

MoCP

Museum of
Contemporary Photography

FRAMING IDEAS

Street Photography

Images from the collection of the MoCP for classroom use. This image set corresponds with a curriculum guide that can be found at <http://www.mocp.org/education/resources-for-educators.php> These resources were created with special support from the Terra Foundation for American Art.



Lee Friedlander
Princeton, 1969



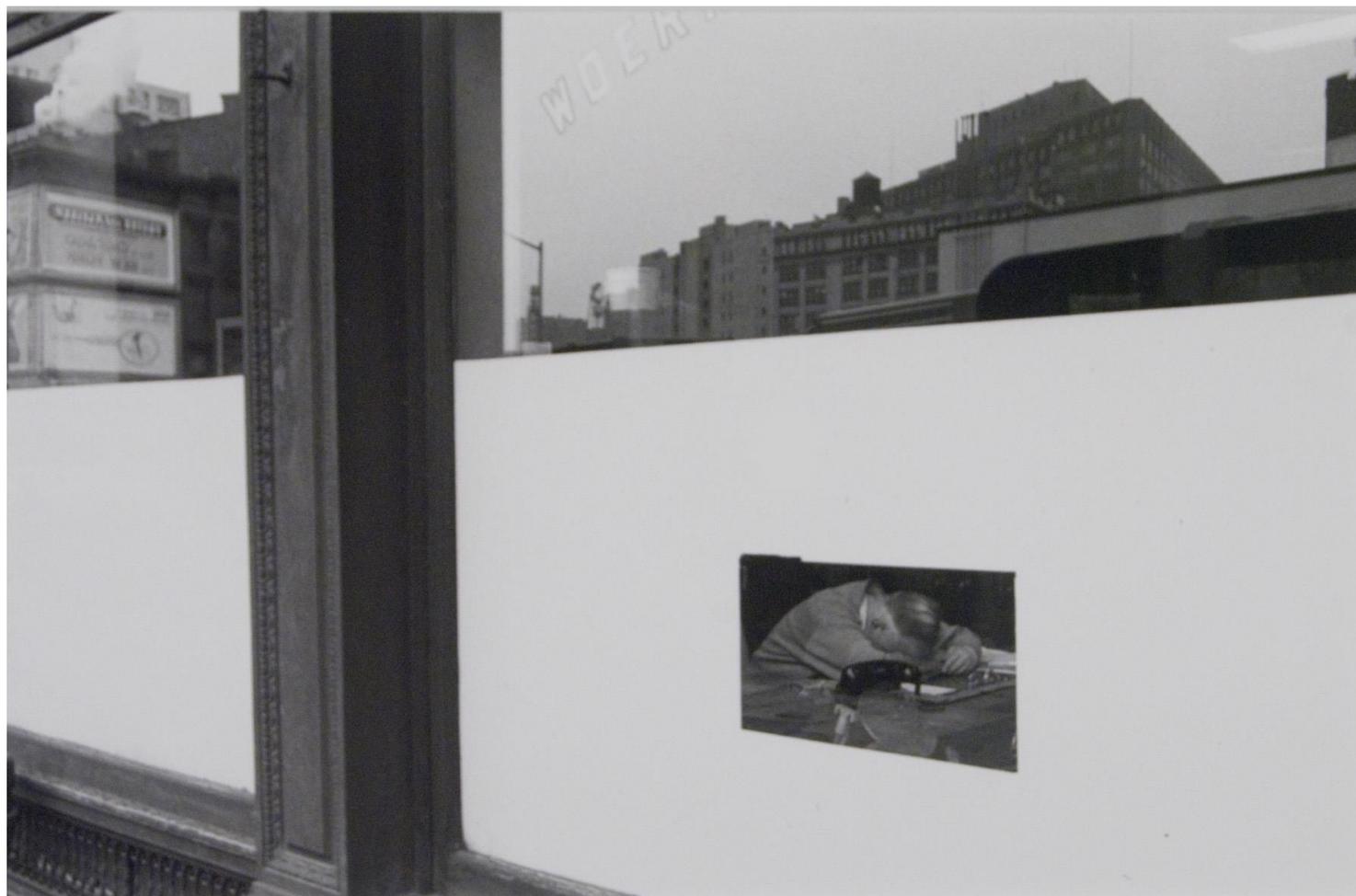
Lee Friedlander
Washington, D.C., 1973



Lee Friedlander
Chicago, 2003



