley . Try Again production for BBC Wales (40 minutes). Directed by Michael Darlow tel: 01225 862705**
- 1997 UK Shorts 12x 2-minute films produced by Mosaic for BBC 2
Mosaic Films Contact: colin@mosaicfilms.com**
- 1997 November The Pier Food Art (ITV)**
- 1998 Ooh la la (ADT for Channel 4)**
- 1998 Mariella Frostrup's Brunch. Channel 4 (19/4/98)**
 - 1998 Princess's People (72 minutes) Mosaic Films for BBC2. Martin Parr was one of 12 filmmakers who contributed to this survey of the funeral of Princess Diana**
- 1999 Vyvian's Hotel (30 minutes) Mosaic Films for BBC 2**
- 1999 Martin Parr's Moving Pictures 1999. Desperately seeking Shiny. (Gauntlet Pictures for HTV) 30 minute film about Martin Parr**

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- 1999 Arena 100 for UK Arena (BBC cable): Last Resort by Tim Marlow**
- 1999 Happy Days Media Towns, Tokyo CDROM. Survey of Parr's recent work, available from Media Towns**
- 2002 London, Pet Shop Boys video, Mosaic Films for Parlaphone**
- 2002 Contacts Martin Parr (Arte France) KS Visions Director Françoise Marie and Jean-Pierre Krief**
- 2003 The magic Moment. 29.9.03 60 mins film by Hank Onrust for VPRO, Netherlands**
- 2003 The World of Martin Parr BBC1 3.12.03 45 min film Rebecca Frayn**
- 2004 Radio Libre, France Culture. 120 minutes by Natacha Wolinski
July 10th to co-incide with Rencontres D'Arles.
Email: natacha.wolinski@tele2.fr**
- 2006 It's Nice Up North with John Shuttleworth. A spoof documentary by John Shuttleworth with camera work and filming by Martin Parr.
www.shuttleworths.co.uk**
- 2006 Agenda - Essay for Magnum In Motion.**
- 2007 L'Art et la Maniere. Martin Parr, Film by Luc Quelin, Arte 26 mins**
- 2007 The Genius of Photography. Consultant and participant. BBC 4**
- 2008 Picture This. Judge. Channel 4.**
- 2010 Art of the Sea. A documentary on the response of artists to the British sea. BBC 4**

