

STREET LIFE PHOTOGRAPHY

Seven Decades of
Street Photography
12.09.2020–10.01.2021

An exhibition by Haus der Photographie /
Deichtorhallen Hamburg



fotomuseum winterthur

STREET.
LIFE.
PHOTOGRAPHY

CRASHES

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STREET LIFE

DIANE ARBUS

Diane Arbus (1923–1971), a student of Lisette Model, became famous for her photographs of marginal figures in US society. Her work probes the limits of portrait photography by focusing on outsiders and eccentrics, radically questioning the aesthetics of the genre.

In 1972, Arbus was the first woman photographer to have her work – including the family photograph (1966) on display here – exhibited in the US Pavilion at the Venice Biennale. For the curator Walter Hopps, Arbus was a “central figure” in the “renaissance” of the photographic medium that began in the late 1960s.

Her works – for example, the *Teenage Couple* (1963) – had already been shown in 1967 as part of the exhibition *Arbus, Friedlander, Winogrand: New Documents* at the Museum of Modern Art (MoMA) in New York. In 1971 one of her photos also featured on the cover of the prestigious art magazine *Artforum*. These landmark moments played a major role in bringing street photography into the art canon. Following the biennale, MoMA staged an Arbus retrospective in 1972 and some of her photographs were also shown at documenta 6 in 1977.



MELANIE EINZIG
SEPTEMBER 12TH NEW YORK, 2001
© MELANIE EINZIG



MELANIE EINZIG
MIDTOWN DINER, NEW YORK, 2009
© MELANIE EINZIG



MELANIE EINZIG
FIRST AVENUE, NEW YORK, 2004
© MELANIE EINZIG



MACIEJ DAKOWICZ
FROM THE SERIES CARDIFF AFTER DARK,
2005–2011 © MACIEJ DAKOWICZ



MACIEJ DAKOWICZ

For his series *Cardiff after Dark*, Polish street photographer and photojournalist Maciej Dakowicz (b. 1976) studied the nightlife in the Welsh capital over a period of six years. Positioning himself as a nocturnal observer, he did not shy away from interactions with the people he photographed or the reactions of the subjects he pointed his camera at from up close. The images of often inebriated revellers do not simply draw on particular stereotypes, giving them an almost satirical atmosphere as a result, they also reflect a certain curiosity and sensationalist appetite on the part of the photographer and, by implication, of the viewer.

The British tabloid *Daily Mail* even described Dakowicz’s unsparing view of Cardiff’s culture of binge drinking as “shaming”. Although the photographs of surreal, absurd, emotionally touching, tragic and humorous moments paint a multifaceted picture of revellers, the tabloid press used Dakowicz’s images to bolster the narrative of a British generation in decline.

PHILIP-LORCA DICORCIA

The large-format colour photographs by Philip-Lorca diCorcia (b. 1951) are part of the *Streetwork* series he shot between 1993 and 1999 in various big cities around the world. To capture his images, the US photographer set up complex flash systems, installed on the pavement, that were synchronised with the shutter release on a medium-format camera mounted on a tripod. As people walked past, they triggered the snapshots themselves – often blissfully unaware of what had happened. The intense artificial light makes the individuals illuminated by it stand out from the crowd,



WILLIAM KLEIN, XMAS, MACY'S, DECEMBER 1954,
FROM THE PORTFOLIO WILLIAM KLEIN. NEW YORK. 54/55, PARIS 1978
© WILLIAM KLEIN



WILLIAM KLEIN
GUN 1, NEW YORK, 1955,
FROM THE PORTFOLIO
WILLIAM KLEIN.
NEW YORK. 54/55, PARIS 1978
© WILLIAM KLEIN



LISETTE MODEL
WOMAN WITH VEIL, SAN FRANCISCO, 1949,
FROM THE PORTFOLIO LISETTE MODEL.
TWELVE PHOTOGRAPHS, WASHINGTON D.C. 1976
© THE ESTATE OF LISETTE MODEL