Lee Friedlander
Washington, D. C., 1999



Lee Friedlander
New York City, 1964



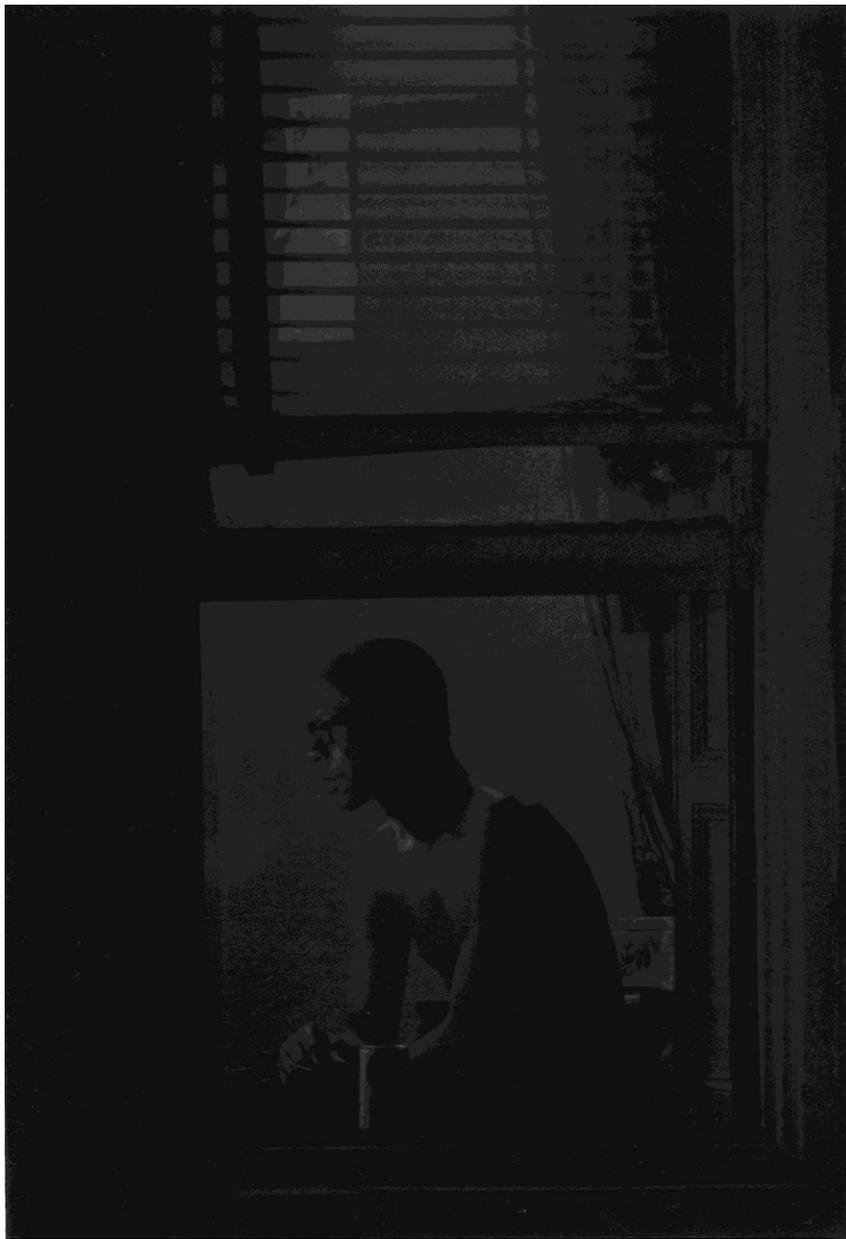
Robert Frank
Woolworth, New York City, 1955



Robert Frank
San Francisco, 1956



Robert Frank
Political Rally, Chicago, 1956



Roy DeCarava
Man in Window, 1978



Roy DeCarava
Dancers, 1956



Garry Winogrand

Coney Island, New York City, New York, from the Fifteen Photographs portfolio, 1952



Garry Winogrand
Statue of Liberty, New York, from the *Fifteen Photographs* portfolio, 1971



