

E. O. HOPPÉ - Studio & Street

7 March – 20 May 2012



Tilly Losch, 1928

©2012 Curatorial Assistance, Inc./E.O. Hoppé Estate Collection

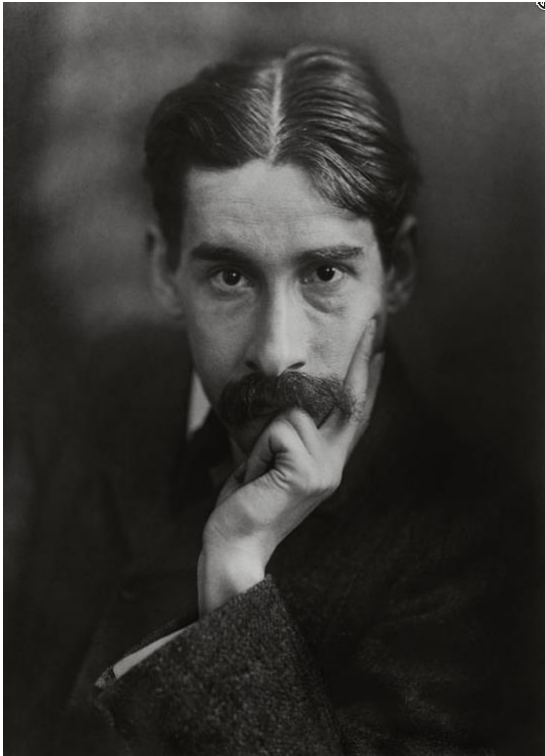
- Inauguration:** 6 March 2012, 8pm
- Press View:** 6 March, 2 – 7pm
- Location:** FUNDACIÓN MAPFRE, SALA AZCA.
General Perón nº 40, Madrid
- Curator:** Philip Prodger, photography curator, Peabody Essex Museum,
Salem, Massachusetts
- Web:** www.exposicionesmapfrearte.com/hoppe

PRESS

Agenda / Marina Bradbury
31 rue Ballu – 75009 Paris
t +33 1 49 95 08 06
Mob +33 6 32 69 85 05
mbradbury@agendacom.com

FUNDACIÓN MAPFRE – Instituto de Cultura
Paseo de Recoletos nº 23.- Madrid – SPAIN
Alejandra Fernandez
t +34 91 581 84 64
alejandra@mapfre.com

E.O. HOPPÉ
- Studio & Street -



Self portrait, 1910
©2012 Curatorial Assistance, Inc./E.O. Hoppé Estate Collection

FUNDACIÓN MAPFRE is presenting for the first time in Madrid the work of photographer E.O. Hoppé (Munich 1878 – London 1968). *E.O Hoppé: Studio & Street* is the Spanish version of the exhibition presented at the National Portrait Gallery, London, in collaboration with Curatorial Assistance and the E. O. Hoppé Estate Collection.

Resident in Great Britain from 1902, Emil Otto Hoppé began taking photographs in 1907 and enjoyed an immediate success. Today his work offers an excellent record of England's artistic and intellectual milieu from the first half of the 20th century.

Hoppé was the archetypal successful photographer, like Richard Avedon and Irving Penn after him. He belonged to the cultural and artistic elite of his era, and had access to the most successful politicians, writers and actors of his day. All these people posed for him, and he quickly became a celebrated photographer. His talent for portraiture is evident in his images of figures such as Georges Clemenceau, Ezra Pound and George Bernard Shaw.

Beyond these privileged circles, Hoppé was interested in documenting everyday life. By contrast to his posed portraits these works demonstrate his spontaneous approach.

From 1920 onwards Hoppé began to alternate his studio work with street photography. Influenced by his friend George Bernard Shaw, Hoppé attempted to capture Britain's types and social classes. He documented labourers at work, café scenes, hospitals and animal cemeteries. He also captured people with more unusual professions such as tattoo artist George Burchett.