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Publications

By Martin

Calderdale Photos: Calderdale Museums Service, 1982

Bad Weather: A Zwemmers, 1982. ISBN 0302999965

A Fair Day: Promenade Press (self-published), 1984. ISBN 0907797105

The Last Resort: Promenade Press, 1986, ISBN 0951141406

The Last Resort: Dewi Lewis Publishing, 1998/2002. ISBN 1899235167

One-Day Trip: Editions de la différence, Pas-de-Calais, 1989

The Cost of Living: Cornerhouse, 1989. ISBN 094879755

Bored Couples: Gallery du Jour, 1993

Signs of the Times: Cornerhouse, 1992. ISBN 0948797916

From A to B: BBC Books, 1994. ISBN 0563369841

Home and Abroad: Jonathan Cape, 1993. ISBN 0224038761

Small World: Dewi Lewis, 1995. ISBN 1899235051

British Food: Gallery du Jour, 1995. ISBN 2906496294

Common Sense: Dewi Lewis, 1999. ISBN 1899235078

Sguardii gardesoni: Milan, Chartra, 1999. ISBN 8881582236

Flowers: Munken and Trebruk, 1999

Benidorm: Hannover, Sprengel Museum, 1999. ISBN 3891691459

Autoportrait: Dewi Lewis, 2000. ISBN 1899235728

Flowers: Gallery du Jour, 2000

Think of England: Phaidon Press, 2000/2003. ISBN 0714839914

Martin Parr by Val Williams: Phaidon Press. ISBN 0714839906

The Phone Book: Rocket Gallery, 2002. ISBN 0946676534/

The Phone Book: 20:21, 2002. ISBN 3980664724

7 Communist Still Lives: Nazraeli Press, 2003. ISBN 1590050517

Stern Portfolio: Stern Magazine, 2004. ISBN 3570194450

Fashion Magazine: Magnum Photos, 2005. ISBN 2952410208

Glasgow, A8: John McAslan + Partners, 2005. ISSN: 14742853

7 Colonial Still Lives: Nazraeli Press, 2005. ISBN: 1590051335

Martin Parr, vu par: Point de vues, 2005. ISBN: 2915548048

Italy: Hachette and Contrasto, 2006. ISSN: 18240216

Road Trip: Martin Parr and Friends, 2005

Tuta Roma: Contrasto, 2006. ISBN: 8869650162

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- Parrjecktive: Mavi Jeans, 2006. ISBN: 9759671751**
- Mexico: Chris Boot, 2007. ISBN: 0954689488**
- Signes Des Temps: Textuel, 2007. ISBN: 2845972032**
- Luxembourg: Luxembourg and Greater Region, 2007**
- Fashion Newspaper: Magnum Photos, 2007**
- Parking Spaces: Chris Boot, 2007**
- Small World 2007: Dewi Lewis, 2007. ISBN: 9781904587408**
- Martin Parr: Hachette, 2007**
- Phaidon 55 - Martin Parr: Phaidon, 2007. ISBN 9780714845289**
- Witness Number Three, Nazraeli Press, 2007. ISBN 9781590052143**
- Guardian Cities Project: The Guardian, 2008**
- Correspondence- Brodsky and Parr: AFA Editions, 2008. ISBN 9789568627027**
- Everybody Dance Now: editions2wice, 2009. ISBN 0972388621**
- Playas: RM and Chris Boot, 2009**
- Luxury, Chris Boot, 2009, ISBN 978-1-905712-13-7**
- The Last Resort, Dewi Lewis, 2009, ISBN 978-1-904587-79-8**
- Joachim Schmid Is Martin Parr. Schmid/Blurb**
- Martin Parr in India, 1984-2009. PHOTOink. ISBN 978-81-903911-7-7**
- The Real World, Union of Lithuanian Art Photographers, 2010.
ISBN 978 609 95146 1 1**
- Parr by Parr, Editions Textuel, 2010. ISBN 978 90 5330 737 3**
- A book of Kings, Third Millennium Information Ltd, 2010.
ISBN 978 906507 36 7**
- Machu Picchu, Nazraeli Press, 2010. ISBN 978 1 59005 297 6**
- One Day : 10 Photographers, Kehrer Heidelberg, 2010. ISBN 978 3 86828 173 6**
- Parr by Parr, Schilt Publishing (English Version), 2010.
ISBN: 978 90 5330 737 3**
- Japan, Super Labo, 2011. ISBN: n/a**
- Urban Outfitter, Summer Preview 2011, ISBN: n/a**
- The Goutte d'Or, L'Institut des Cultures d'Islam, 2011**
- Bristol and West, M Shed, 2011**

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Artist Books

- Home Sweet Home: Self Published, 1974**
Benidorm: Self Published, 1997
West Bay: Rocket Gallery, 1997
Cherry Blossom Time in Tokyo: Eyestorm, 2001
Souvenir of Maroc: Self Published, 2001
Boring Oregon Photographs: Self-Published
Stars and Stripes (New York): Self Published, 2001
Cruise Memories: Self Published, 2002
Knokke: Frank Bordas, 2002
Love Cube: GUN, 2007
Chinese Wedding Album: Self Published, 2010

Books Edited by Martin

- 'The Actual Boot': A. H. Jolly in association with The National Museum of Photography. ISBN 0948308036**
- London 1958-1950 (Edited by Martin Parr and Agnes Sire): Dewi Lewis, 1998. ISBN 189923571X**
- Boring Postcards: Phaidon Press, 1999. ISBN 0714838950**
- Boring Postcards USA: Phaidon Press, 2000. ISBN 0714840000**
- Langweilige Postkarten (Boring Postcards Germany): Phaidon Press, 2001. ISBN 0714840629**
- From our House to your House: Dewi Lewis, 2002. ISBN 1899235345**
- Our True Intent Is All for Your Delight: Chris Boot, 2003. ISBN 0954281306**
- Bliss: Chris Boot, 2003. ISBN 0954281330**
- Saddam Hussein Watches: Chris Boot, 2004**
- Lodz Ghetto Album: Chris Boot, 2004. ISBN 0954281373**
- The Photobook: A History Vol. 1 (Edited by Martin Parr & Gerry Badger): Phaidon, 2004. ISBN 0714842850**
- My Amsterdam, Ed Van der Elsen, Der Verbeelding, 2005. ISBN 9074159788**

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David Goldblatt, Photographs: Contrasto, 2006. ISBN 8869650154

**The Photobook: A History Vol. 2 (Edited by Martin Parr & Gerry Badger):
Phaidon, 2006. ISBN 0714844330**

Darkroom, Michel Campeau: Nazraeli Press, 2007. ISBN 1590051920

**Half awake and half asleep in the water, Asako Narahashi: Nazraeli Press,
2007. ISBN 9781590052150**

Objects: Chris Boot, 2008. ISBN 9781905712083

Postcards: Chris Boot, 2008. ISBN 9781905712106

Bureaucratics, Jan Banning: Nazraeli Press, 2008. ISBN 9781590052377

School, Raimond Wouda: Nazraeli Press, 2009. ISBN 9781590052419

Archivo: Archivo News, 2009.