Garry Winogrand
untitled from the *"Women are Beautiful"* portfolio, n. d. Portfolio 1981



Garry Winogrand
World's Fair, New York, 1964, from the "Women are Beautiful" portfolio



Garry Winogrand

Central Park Zoo, New York City, New York, 1967, from the *Fifteen Photographs* portfolio



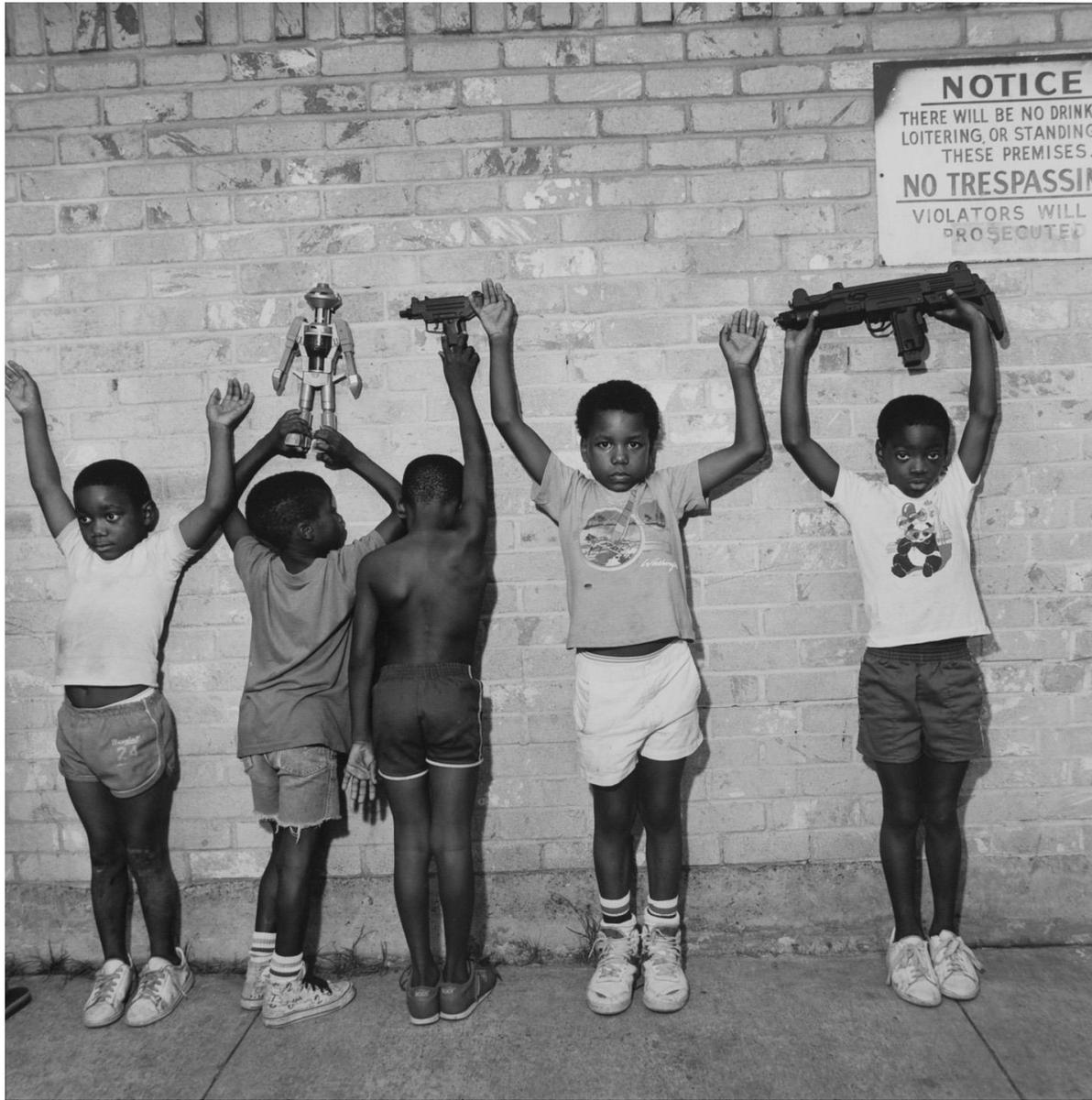
Gary Winogrand
Los Angeles, California, 1969, from the Fifteen Photographs portfolio