MACIEJ DAKOWICZ
UNTITLED,
FROM THE SERIES
CARDIFF AFTER
DARK, 2005-2011
© MACIEJ DAKOWICZ

MELANIE EINZIG
AMSTERDAM AVENUE,
NEW YORK, 2014
© MELANIE EINZIG



isolating them from the urban environment. Photographing in the streets is allowed in many places because people cannot expect to enjoy privacy in public space. This is the starting point for street photography, which evolved over the twentieth century and has had a lasting impact on the history and commercial success of the medium. For many people, this genre is made all the more appealing by the fact that it frequently operates in legal and ethical grey areas.

DiCorcia wound up in court in 2005 based on the publication of one of his portraits, but the suit was dismissed on the grounds of the photographer's right to artistic expression.

MELANIE EINZIG

The small-format single images taken by US photographer Melanie Einzig (b. 1967) often centre on quirky, poetic moments in the everyday life of New York. The city's inhabitants are pictured on pavements, at street corners, on the subway or in restaurants: a subtle rendering of random, visually striking and often humorous constellations of images, of the kind that can only be thrown up by the peculiarities of urban space. In publishing her images, Einzig respectfully considers the position of her subjects, who are unaware that they have been photographed.

As a result, she withheld one picture – a shot she had taken in New York on 11 September 2001 – for many years because she was afraid that publishing the image might have a trivialising and thus harmful effect given the symbolic importance of the terror attack. The picture shows the synchronic intersection of personal everyday life with historically significant events, presenting the parallel strands of the countless stories, both major and minor, that characterise the dense urban space. As these stories run into each other, Einzig captures their haphazard encounters in her sensitive images.

CANDIDA HÖFER

The Turkish community, which was expanding in West Germany in the early 1960s due to the migration of *Gastarbeiter* (foreign workers), was institutionally marginalised, disregarded and negated in the media at the time. Stereotypical images fuelled a politically motivated, ideological construct: a segment of the working class that was silent and passive and whose presence was only ever transient.

This was the background to the 1970s photo series *Turks in Germany* by German photographer Candida Höfer (b. 1944). It represents a sociopolitically motivated attempt to create alternative images of the migrant experience. To achieve this, Höfer entered into dialogue with Turkish families and groups and asked if she could photograph them both in public spaces and in the privacy of their own homes. The series was shot in various West German cities and reveals the problems of social inequality that persist to this day as well as the construction of the idea of the "other" from a position of superior power – one that is often perpetuated in the photographic act and always brings up the question of who can and may participate in the creation of their own image.

WILLIAM KLEIN

The portraits taken in New York in the mid-1950s by US photographer William Klein (b. 1928) show a stark series of confrontations with the camera and direct interactions with the subjects he photographed. Taking pictures from the hip as he walked through the scene, Klein captured the events happening on the street and the dialogues that unfold with the camera, rendered in a slight blur. Unlike many of his contemporaries, who typically took their pictures incognito, secretly shooting from a distance, Klein was a direct participant in the action and the events taking place on the street.

This was also the case with *Gun 1*, which shows two boys at close range. One of them looks straight into the camera, pointing a pistol at the photographer. The image, which is heavily cropped and slightly out of focus, leaves viewers guessing, however, whether this is a game or meant seriously. The son of Jewish immigrants from Hungary, Klein was raised in New York's Upper West Side: this snapshot is a subtle reference to Klein's own experience of childhood during the Great Depression, which was characterised by profound instability and conflict both socially and economically.

JOEL MEYEROWITZ

Like William Eggleston, Joel Sternfeld and Stephen Shore, photographer Joel Meyerowitz (b. 1938), who grew up in the Bronx borough of New York, also took colour photographs of everyday scenes in US cities from early on. Rather than accentuating certain events or individual subjects, he usually leaves the centre of the picture free and elaborates connections between individual elements in them with his choice of details.