In his portraits of powerful figures, Hoppé often questioned the reasons behind the success of certain individuals over others. His portraits reveal the psyche behind each sitter, offering a powerful glimpse at their personality, whether they are well-known celebrities or anonymous individuals.

The exhibition is divided into four sections:

1. Studio

Portraiture was the most common genre in Hoppé's studio work. He found his own distinctive style in between stylised pictorialism and modernism. Above all he aimed to reveal the inner world of his sitters; aesthetic beauty always came second. Hoppé was extremely conscientious in preparing his work and nothing was left to chance. He carried out extensive research and always endeavoured to create an atmosphere of intimacy and dialogue with his sitters.



Elizabeth Bowes Lyon, Duchess of York, later Queen Elizabeth, the Queen Mother 1923
©2012 Curatorial Assistance, Inc./E.O. Hoppé Estate Collection

2. Beauties

In 1922 Hoppé published *The Book of Fair Women*, a compilation of photographs of the women he considered to be the most beautiful on earth. Containing 32 portraits in total, the book attempts to question accepted canons of western beauty prevalent at the time. In the book Hoppé places women of different origins and social backgrounds, from poor Tahitians to wealthy Caucasians. When published the book caused controversy, especially given Hoppé's standing as a society photographer. With time, Hoppé's progressive approach became recognised as an important turning point in the history of photography.



Lady Diana Cooper, 1916
©2012 Curatorial Assistance, Inc./E.O. Hoppé Estate Collection



Cuban Beauty, 1921
©2012 Curatorial Assistance, Inc./E.O. Hoppé Estate Collection

3. Types

This section unites the photographs published in *Taken from Life* (1922) and *London Types* (1926), works which reveal Hoppé's desire to capture the essence of a certain social 'type', rather than focusing on portraits of 'individuals'. These photographs have a different format. They are often limited to a head-shot or bust, rendering the image of the character as intense as possible.



New York Type, 1921
©2012 Curatorial Assistance, Inc./E.O. Hoppé Estate Collection

4. Street

This section includes Hoppé's images for the *Weekly Illustrated* between 1928 and 1937. These pictures, sometimes taken with a hidden camera, explore ideas about class and typology. Hoppé encountered a multicultural, cosmopolitan city which he captured perceptively and with a sense of humour. None of London's icons escaped him, from bobbies to the British museum to afternoon tea. At first Hoppé's camera of choice was the Kodak Brownie, which he hid in a paper bag – a process similar to that used by Walker Evans and Helen Levitt in the New York metro. He later used a lighter, more portable and much faster Leica. In his street photography Hoppé enjoyed experimenting, constantly seeking to capture eccentricity, absurdity and often the grotesque.



British Museum Underground Station, London, 1937
©2012 Curatorial Assistance, Inc./E.O. Hoppé Estate Collection

Website

More information on the Madrid exhibition can be found at

www.exposicionesmapfrearte.com/hoppe

Catalogue

The Madrid exhibition presented the opportunity to publish a Spanish version of the catalogue edited by the National Portrait Gallery, London, including texts by Philip Prodger, curator of photography at the Peabody Essex Museum (Massachusetts) and Terence Piper, curator of photography at the National Portrait Gallery. The catalogue includes a detailed chronology, bibliography and a detailed list of works. It is the first catalogue in Spanish dedicated to this leading photographer and offers an in-depth vision of his oeuvre.

Opening Hours

Monday 2pm – 9pm

Tuesday to Saturday from 10pm to 9pm

Sunday from midday 12pm to 8pm

24, 31 December and 5 January from 10am to 5pm

6 January from 12pm to 8pm

Closed 25 December

FUNDACIÓN MAPFRE

Notes to Editors

FUNDACIÓN MAPFRE is a not-profit Spanish organisation. It was created in 1975 with a mission is to teach and promote culture, art and literature in Spain and South America. Since 2008 FUNDACIÓN MAPFRE has been located on the Paseo del Arte, Madrid's famous art trail.

Over the years FUNDACIÓN MAPFRE has taken an increasingly active role in the educational sphere, becoming one of the premier art foundations in Europe. The Institution has realised a significant programme of activities in Spain and Latin America, consolidating its dedication to international development.