Garry Winogrand
Central Park Zoo, New York City, 1964, from the Fifteen Photographs portfolio



Mary Ellen Mark
Calcutta, 1980



Mary Ellen Mark
Five Boys With Guns, 1988



Mary Ellen Mark
Amanda and her Cousin Amy, Valdene, North Carolina, 1990



Stephen Marc, 53rd and Aberdeen, from the
"Changing Chicago " project, 1987



Stephen Marc
63rd and King Drive, from the "Changing Chicago" project, 1987.



Stephen Marc
untitled, from the "Changing Chicago" project, 1987



Stephen Marc
untitled, from the "Changing Chicago " project, 1983



Antonio Perez

A Group of First Holy Communion Pass the St. Michaels Rectory on Their Way to Church, May 1, 1987, from the "Changing Chicago Project"



Antonio Perez

Michael and Maryann Shiffer Aboard a Bus That Will Take Them to the Train Station
From the "Changing Chicago" project, 1987



Antonio Perez

A Child and His Uncle Attend the Annual Southeast Side Vietnam Veterans Memorial While Holding a Photo of a Family Member, Joseph Quiroz, Outside of Our Lady of Guadalupe Parish. Quiroz Died While Serving his Country in Vietnam, September 2000



Antonio Perez

A Young Cowboy Performs Rodeo Rope Tricks as he Marches West on Cermak, During the Annual Cinco de Mayo Parade, May 1996



Antonio Perez

A Man Dressed as Charro on his Horse Waits for his Take-Out Food Before the Start of the Annual Cinco de Mayo Parade Down Cermak in Chicago, September, 2000



Jay Wolke
Untitled, from the *Changing Chicago* project, 1987



Jay Wolke
untitled, from the *Changing Chicago* project, 1987

Lee Friedlander

(American, b. 1934)

Lee Friedlander's unique vision underscores the two-dimensionality of the picture plane and the potential for photographs to contain varying levels of reflection, opacity, and transparency. Like Atget's photographs, Friedlander's images of shop windows evoke a certain ambiguity, an oscillation between reflected and actual reality, that invite inspection of the space and the meaning of the image. Similar responses are encouraged by Friedlander's street photographs, in which shadows of figures (usually Friedlander himself) and other subjects overlap in the photographic image. The projected outline of Friedlander's body as within the picture frame implies the notion that the photographer can be both behind the camera and in front of it. Interpreted further, Friedlander's shadow can be taken to represent the imposition of the photographer upon his world and his subject.

Washington, DC is an image from Friedlander's *The American Monument* project executed in the planar style for which he is known. Collapsed into the flat photograph are a car window, a side mirror, and a boulevard that extends into the distance, dividing the space of the frame. *The American Monument* project documents how nondescript memorials in the United States are folded into changing landscapes. As the context and environment of these objects has changed over time, many have not retained their initial meaning or significance. Friedlander details the motifs and symbols of public memory that go unnoticed. His style does not compromise the marginality of each plaque or statue; instead it calls attention to the new surroundings that have developed around these objects. In *Phoenix, 1975*, for example, the subject is not readily apparent; the monument is situated unobtrusively, camouflaged by a tree and cacti. Photographing plaques and statues dedicated to a diverse array of military figures, poets, statesmen, Native Americans, and Puritans, Friedlander collected thousands of images of these lonely, silent markers as one might glimpse while walking or driving.

Lee Friedlander was born in 1934 in Aberdeen, Washington. He began photographing in 1948 because of a "fascination with the equipment," in his words. He later attended the Art Center School in Los Angeles to become a professional photographer, but soon left. He moved to New York in 1956 and began freelancing. As he sought out magazine assignments, he eventually met a group of photographers who would change his life: Robert Frank, Diane Arbus, Garry Winogrand, Louis Faurer, Helen Levitt, Richard Avedon, and Walker Evans. Friedlander has been awarded John Simon Guggenheim Memorial Foundation Fellowships and a National Endowment for the Arts Fellowship. His work has been widely exhibited and is included in the collections of the Baltimore Museum of Art; Museum of Fine Arts, Boston; Center for Creative Photography, University of Arizona, Tucson; Corcoran Gallery of Art, Washington, DC; Museum of Fine Arts, Houston; Museum of Modern Art, New York; and the Smithsonian Institution, Washington, DC, among other international collections. The Museum of Contemporary Photography exhibited his series *At Work* and *Sticks and Stones* in 2005. Additionally, Friedlander is credited with preserving the work of New Orleans photographer E.J. Bellocq.