The photograph *Paris, France*, taken on his first trip to Europe in 1967, is particularly striking. In the centre of the frame we see a young man lying on the pavement, surrounded by passers-by, who stop and stare curiously or give the scene a fleeting glance as they pass by. The seemingly lifeless body lies on the ground at the mercy of onlookers, as a man with a hammer climbs nonchalantly over him. The curiosity, indifference and sense of anonymity captured in the picture can be read as a critical take on the contingent and often ambiguous reality of life in the big city.

LISETTE MODEL

After her breakthrough as a photographer in the mid-1930s, Austrian-born Lisette Model (1901–1983) emigrated to the US in the 1940s, finding work there as a photojournalist for various magazines. She often photographed people on the streets of New York and San Francisco without being noticed, taking her pictures with a lightweight Rolleiflex camera, whose viewfinder she could look into from above. In the darkroom, she turned these shots into large-format prints, showing the facial expressions, gestures and physical appearances she had captured from close range in almost grotesque detail.

This isolated, often caricaturing presentation of particular individuals runs through Model's *Promenade des Anglais*, her 1934 series of portraits of wealthy holidaymakers in Nice, which is read as social criticism.

Model's unsparing gaze already had a polarising effect in her lifetime: the positive reception her work met with and the numerous exhibitions she was involved in were key to ensuring her canonisation within the history of photography, yet this was offset by critical responses that viewed her work as ambiguous, if not outright cynical or brutal.

DOUGIE WALLACE

The series *Road Wallah, Mumbai/India* by Scottish photographer Dougie Wallace (b. 1974) shows the drivers and passengers of Premier Padmini Taxis in Mumbai. Using three flashes, the photographer caught the drivers and passengers of the cult taxi company (now defunct) off guard, as it were, by suddenly appearing and photographing them through the windscreen or open windows of the car in the midst of the tumult of traffic in the Indian metropolis.

This invasive practice with which Wallace creates his expressive images became his trademark style. Today, it is attracting increasing criticism on the basis of its paparazzo-like approach and disrespectful and unethical treatment of the people photographed. While Wallace's post-editing of the colour tones further intensifies the explosivity of the scenes captured in the moment, it also creates an additional layer of fictionalisation that harbors the danger of adding an exoticising component.

Wallace's transgressive approach can also be found in *The Age of Wealth* (> Public Transfer), in which he portrays people in public buses from extreme angles, thus treading a fine line between ironic, biting social criticism and voyeuristic display.

CRASHES

MOHAMED BOUROUISSA

At first sight, the works of Algerian-born artist Mohamed Bourouissa (b. 1978), who has lived in France for several decades, appear to be haphazard snapshots from the banlieues of Paris. This sense is compounded by the title *Périphérique*. On closer inspection, however, it becomes evident that the individual scenes are staged and carefully composed. In his positioning of the figures – for the most part his own acquaintances – in some of his photographs, Bourouissa quotes French salon painting from the eighteenth and nineteenth centuries, thus connecting the everyday life of migrants on the outskirts of the metropolis with references to the artistic canon, to which they are essentially denied access.

He sets out to create images of the young generation of North African migrants that can act as a counterweight to the typically polarising portrayals and stereotypes in



AXEL SCHÖN
UNTITLED,
FROM THE SERIES
FEUER,
NOVGOROD, 1993
© AXEL SCHÖN



HARRI PÄLVIRANTA
ABOVE: NEW LODGE BOYS #12,
LEFT: NEW LODGE BOYS #9,
FROM THE SERIES PLAYING
BELFAST, 2007-2009
© HARRI PÄLVIRANTA

the media, with their pervading sense of ferment and tension. By irritating the expectations of viewers, *Périphérique* exposes conventional notions of (urban) periphery and centre as well as the Eurocentric art canon as constructs that constantly reproduce themselves.

MIRKO MARTIN

German photographer Mirko Martin's (b. 1976) photo series *L.A. Crash* developed from photographs he took on film shoots in downtown Los Angeles. In this series, Martin at times examines the perception of self and others in a city whose ideas are largely shaped by the movie industry.