**Grimaces of a Weary Village, Rimaldas Viksraitis: White Space Gallery, 2010.
ISBN 978-0-9557394-6-0**

**Retratos Pintados, collection of Titus Riedl: Nazraeli Press, 2010.
ISBN 978-1-59005-267-6**

**Brighton Photo Biennial 2010, BPB, 2010.
ISBN 978 1903796443**

**Las postales de las familias Garcia Lorca y De los Rios, Caja Madrid, 2011.
ISBN: 978 84 934916 2 8**

Martin Parr's Best Books of the Decade, 2011

**La Creciente, Nazraeli Press, 2011
ISBN: 978 1 59005 321 8**

**The Latin American Photobook, Aperture, 2011.
ISBN: 978 1597111898**

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Prizes and Awards

- 1986 3rd Prize European Photography Awards.**
- 1995 Wilkins Photography Prize.**
- 2003 Photo Espania book prize for “ Martin Parr, by Val Williams.”**
- 2005 Honorary FRPS. Royal Photographic Society.**
- 2006 Eric Solomon Award for Photojournalism, Photokina.**
- 2006 Moscow House of Photography, International photography prize.**
- 2006 Honorary Masters degree, University of Creative Arts, Farnham.**
- 2007 Krasna Kraus book prize for “ Photobook, A History, Vol 1&2” with Gerry Badger.**
- 2008 Photo Espania Award for Photographic achievement.**
- 2008 Japanese Photographic Society, International Award for contribution towards promoting Japanese photographic book publishing.**
- 2008 Centenary Award, Royal Photographic Society.**
- 2008 Honorary Degree, Manchester Metropolitan University.**
- 2008 Photo Espania lifetime achievement prize**

Martin Parr

FAQ

How did you start your career as a photographer?

I first got interested in photography when I was a teenager and went to visit my Grandfather near Bradford. He was a keen amateur photographer and he lent me a camera and we would go out together shooting. We would come back, process the films and make prints and ever since this time I have always wanted to be a photographer.

You studied photography at Manchester Polytechnic between 1970 and 72, what was this like for you?

In these days the idea of a college was to learn to be a photographer by becoming an assistant, so they taught us all the basic studio techniques and things like reciprocity failure. I quickly got fed up with this input and started working on my own projects. This meant I had to justify my work and this, I guess, was good practice for fighting for what I believed in.

What photographers were you influenced by in these early days?

Before college I had seen the work of Bill Brandt and Cartier Bresson, as well as seeing copies of Creative Camera magazine with images by Frank and Friedlander and Winogrand. However it was while I was at college that Bill Jay came round and showed the work of Tony Ray-Jones and this for me was a real moment of inspiration.

What did you do after leaving college?

I first worked at Manchester Council for Community Relations for about 3 months and then started working towards my Home Sweet Home exhibition at the Impressions Gallery in York.

When and why did you change from black and white to colour?

I did do some colour within the Home Sweet Home project in the early 70's, but it wasn't until 1982 when I moved back from Ireland that took to colour in a serious way. This was sparked off by seeing the colour work emerge from the US from photographers such as Joel Meyerowitz, William Eggleston and Stephen Shore. I had also encountered the post cards of John Hinde when I worked at Butlin's in the early 70's and the bright-saturated colour of these had a big impact on me.

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How do you achieve these bright colours?

I use amateur film, currently Fuji 400 Superior for the 6/7 cm camera and Agfa Ultra or Fuji 100 asa film for the ring flash and macro lens. This combined with flash gives very high colour saturation, there is no Photoshop used.

What cameras do you use?

For the 35mm it is a Nikon 60mm macro lens combined with a SB29 ring flash. This gives a shadow on both sides of the lens and is like a portable studio light...For the early black and white work it was a Leica M3 with a 35mm lens. When I moved to 6/7cm in The Last Resort it was a Makina Plaubel with a 55mm lens. I later bought a standard lens Plaubel and more recently Mamiya 7's. I now own a Canon 5D. Mark 11 (see later question) and a Canon G11.

