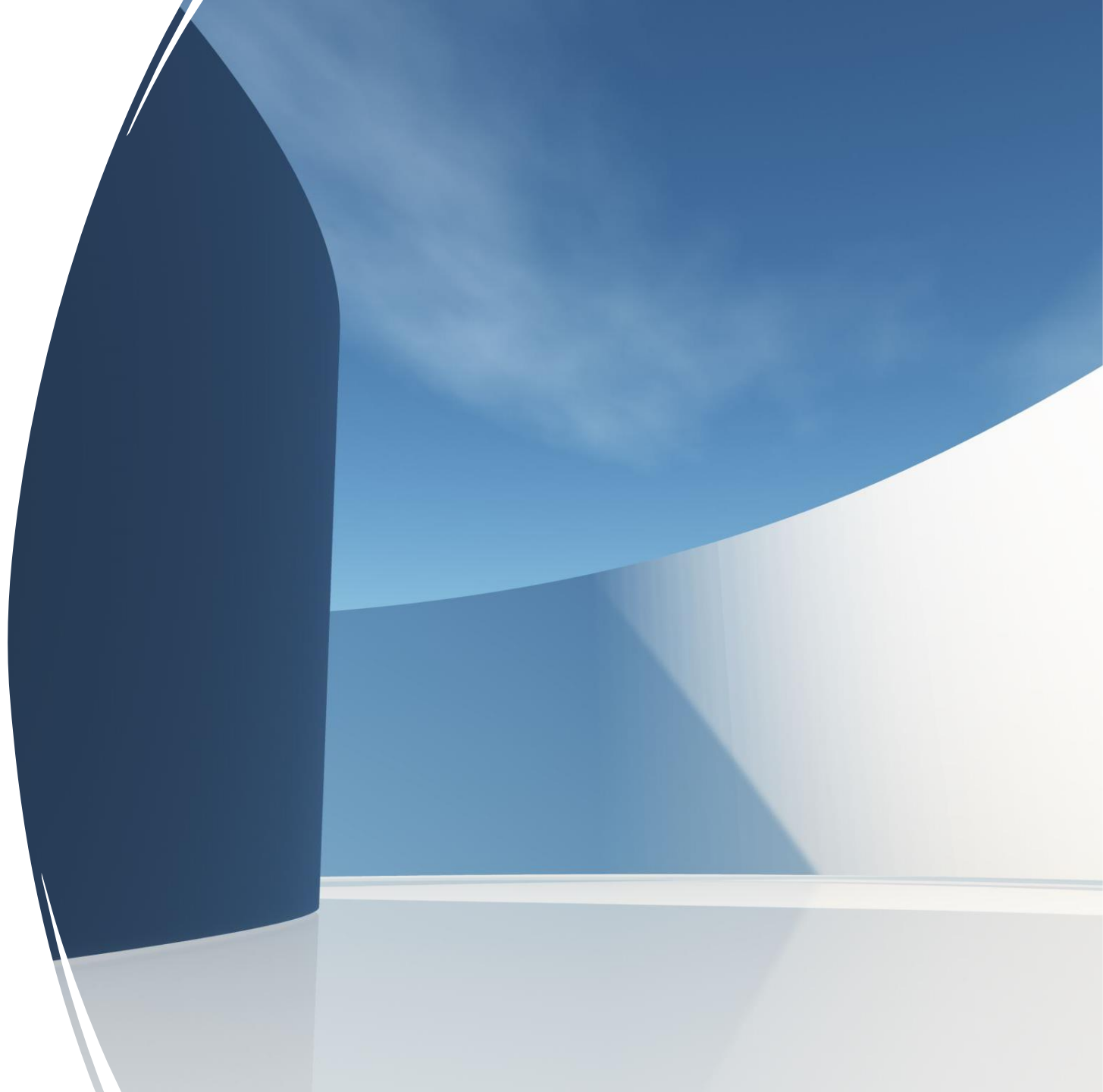


# STREET PHOTOGRAPHY

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WHAT IS IT?



# WHAT IS STREET PHOTOGRAPHY?

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- PHOTOGRAPHS OF STREETS?