In *L.A. Crash*, photographs of staged film productions run headlong into pictures of actual situations. Interactions ranging from tension-filled to drama-packed that take place on the streets of Los Angeles every day are illuminated by Martin, using the natural, glaring daylight to bring to mind the scenes from a movie. In comparison, the film sets shot in the evening light occasionally seem unspectacular.

Ultimately, however, there is no way of knowing which images show real events and which are staged for Hollywood productions – this “crash” is not visible in the images. Instead, Martin reveals the double-edged pull between fact and fiction, between images of reality and artificiality, that is intrinsic to every photographic image.

ARNOLD ODERMATT

The Swiss Arnold Odermatt (b. 1925) initially turned to photography out of a practical interest: When he joined the Nidwalden cantonal police in 1948, traffic accidents were still being sketched in pencil or ink. On his own initiative and using his own equipment, he picked up the rudiments of photography, learning how to develop his pictures in a makeshift darkroom improvised in the toilet of the police station, and started to photograph scenes of accidents while out on active duty. Thereafter, having been officially employed as a police photographer, he used a Rolleiflex camera to make an on-site record of car accidents and now-empty wrecks, photographing the overturned vehicles wedged into one another or lying upside down in ditches from an elevated point of view.

To take his rigorous factual photographs, he had entire motorways blocked off, scaled construction cranes or rang the bells of nearby houses while on duty, asking to use the top floor to shoot from. Any superfluous or incongruous objects and people were cleared from the area beforehand. Reduced to their essentials and detached from the original documentary impulse that motivated the shot, the car wrecks at times resemble surreal sculptures.

HARRI PÄLVIRANTA

For the work *Playing Belfast*, created as part of the “Belfast Exposed” residency program, Finnish photographer and media scholar Harri Pälviranta (b. 1971) photographed children in the so-called “interface areas” that form the border between Catholic and Protestant communities. In the process, he trained the camera on a young generation

who, despite not having been personally involved in the street battles that raged during the Northern Ireland troubles of the 1980s and 1990s, are nevertheless affected by their reverberations in their everyday lives.

Many inhabitants of these border areas still have to struggle with poverty and the ubiquitous danger of a relapse into the excesses of violence. The surrounding area is still carved up by walls, fences and cul-de-sacs, in front of which children pose for the camera – alone, in pairs or in groups, whereby their gestures and facial expressions reveal a tension between childlike and adult forms of behaviour. In the visible clash between the violent traces of the past and the everyday experience of a child, the pictures point to the impossibility of resolving political conflicts and their poisoned legacy within the span of one generation.

ANDREW SAVULICH

A self-taught photojournalist, Andrew Savulich (b. 1949) worked for the tabloid *Daily News* from the 1980s on, reporting on violence, crime and accidents on the streets of New York. Like the renowned photographer Arthur “Weegee” Fellig in the 1930s, Savulich also sat in his car listening to the police radio before proceeding to the scene of a crime as quickly as he could. The US amateur photographer pointed his camera unsparingly at events, thus capturing the rawness of life in the 1980s.

Savulich combines his press images to create conceptual montages in which unspectacular street scenes are juxtaposed with graphic, violent shots showing the victims of murder, accident or suicide. The somewhat absurd-looking images are framed with brief captions in the style of tabloid headlines. As a result, the images expose the fundamental current of sensationalism that runs through both press photography and street photography.

One can't help asking what such remorseless images set out to achieve, and how the dark sides of human nature can be negotiated through the medium of photography in a meaningful and respectful way.

ALIENATION

PHILIP-LORCA DICORCIA

In the early 1990s, Philip-Lorca diCorcia made portraits of male prostitutes, picturing them in anonymous motel rooms, standing on the side of the road or in Hollywood parking lots. The photographs show the flip side of the US film industry and can be viewed as a critical commentary on the discrimination practiced against homosexuals and drug addicts, who were publicly stigmatised during the Reagan years as the scapegoat for the AIDS crisis of the 1980s.