Robert Frank

(American, b. Switzerland 1924)

Robert Frank's photographs of America in the 1950s exemplify an outsider's criticism of the social phenomena punctuating postwar America. The Swiss-born photographer made his way across the US, with the help of a John Simon Guggenheim Memorial Fellowship awarded in 1955, as part of his project *The Americans*, a collection of photographs published in book form in 1959. Perhaps as a result of his non-native status, Frank's photographic observations assume nothing and lay bare issues of public space, race relations and consumer culture. His images divulge moments when various factions of the population display their secret loathing or discomfort toward one another. Other photographs portray the atmosphere of burgeoning consumerism in America, capturing the alienation of citizens caught up in, or left out of, consumer culture. Needless to say, the dynamic revealed in Frank's photographs was unsettling to his audiences at home and abroad.

Frank's photographs had no unifying effect. In *San Francisco* suspicion and veiled aggression are plainly written on the faces of the couple Frank photographed. The slightly askew composition lends itself to the overall program of tension and conflict in the image and the composition is filled out and justified in the perceived disparity, not harmonious relationship, between its subjects. Although critical, Frank's photographs are not without humor. In one of his trademark images, *Political Rally, Chicago, 1956*, he selected a faceless conventioner rather than directing his camera to the candidates at the podium. The composition allows no escape from the pull of the tuba's throat, a gaping hole in the center of the frame, and understood symbolically it evokes amusement more than condemnation. This iconic image highlights the isolating style for which Frank became known. The minor details, patriotic bunting and a campaign sticker for Adlai Stevenson, help to locate the viewer at a political event. Even though the viewer is directed to look at the isolated, faceless figure against a wall, the political references invite a broader interpretation of the image.

American consumerism is a common theme that permeates the work of Robert Frank. He addressed the relationship between Americans and their unbridled consumerist environment by taking pictures of people as they shopped or walked through stores, capturing awkward or gauche expressions. These were coupled with an apparent apprehension and alienation to the products and places of the new culture. In *Woolworth, New York City*, a woman appears lost in the paraphernalia of a consumerist environment. Her surroundings, a jumble of artificial lighting and blurred information, contribute to the chaotic feel of a rapidly transforming culture.

Born in Zurich in 1924, Robert Frank emigrated from Switzerland in 1947 at the age of twenty-two and worked in New York with considerable commercial success. In search of something more, however, he traveled from New York to South America, Paris, Spain, London, and Wales, and worked on a variety of ambitious projects. In 1953 he returned to the United States and embarked on the now epic series *The Americans*. Frank's snapshot aesthetic, utilizing blurred form, grainy film, and a tilted perspective, revolutionized and shaped the course of modern photography. After the publication of *The Americans*, however, Frank felt he had exhausted the possibilities for expressing himself with the still photograph and began making films. His work in this medium ranges from the experimental *Pull My Daisy* to *Cocksucker Blues*, the controversial documentary of the Rolling Stones' 1972 US tour, and a series of emotional self-studies – *Conversations in Vermont*, *Life Dances On*, and *Home Improvements*. His monograph *Moving Out* was published in 1994 by SCALO, in conjunction with a traveling exhibition organized by the National Gallery of Art, Washington, DC, where his archive is now stored.

Roy DeCarava

(American, b. 1919)

Roy Rudolph DeCarava was born in New York City's Harlem, on December 9, 1919. From 1938 to 1940 he studied painting at Cooper Union Institute, from 1940 to 1942 painting and printmaking with Elton Fax at the Harlem Art Center, and drawing and painting with Charles White at George Washington Carver Art School in 1944. He originally purchased a camera (in 1946) to document his work in printmaking, but by 1949 photography itself was his sole artistic focus. He went on to establish himself as a post-war street photographer of daily life, specifically African-American life in New York. DeCarava was not the first photographer to shoot Harlem, but his commitment to interpreting it in artistic terms sets him apart from the history of social documentary established there.