FUNDACIÓN MAPFRE is organised into five institutes. Founded in 1988, the Instituto de Cultura is directed by Pablo Jiménez Burillo.

Exhibitions at the Instituto de Cultura, FUNDACIÓN MAPFRE

FUNDACIÓN MAPFRE's exhibition programme covers fine art, sculpture, photography and fashion. Taking its own permanent collection as a starting point, the FUNDACIÓN MAPFRE collaborates with leading museums and cultural organisations from Spain and round the world.

Permanent collections: drawing and photography

Since its inception, FUNDACIÓN MAPFRE has placed great emphasis on collecting and preserving **works on paper** that reflect the artist's first and truest inspiration. With over a thousand drawings, the collection includes works by artists like Pablo Picasso, Gustav Klimt, Kurt Schwitters, Henri Matisse and Egon Schiele.

In 2007 FUNDACIÓN MAPFRE began collecting artistic **photography** from the second half of the 20th-century—primarily in the documentary tradition. The initiative sought to introduce audiences to major photographers whose work had not been previously exhibited in Spain, or was not part of other Spanish collections. The FUNDACIÓN MAPFRE collection therefore acts as a counterweight to public collections that only minimally represent photography from this period. The complete Brown Sisters series by Nicholas Nixon was FUNDACIÓN MAPFRE's first major acquisition. Since then the photography collection grew significantly, with acquisitions of works by leading artists including Diane Arbus, Garry Winogrand, Joan Colom, Walker Evans, Helen Levitt, Lisette Model ou Lee Friedlander. Recent acquisitions include 170 photographs by Graciela Iturbide and 111 by Paul Strand.

The FUNDACIÓN MAPFRE photography collection includes works by: Robert Adams (16); Diane Arbus (15); Eugene Atget (5); Harry Callahan (12); Joan Colom (16); Walker Evans (2); Robert Frank (2); Lee Friedlander (21); John Gutmann (21); Graciela Iturbide (186); Helen Levitt (12); Anna Malagrida (26); Lisette Model (19); Nicholas Nixon (36); Fazal Sheikh (31); Dayanita Singh (12); Paul Strand (111); Garry Winogrand (15).

International Projects

In addition to organising exhibitions, the Instituto de Cultura carries out important work through its Educational Program, a very successful initiative for children, teenagers and the disabled to promote a greater awareness of culture. Moreover, to accompany the workshop visits, FUNDACIÓN MAPFRE offers audioguides with audio descriptions and sign language guides in the exhibition halls in Recoletos. There is also a Virtual Museum of the Art Collections on the foundation's website: **www.coleccionesfundacionmapfre.org** and a "mini-site" which allows browsers to take a virtual tour of the different exhibitions and access Enredarte: **www.enredarte.com**, an innovative pedagogical programme on the internet, linked to artistic exhibitions of different institutions, museums and foundations in Spain and Latin America, through which to link art and become a cultural reference to the Spanish speaking community.

Other noteworthy activities of the Instituto de Cultura include the organisation of festivals, annual awards and financial aids. These include the 4+1 FUNDACIÓN MAPFRE Film Festival, taking place in Madrid, México, Buenos Aires, Río de Janeiro and Bogotá; the González-Ruano Journalism Prize, the Penagos Drawing Prize; and the García Viñolas aid, as well as the permanent cultural program in the FUNDACIÓN MAPFRE Auditorium and courses on contemporary art, literature and history. In addition, FUNDACION MAPFRE publishes specialised publications such as The Collection of Spanish Masters of Modern and Contemporary Art, and the Collection Latin America in Contemporary History, in collaboration with Grupo Santillana.

PRESS INFORMATION

For press information, including interview and image requests, please contact:

Marina Bradbury

Account Manager

AGENDA

31 rue Ballu

75009 / Paris

E mbradbury@agendacom.com T +33 1 49 95 08 06

www.fundacionmapfre.com; www.mapfre.com/fundacion/es/cultura