DiCorcia created his sensitive portraits in the *Hustlers* series (1990–92) at the same time as working as a commercial photographer supplying pictures to various magazines. He titled the photographs with the name,

age and birthplace of the people portrayed and the fee he paid them to pose for his photographs, which corresponded to their rate for sexual services. This ultimately exposes the photographic industry as a system of barter built on capitalist power hierarchies, with photographers exploiting subjects for economic gain. It goes without saying that diCorcia, who is now one of the best-paid contemporary photographers, has made a good deal of money from the sale of his now high-priced portraits.

NATAN DVIR

In the series *Coming Soon*, which he shot in New York, Israeli photographer Natan Dvir (b. 1972) examines the way people and urban space relate to one another in an increasingly commercialised, visually oriented society. For all their obtrusiveness, the colourful advertising surfaces that have long been part of the everyday New York cityscape go almost unnoticed by pedestrians.

Viewers of the series are encouraged to consider the following questions: How do photographic media influence our perception and behaviour in urban space? Who has the power to shape the public space? What exclusionary mechanisms are triggered by its privatisation and at what point does it become a place that is dedicated entirely to consumption?

The series *Platforms* (> Public Transfer) also explores the two-way relationship between people and urban space, focusing in particular on the construction of personal private spheres while subtly capturing the urban experience of feeling alone amidst crowds of people.

LEE FRIEDLANDER

In his photographs of US cityscapes, Lee Friedlander (b. 1934) tackles the nation's sense of place and history. Deserted streets, nondescript shop windows and anonymous people cropped by the framing are recurring motifs in the US photographer's work. The layering of shadows, figures and other motifs breaks with classical patterns of representation and habitual ways of seeing, asking us to consider whether the medium of photography can ever render up definitive readings.

It also reveals the ambiguous role of the photographer, as can be seen, for example, in the picture of the lady in the fur coat. The shadows Friedlander casts on his subjects can thus be viewed as a visual metaphor for the invasive act of taking a photograph, which involves stalking, ambush and pursuit. Similarly, the shadow also signals that the photographic act is never objective but always controlled by the photographer.

Along with Diane Arbus and Garry Winogrand, Friedlander was part of the influential *New Documents* group exhibition at the Museum of Modern Art (MoMA), New York, in 1967, and his work was shown at documenta 6 in Kassel in 1977.

MELANIE MANCHOT

In her conceptual works, London-based photographer Melanie Manchot (b. 1966) extends the genre and practice of photographic portraiture by creating performative and participatory situations in public space. For her series

Groups + Locations (Moscow) she set up her large-format camera in a variety of historic sites in Moscow and asked passers-by to become actively involved in creating the images, instructing them to position themselves informally and look at the camera. The fact that photography and public gatherings are forbidden in most of these places may at times be reflected in the strange behaviour of the people she photographs, who gaze at the camera with looks ranging from self-assured to quizzical.

Although Manchot requires her subjects to submit to a clearly defined artistic framework, the freedom of action evident in *Groups + Locations* exposes the at times encroaching role of the photographer, which is ever so common in street photography. Photography's constant process of negotiation – framing and being framed, seeing and being seen – becomes visible in Manchot's series.

MARTIN PARR

Western capitalist consumer society and leisure culture are key themes in the work of English photographer Martin Parr (b. 1952). His series *The Last Resort*, which brought him international recognition, shows Thatcher-era day trippers spending their leisure time between the shabby promenade and overflowing rubbish bins of New Brighton, a run-down but lively urban seaside resort.

Parr's direct, uncompromising visual approach, which quickly became his characteristic style and comments ironically or critically on everyday social behaviour, also raises ethical questions. To what extent are the people Parr photographs made to look foolish by the way he depicts them? Does this unwittingly reinforce stereotyping?

Back in the 1980s, this controversial series was already dividing critics on the issue: some accused Parr of exploiting and ridiculing the working class. *The Last Resort* walks the line between social criticism and entertainment, between bitter satire and voyeurism.