Do you think your work is exploitative?

I think that all photography involving people has an element of exploitation, and therefore I am no exception. However it would be a very sad world if photographers were not allowed to photograph in public places. I often think of what I photograph as a soap opera where I am waiting for the right cast to fall into place. In more recent years I have photographed much closer where bits of people and food become part of the big picture, and one advantage of this is that it means people are less recognisable.

How do you get so close to people?

If you photograph for a long time, you get to understand such things as body language. I often do not look at the people I photograph, especially afterwards. Also when I want a photo, I become somewhat fearless, and this helps a lot. There will always be someone who objects to being photographed, and when this happens you move on.

Why did you start to make TV?

One thing I had noticed over the years was that the dialogue I often had with my subjects was very entertaining, so I welcomed the chance to incorporate this into part of my work. You can see clips from some of these films on the web site. I also did a video for the Pet Shop Boys in 2002.

Martin Parr

When did you first do fashion photography?

The Italian magazine Amica were the first people to commission fashion work in roughly 1999, I now do about 4/5 fashion shoots a year. I am currently exploring the whole idea of making fashion look more believable and like the idea of doing street casting, indeed trying to make fashion not look like fashion.

Tell us about your problems when you joined Magnum.

It is no secret when I joined; there was opposition from the more conservative wing within Magnum. However I eventually got the 66.6% required to be a member. In politics, this is regarded as a landslide!

And your spat with Henri Cartier-Bresson?

Henri came to my Small World opening in Paris in 1995 and said I was from another planet! I always cherish this remark, and wrote back, I know what you mean, but why shoot the messenger?

Whose work do you admire from contemporary photographers?

I am a great fan of the work that emerged from the Becher school, indeed these photographers changed the way in which the art world viewed photography from a marginal activity to being a central player, and I guess we all benefit from this. I also like contemporaries such as Lorca Di Corcia, Paul Shambroom, Joan Fontcuberta and many photographers from Japan. There are many of my colleagues in Magnum I admire like Bruce Gilden, Alec Soth, Gilles Perres and Jim Goldberg.

Talking of Japan, why are you so attracted to this country and their photographers?

I started going to Japan in around 1990 and have been virtually every year since. Araki for example has explored more ideas in book publishing and exhibiting than any other photographer I know, and I was particularly struck by his Banquet book in the mid 90's. They also have made some of the best-designed and printed photo books since the war.

I read that you said you thought your best work was behind you?

Yes this was a remark in passing when I did an interview in 2000. I still think it is probably true and this remark could be said about many mid career artists and photographers. I think the energy and passion you have when you start is difficult to match. I still enjoy working but one reason why I try many new challenges is to stop me going stale and keep me on my toes.

Martin Parr

Why did you start to use digital?

I guess it is one of those things that eventually catches up with you. So in 2006 I took the plunge by buying a small digital Sony and in 2007 a Canon 5D, later upgrading to a Canon 5D Mark 11. I am now conversant with the Canon and I guess I really like the way you can balance the ambient light with the flash. I do this with the aid of my Gary Fong diffuser which I find invaluable. I also have a Sigma ring flash, so with one camera and 2 flashguns, I can virtually replicate any of my previous techniques. The thing people do not realise with digital is that what you should be constantly adjusting is the iso.

And digital printing?

Yes we have a HP Z3200 inkjet printer in my studio and all new production is done on this. This is great news as we are able to control the quality of printing very carefully. I also very much like the fact that these new pigment ink prints are ten times more archival than a traditional c-print.

Tell us about the Parrworld exhibition.

This show toured Europe (Munich, Breda, Paris and Newcastle) and featured all my collections and my new Luxury project. The collection ranged between Saddam Hussein watches to recent British documentary photographs from other British photographers.

Did you stage this image that appears in your Luxury project?



No, it just happened. I saw the guy when I arrived at the show and followed him round for a bit then eventually he turned up in front of that painting and I just knew it was the right moment.

Martin Parr

What next?

I am working on 3 shows for 2012, one from a commission for the High Museum in Atlanta, USA, one about Finland, which is part of the World Design Capital 2012 in Helsinki and also a big show for Fotofreo festival in Perth.

I am also working on more books about photo books, Vol 3 for Phaidon, to supplement Vol 1&2 from them in conjunction with Gerry Badger, and also a book about Chinese photo books.

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