His first photography exhibition was in 1950 at Mark Pepper's Forty Fourth Street Gallery. There were 160 prints in exhibition, and Edward Steichen purchased three for the Museum of Modern Art's collection. There Homer Page, a student of Steiglitz, befriended DeCarava and began discussing darkroom technique with him. Soon thereafter, DeCarava started to experiment with a darker tonal range. His studies of the New York jazz world, begun a few years later, further developed his penchant for dark printing. While the deep tones in his pictures sometimes push the edge of legibility, both true blacks and true whites are rare.

In 1952 DeCarava became the first African-American recipient of a John Simon Guggenheim Memorial Fellowship. The year of the fellowship was remarkably fruitful, producing such important prints as *Nightfeeding*. At first rejected by publishers, photographs from the project were eventually published with the help of Langston Hughes in 1955 as *The Sweet Flypaper of Life*. Shortly thereafter, DeCarava opened one of the first galleries in New York devoted to photography, A Photographer's Gallery, which would feature exhibitions of Bernice Abbott, Harry Callahan, and Minor White in the two years it was open. At the same time, he began a series on jazz musicians that would occupy him for a decade.

In a series of taped interviews with Sherry Turner DeCarava (published in *Roy DeCarava Photographs*), Roy DeCarava had much to say about his 1956 piece *Dancers, uptown 'club dance,' New York*:

This photograph was taken at a dance of a social club at the 110th St. Manor at Fifth Avenue. It is about the intermission where they had entertainment and the entertainment was two dancers who danced to jazz music. That's what this image is all about; it's about these two dancers who represent a terrible torment for me in that I feel a great ambiguity about the image because of them. It's because they are in some ways distorted characters. What they actually are is two black male dancers who dance in the manner of an older generation of black vaudeville performers. The problem comes because their figures remind me so much of the real life experience of blacks in their need to but themselves in an awkward position before the man, for the man; to demean themselves in order to survive, to get along. In a way, these figures seem to epitomize that reality. And yet there is something in the figures not about that; something in the figures that is very creative, that is very real and very black in the finest sense of the word. So there is this duality this ambiguity in the photograph that I find very hard to live with. I always have to make a decision in a case like this – is it good or is it bad? I have to say that even though it jars some of my sensibilities and reminds me of things that I would rather not be reminded of, it is still a good picture. In fact, it is good just because of those things and in spite of those things. The picture works.

Winogrand, Garry
(American, 1928-1984)

A native New Yorker, Garry Winogrand became known for his street photography blending documentary and photojournalist styles and freezing his subjects in spontaneous and bizarre moments. Winogrand typically used a wide-angle lens mounted on a Leica 35mm camera and photographed prolifically, leaving 2,500 rolls of shot but undeveloped film and 300,000 unedited images upon his death. The tilted horizon and feeling of chaos in his images belie his careful compositions concerned with capturing surface detail and energy. Winogrand believed that the act of framing and photographing something transformed it. His images are often confrontational and take moments out of context, positioning Winogrand as an outside observer of human gestures and actions.

Among Winogrand's favorite subjects were women, and he described himself as being "compulsively interested in women" and having "compulsively photographed women." A large part of Winogrand's images in the collection of the MoCP form part of the *Women are Beautiful* portfolio (1981), which was initially published as a monograph in 1975. For the monograph, John Szarkowski, curator of photography at The Museum of Modern Art in New York at the time, selected eighty-five images featuring women from hundreds of photographs by Winogrand. The resulting book offers a random collection of women caught on the street, in parks, getting into cars, at parties, marching in parades, skinny-dipping in ponds, etc. The images capture not only Winogrand's attraction to the women he photographed, but also the styles, activities, gestures, and energies pertaining to gender in the 1960s and 1970s, an era of transition during second-wave feminism and the sexual revolution. In the monograph and in the portfolio, Winogrand wrote: "Whenever I've seen an attractive woman, I've done my best to photograph her. I don't know if all the women in the photographs are beautiful, but I do know that the women are beautiful in the photographs."