DOUG RICKARD

A New American Picture is a series created by Doug Rickard (b. 1968) entirely on-screen. From 2006 to 2011, the US photographer wandered the virtual streets of Google Street View, whose specially equipped vehicles mounted with cameras capture 360° panoramic images that are made available online as an extended map service. The selections picked out by Rickard have a particular low-resolution aesthetic: contrary to what one might think, he does not take screenshots of these images but photographs them directly off the screen.

Rickard draws on the practices of Walker Evans, Robert Frank and Anthony Hernandez, placing himself in the street photography tradition and striving for a socially engaged "near-documentary", which aims to make social and economic grievances visible. However, the fact that Rickard's photographic explorations do not bring him into contact or any kind of dialogue with his subjects ultimately leaves an insipid aftertaste: in spite of all the beauty with which his pictures are rendered, it is evident that the marketing of his images brings him both recognition and profit.



DOUG RICKARD, #83.016417, DETROIT, MI (2009), 2010,
FROM THE SERIES *A NEW AMERICAN PICTURE*, 2006–2011
© DOUG RICKARD, COURTESY YOSSI MILO GALLERY, NEW YORK



PHILIP-LORCA DICORCIA, MARILYN, 28 YEARS OLD, LAS VEGAS,
NEVADA, 30\$, 1990–1992 © PHILIP-LORCA DICORCIA /
COURTESY OF SPRÜTH MAGERS AND 303 GALLERY



NATAN DVIR, JUICY COUTURE 01, 2008,
FROM THE SERIES *COMING SOON*, 2008–2014
© NATAN DVIR

PUBLIC TRANSFER

LOREDANA NEMES

In her series *Under Ground*, Berlin-based Romanian artist Loredana Nemes (b. 1972) photographed people travelling on the subway through Berlin, Paris, New York, Moscow, London and Bucharest. Lost in thought, the commuters withdraw into their own personal worlds in this space of public transfer, offering a kind of mirror of the anonymity of everyday life. The private, introvert moments and how they are expressed through body language are the unifying elements in her photographic explorations that stretch across different countries and continents.

The Rolleiflex's viewfinder, which can be looked down into from above, makes it possible for Nemes to take close-up shots from the hip while still maintaining control over her composition. Since she does not need to look in the direction of the person she is photographing, she can take her pictures without being noticed.

Nemes' photographs reveal the ambiguity of the gaze, which is both present and absent, internalised and oblivious. The portraits captured without the knowledge or consent of their subjects in intimate, seemingly unobserved moments contrast with the ubiquity of the gaze in the densely populated urban space.

RUDI MEISEL

Like many young photographers in West Germany at the time, German photographer Rudi Meisel (b. 1949) captured people's everyday lives: first in the Ruhr area, followed by other parts of West and East Germany. In 1975 Meisel teamed up with fellow students André Gelpke and Gerd Ludwig to start the agency VISUM to defend the rights of image authors.

The series *Autobahn bei Köln* was created during his time at the Folkwangschule in Essen studying under Otto Steinert. The black-and-white photographs show various people taking a break in motorway service areas. In contrast to the photographers in the exhibition who refer to the immediate urban space, Meisel focuses on the motorway as a zone of transit between the city and the suburbs – a place where people spend time, deliberately or inadvertently, on their way to work or during their well-deserved holidays. At the same time, Meisel's photographs reflect the social conditions and infrastructural changes of his day – exemplified by the increasing use of cars from the 1950s on, which enabled a sizeable portion of the German population to use motorways.

MICHAEL WOLF

The works of the German and US photographer Michael Wolf (1954–2019) show life in megacities – from densely populated cityscapes to close-up pictures shot on public transport. The series *Tokyo Compression* was created at a



MICHAEL WOLF
TOKYO COMPRESSION
#39, 2010,
FROM THE SERIES
TOKYO COMPRESSION,
2010-2012
© MICHAEL WOLF /
COURTESY CHRISTOPHE
GUYE GALERIE



LOREDANA NEMES
FROM THE SERIES UNDER GROUND,
2005-2006
© LOREDANA NEMES



stop with only one track and a platform on both sides. While the doors opened on one side, Wolf photographed the commuters pressed up against the windows on the closed side of the car by the crowds of people in the carriage. While the helpless people portrayed asleep were at the photographer's mercy, other passengers tried to shield themselves from the camera's eye by turning away, hiding their faces or frantically closing their eyes.