# WHAT IS STREET PHOTOGRAPHY?

- A PHOTOGRAPH WITH A STREET IN IT?





# WHAT IS STREET PHOTOGRAPHY?

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- A PHOTOGRAPH OF SOMETHING HAPPENING ON A STREET?





# WHAT IS STREET PHOTOGRAPHY?

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- Eric Kim says,
  - “One of the most common (and frustrating) arguments that goes around the web is “what is street photography?” and “what isn’t street photography?” Street photographers waste time discussing definitions rather than going out and shooting.” ([The History of Street Photography – ERIC KIM](http://erickimphotography.com)  
[erickimphotography.com](http://erickimphotography.com))

# WHAT IS STREET PHOTOGRAPHY?

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- Brian Lloyd Duckett (<https://youtu.be/rEFzXQSV8Y8?si=FfMgwz-DRZdj9QUT>) suggests that it is
  - Candid Public Photography (capturing the "moment")
  - Aesthetic Photography made in public places
  - Narrative or Documentary Photography
- James Maher says that "**Trying to define street photography is almost like trying to define what sweet or salty is.** You can't fully describe it, but you know it when you see it."  
([https://jamesmaherphotography.com/street\\_photography/what-is-street-photography/](https://jamesmaherphotography.com/street_photography/what-is-street-photography/))



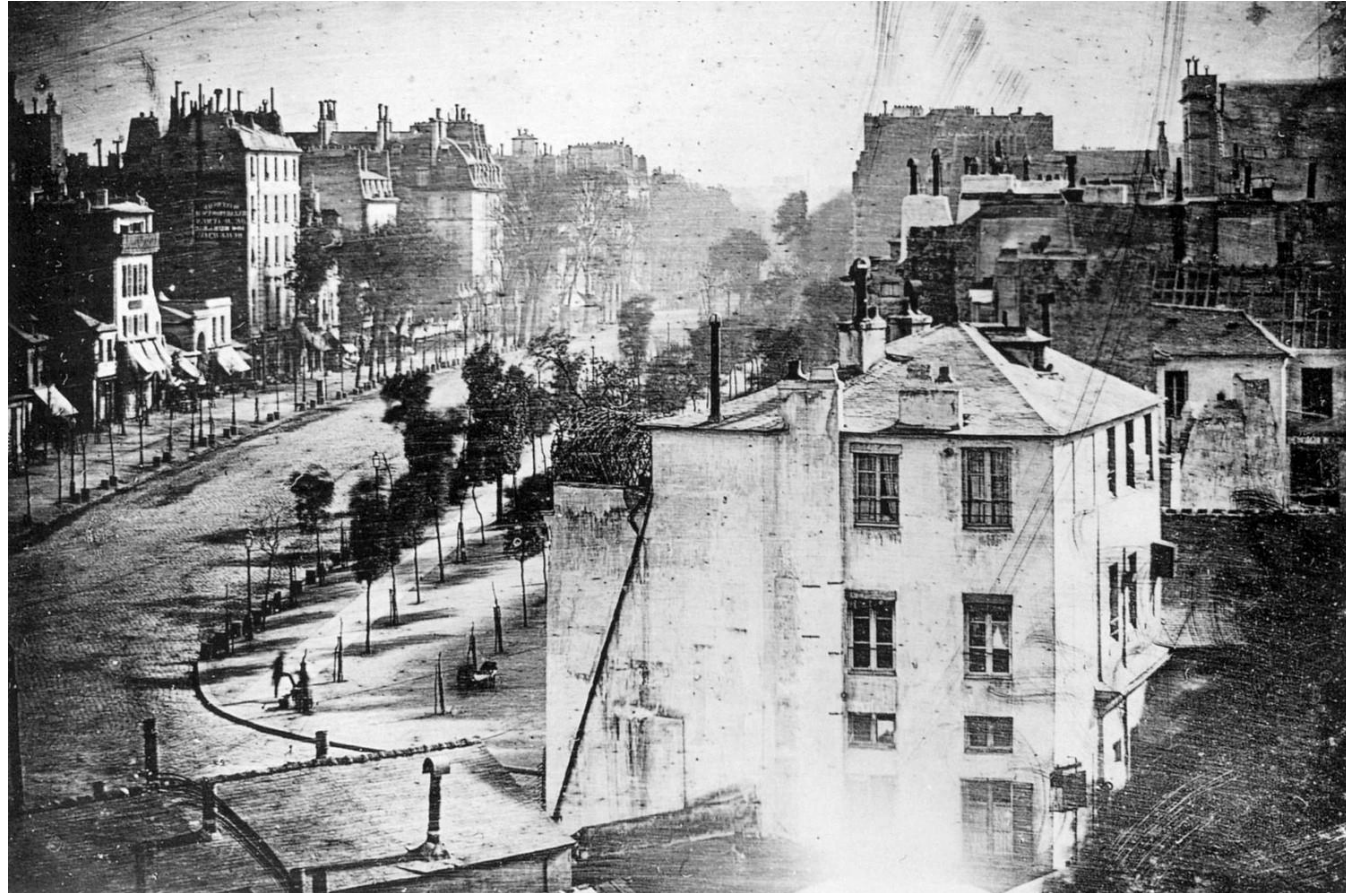
# WHAT IS STREET PHOTOGRAPHY?