Garry Winogrand was born in 1928 in New York. He studied painting at the City College of New York; painting and photography at Columbia University; and photojournalism with Alexey Brodovitch at The New School for Social Research. He was a freelance photojournalist throughout the 1950s and 1960s for such publications as *Life*, *Sports Illustrated*, *Look*, and *Fortune*. He taught briefly at the Institute of Design at the Illinois Institute of Technology in Chicago (1971-1972), and at the University of Texas at Austin (1973-1978). Winogrand received Guggenheim Fellowships in 1964, 1969, and 1979, and a National Endowment for the Arts Fellowship in 1975. Monographs include *The Animals* (1968, 2004); *Women are Beautiful* (1975); *Public Relations* (1977, 2004); *Stock Photographs: The Fort Worth Fat Stock Show and Rodeo* (1980); *Winogrand: Figments from the Real World* (1988, 2003); *The Man in the Crowd: The Uneasy Streets of Garry Winogrand* (1999); *The Game of Photography* (2001); and *Arrivals and Departures: Airport Pictures* (2009). Winogrand's archive resides at the Center for Creative Photography at the University of Arizona, Tucson.

Winogrand's photographs were exhibited at the Museum of Modern Art in New York on numerous occasions, including: *Family of Man* (1955); *Five Unrelated Photographers: Heyman, Krause, Liebling, White, and Winogrand* (1963); *New Documents* (with Diane Arbus and Lee Friedlander, 1967); *Garry Winogrand: The Animals* (1969-1970); *Public Relations* (solo, 1977); and *Garry Winogrand* (1988). Many of these exhibitions were organized by John Szarkowski, curator of photography at the MoMA, 1962-1991. The 1988 retrospective traveled to the Art Institute of Chicago; the Carnegie Mellon University Art Gallery, Pittsburgh; the Museum of Contemporary Art, Los Angeles; the Archer M. Huntington Art Gallery, University of Texas, Austin; and the Center for Creative Photography, University of Arizona, Tucson.

Mary Ellen Mark

(American, b. 1940)

Mary Ellen Mark is one of very few contemporary photographers who manage to work in the realms of art, social documentary and photo-journalism without compromising the integrity of any of them or herself. For the past 35 years, in 14 books and hundreds of media publications, she has recorded prostitutes, rodeos, circuses, street children, mental health facilities, film production – the list is long and varied. Knowing full well that photographing people who are radically different from the photographer can turn exploitive, she has developed a reputation for humanitarian concern. As she says, “In most cases, if I didn’t tell their story, nobody would.” She is, in fact, seriously interested in “their stories” and uses photography as an instrument for expanding our understanding of her concerns, not an exclusive formal end in itself. The socially responsible photographer has exactly the same task with subject as with audience: to engage without offending and to communicate completely without becoming neutral.

Educated at the University of Pennsylvania (BFA, 1962 and MA, 1964), Mary Ellen Mark has also received honorary degrees from Kenyon College, Ohio; Columbia College Chicago; the Center for Creative Studies, Detroit; and the University of Pennsylvania. Her works have been widely exhibited, most recently at the Manchester Art Gallery; the Jacksonville Museum of Modern Art; and the Museum of Contemporary Photography. In addition, Mark’s photographs are held in the permanent collections of the Yale University Art Gallery, New Haven, Connecticut; the California Museum of Photography, Riverside; and the Baltimore Museum of Art, Maryland, among many others. Mark has received three National Endowment for the Arts grants and a John Simon Guggenheim Memorial Fellowship.

Stephen Marc
(American, b.1954)

Throughout his work Stephen Marc has investigated the forms of individual expression – in style, in gesture, in action – that develop within a given community. In his first book, *Urban Notions* (1983), Marc states his intention to capture the “gestures, symbols, and codes” of the black urban environment. In this untitled image, the pavement becomes a canvas for the familiar markings of play in the city.

Marc has turned to an exploration of digital montage self-portraits that combine African motifs and family portraits in the series *Soul Searching*. Additionally, he is researching, documenting, and combining images of the underground railroad. His work is included in the collections of the Bibliothèque Nationale, Paris; the California Museum of Photography, Riverside; The Field Museum of Natural History, Chicago; The Museum of Fine Arts, Houston; and the National Museum of American Art, Washington, DC. Mark was born in Rantoul, Illinois in 1954 and attended Pomona College, Claremont, California (BA, 1976) and Tyler School of Art, Temple University, Philadelphia (MFA, 1978). After teaching photography for twenty years at Columbia College Chicago, Marc to Arizona moved in 1998 to teach at Arizona State University, Tempe.