Wolf's self-proclaimed intention to use his photographs to make people aware of the circumstances and difficulties of life in megacities prompts a sense of unease given the predicament his subjects find themselves in. This is amplified by the fact that Wolf made his pictures public even though they were taken in a country in which people are prohibited from taking and publishing photographs of strangers without their consent.

ANONYMITY

MERRY ALPERN

In 1993, US photographer Merry Alpern (b. 1955) visited a friend in New York. From his apartment windows she spent months photographing the toilet window of an illegal nightclub across the street. Out of sight from this distance, Alpern was able to capture, unnoticed, close-ups of sex workers and punters using a high-magnification telephoto lens.

Alpern's voyeuristic gaze, which examines the intimate exchanges and power dynamics operating in the nightlife and red-light milieu, sparked controversy for its transgressive overstepping of ethical and legal boundaries. In the original photos individual faces were still recognisable in some cases, but when *Dirty Windows* was published in 1995, the images were manipulated in various forms to make the figures anonymous.

On another level, the photo series makes its viewers accomplices in its exploitative, voyeuristic gaze, a gaze that reinforces (hetero-)normative orders – and is closely entwined not only with the sex industry but also with the act of photography itself.

HARRY CALLAHAN

US photographer Harry Callahan (1912–1999) found his subjects in everyday life: from shots of nature and landscapes to portraits of his wife, Eleanor, and street photography. For his black-and-white series *Chicago*, Callahan used a 35-mm camera and a telephoto lens to specifically isolate women lost in thought from the anonymous mass of urbanites. The extreme close-ups create an almost invasive proximity to the people in frame.

Chicago is an attempt to use experimental photographic techniques to recreate an 'urban gaze' – expressed in fragmentary impressions, movements and momentary

encounters with strangers – without having to rely on any urban scenery. Today, we can also discern a privileged gaze in Callahan's examinations of the emotional effect of anonymous city life on the individual: it is a gaze that falls ruthlessly on its unsuspecting subjects, turning them into objects deprived of any agency. Callahan's works thus confront us with a problem that is fundamental to the act of seeing and to photography: when is a gaze or a photograph invasive, when is it voyeuristic, when is it normative and when does it wield power or even violence?

YASMINE CHATILA

Like Merry Alpern, Cairo-born photographer Yasmine Chatila (b. 1974) observed and photographed strangers through the windows looking into their private space. For the photo series *Stolen Moments*, she took over one hundred pictures without the consent of the people she photographed, capturing them in intimate moments when they had no inkling they were being observed – doing sports, playing music and even during sex. The window has a liminal function separating the act of observing from being observed, the unreserved look directed outside from the invasive look directed inside.

Chatila then digitally post-edited the scenes she had photographed and put them in new architectural settings, thus wresting them from their original framing in space and time. This conscious act of alienation and the deliberate search for social 'archetypes' gives *Stolen Moments* a cinematic character, whereby the fictional settings become projection surfaces for the viewer. Together with the proximity to the film noir genre that is posited by the use of black and white and the choice of motifs, this may induce us to read into the images visions of romantic isolation and crimes such as sexualised violence.

LEON LEVINSTEIN

In the 1960s and 1970s, US artist Leon Levinstein (1910–1988) photographed individuals or couples walking past on the streets of New York, San Francisco and New Orleans. Shooting close up from a slightly high-angle perspective, he cuts off faces and crops the image to selectively focus on individual body parts: legs, hands, poses, expressive gestures. Even though the figures take up a large portion of the picture surface, the close-up effect makes them appear fragmented and anonymised.

This quality of unrecognisability or redaction can be applied both to the people being photographed and to the photographer: By photographing his subjects secretly and from behind, Levinstein generally went unnoticed as he took his pictures.

Like Lisette Model, Levinstein was a member of the Photo League, which was founded in New York in the 1930s and stood for social documentary photography that examined contemporary issues.

In 1955, he was involved in the popular travelling exhibition *The Family of Man* (1955), curated by Edward Steichen, whose universalist claim is nowadays received more critically.



MERRY ALPERN, *DIRTY WINDOW #5*, 1994,
FROM THE SERIES *DIRTY WINDOWS*,
1993–1994 © MERRY ALPERN



SIEGFRIED HANSEN, *HAMBURG*, 2006,
FROM THE SERIES *HOLD THE LINE*, 2002–2014
© SIEGFRIED HANSEN



STEPHEN SHORE

Stephen Shore's work tackles the industrial reoccupation of US living environments from the 1960s onwards. Power lines, petrol stations and main roads appear as protagonists in his colour photographs bathed in warm light, which are devoid of people and shot on the fringes of the city.

Shore's works – including *Proton Avenue*, *Gull Lake*, *Saskatchewan* – were the only colour photographs to appear in the 1975 exhibition *New Topographics: Photographs of a Man-Altered Landscape*, curated by William Jenkins at the George Eastman Museum in Rochester, NY. Shore, who is considered one of the pioneers of New Colour Photography, not only made colour presentable again as a means of artistic expression in the 1970s – the critique of civilisation evident in his pictures also made them a tool for addressing issues such as the exploitation of nature.

His documentary serial approach soon spread to Europe – especially via his close friendship with Bernd and Hilla Becher and his reception by the Düsseldorf School of Photography and Michael Schmidt's Werkstatt für Photographie. In 1977 Shore's work was also shown at documenta 6 in Kassel.



STEPHEN SHORE, *BEVERLY BOULEVARD AND LA BREA AVENUE*,
LOS ANGELES, CALIFORNIA, JUNE 21, 1975
© STEPHEN SHORE / COURTESY OF SPRÜTH MAGERS
AND DAVID ZWIRNER



LEON LEVINSTEIN
NEW ORLEANS, 1976
© HOWARD
GREENBERG
GALLERY, NYC

STREET. LIFE. PHOTOGRAPHY

Seven Decades of Street Photography
12.09.2020–10.01.2021

An exhibition by Haus der Photographie / Deichtorhallen Hamburg, hosted at Fotomuseum Winterthur. The exhibition was curated by Sabine Schnakenberg (Deichtorhallen Hamburg) and complemented by Nadine Wietlisbach and her team through a contextualisation of the works in booklet form, a photo rally (app) and discursive as well as performative events. The exhibition is composed of works from the F.C. Gundlach Collection, the Falckenberg Collection, as well as numerous loans and collaborations with contemporary artists.

With works by:

MERRY ALPERN
DIANE ARBUS
MOHAMED BOUROUISSA
ANDREW BUURMAN
HARRY CALLAHAN
YASMINE CHATILA
MACIEJ DAKOWICZ
PHILIP-LORCA DICORCIA
NATAN DVIR
MELANIE EINZIG
LEE FRIEDLANDER
PETER FUNCH
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EVENTS

Saturday, 12.09.2020, 11:00–18:00

A Saturday at Fotomuseum Winterthur

Short guided tours, Photo Rally, street food and more
Detailed programme and registration:
calender.fotomuseum.ch

Sunday, 13.09.2020, 13:30–14:30

Artist Talk – Sabine Schnakenberg in conversation
with Loredana Nemes

Saturday, 24.10.2020, 14:00–18:00

Cat's Eye – Performance by Sarina Scheidegger
and Ariane Koch

Friday, 27.11.2020, 18:00–19:00

Who Did It Better in CCTV Cameras?

A ludic world championship

Photo Rally – Photographic foray and digital tour
in public space
www.fotomuseum.ch

SUBJECT TO CHANGES DUE TO THE CURRENT SITUATION.



fotomuseum winterthur
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