Antonio Perez

(American, b. 1963)

This area has been my home since birth and has a rich family and work-ethic history. Through my photographs I hope to show its many hidden treasures, see in the expressions of the people. – Antonio Perez, 1988

Communion Procession, South Chicago, 82nd and South Shore Drive was made at 8200 South Shore Drive during St. Michael's annual First Holy Communion procession, in which children walk from their grammar school to the church for communion mass (less than a block away). It is a neighborhood and an event Perez has photographed on multiple occasions. This picture is not only a document of a particular moment in time, but as the nuns have since left St. Michael's, it has become a record of the institution's history. From one of the windows of the homes in the background, another photographer trains his camera on the same procession.

Antonio Perez was born in Chicago, Illinois in 1963. He holds a BA in photojournalism from Columbia College Chicago (1985) and works as a full-time staff photographer with the Chicago Tribune. His photographs have been exhibited at the Art Institute of Chicago, Chicago Cultural Center, Smithsonian Institution, and the Wright Gallery at UCLA. They have also appeared in People, The New York Times, Chicago Magazine, and Chicago Tribune Magazine. His work can also be found in the collections of the Art Institute of Chicago and Chicago Historical Society.

-- Kendra Greene

Changing Chicago. Chicago: University of Illinois Press, 1989.

Jay Wolke

(American, b. 1954)

Jay Wolke embarked on his first large-scale photographic project in 1981, titled *Along the Divide (1981-1985)*. The color photographs in this series revolve around the Dan Ryan Expressway, a multi-lane, heavily trafficked highway that runs through densely populated parts of Chicago. By his own description, Wolke set out to examine the Dan Ryan as a "massive expression of the urban lexicon." His photographs are not simply about the monolithic construction itself, but also the ecosystem of human and industrial elements that has formed around it and in response to it.

The Dan Ryan Expressway project was a pivotal venture in Wolke's professional career, paving the way for his rigorous approach to other large-scale projects in subsequent years. In 1987 Wolke participated in the *Changing Chicago Project*, one of the largest documentary photography projects ever organized in an American city. For his contribution, Wolke photographed the activity of Maxwell Street, the city's famous open-air market. The market began in the mid-1800s as the neighborhood emerged as a port of entry for immigrant populations. It was razed in the 1960s, however, to make way for the Dan Ryan Expressway, and ultimately took on a different form with a new generation of pushcarts, vendors, and hustlers by the time Wolke photographed it.

In the mid-1990s, Wolke completed a photographic study, entitled *All Around the House (1993-1997)*, of the communal events and rituals of diverse communities of American Jews. "From its inception," Wolke states, "this photographic project was a generalist proposition, deliberately portraying complex demonstrations of traditional Jewish values as they filtered through the screen of American culture."

For his next project, Wolke turned his focus to Mezzogiorno, the southern region of Italy, which has a long history of colonization and warfare. *Architecture of Resignation (1999-2009)* investigates how the landscape becomes an elaborate set of physical, social, and political structures.

Jay Wolke completed a BFA at Washington University, St. Louis (1976) and an MS in Photography at the Institute of Design, Illinois Institute of Technology in Chicago (1980).

The Changing Chicago project

In 1987, the fiftieth anniversary of the establishment of the Farm Security Administration documentary project, Chicagoan Jack Jaffe sponsored a project called Changing Chicago, in which he commissioned thirty-three photographers to capture the people and places of day-to-day urban life in the city. In her essay in the Changing Chicago book, historian Naomi Rosenblum elucidates the difference between projects such as the FSA that were intended to inspire social change and reform, and Changing Chicago, which honors past traditions but aims at a broader goal. The project had no specific mission for social change. Its premise was more open, and left specific themes and subjects up to the individual photographers. The artists were simply charged with portraying the urban fabric and daily life of the city, whether positive or negative aspects. The work was divided up and exhibited at five different institutions across Chicago in 1989 and the MoCP was given a large collection of the works produced for this project.