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- Maher also states that:
  - "It's a sensibility. Street photography at its essence means candid photography of humanity. **A street photograph is a real moment. The genre is both about the photographer and their subject.** Street Photographers filter the world to share what interests them and what they are feeling."
  - "Street photography can be done anywhere and people do not have to be present in the photo."

# THE HISTORY OF STREET PHOTOGRAPHY

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Louis Daguerre, Paris, France 1838



# THE HISTORY OF STREET PHOTOGRAPHY

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- THE EVOLUTION OF STREET PHOTOGRAPHY
  - TECHNICAL ADVANCES



VERY SLOW

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VERY HEAVY



FINALLY, KODAK MADE SOMETHING THE ANYONE COULD USE

# THE HISTORY OF STREET PHOTOGRAPHY

---

- THE EVOLUTION OF STREET PHOTOGRAPHY
  - TECHNICAL ADVANCES



LIECA 1920'S

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1950'S





# THE HISTORY OF STREET PHOTOGRAPHY

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- SOME IMPORTANT CONTRIBUTORS

- JACOB RIIS
- EUGENE ATGET
- LEWIS HINE
- LISETTE MODEL
- HENRI CARTIER-BRESSON
- HELEN LEVITT
- DIANE ARBUS
- SAUL LEITER

ROBERT FRANK  
WILLIAM KLEIN  
GARRY WINOGRAND  
ELLIOTT ERWITT  
LEE FRIEDLANDER  
JOEL MEYEROWITZ  
BRUCE GILDEN



JACOB RIIS, 1849-1914

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# JACOB RIIS

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- IMMIGRATED FROM DENMARK AT 21
- BECAME A POLICE REPORTER FOR THE NEW YORK TRIBUNE
- WROTE ABOUT THE PLIGHT OF POOR IMMIGRANTS
- USED FLASH POWDER TO PHOTOGRAPH PEOPLE
- PUBLISHED HIS PHOTOGRAPHS IN A BOOK
  - *HOW THE OTHER HALF LIVES: STUDIES AMONG THE TENEMENTS OF NEW YORK*







# EUGENE ATGET, 1857-1927

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- PROVIDED PHOTOS TO ARTISTS
- CIRCA 1900 BEGAN DOCUMENTING "OLD" PARIS
- WORK "DISCOVERED BY BERENICE ABBOTT
- "The Atget prints are direct and emotionally clean records of a rare and subtle perception, and represent perhaps the earliest expression of true photographic art."<sup>3</sup> Ansel Adams









# LEWIS HINE, 1874-1940

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- BORN IN WISCONSIN, EDUCATED IN CHICAGO AND NEW YORK
- BECAME A TEACHER AT NY'S ETHICAL CULTURE SCHOOL
- USED PHOTOGRAPHY IN HIS TEACHING
- BECAME A PHOTOGRAPHER FOR THE NATIONAL CHILD LABOR COMMITTEE—HIS WORK LED TO CHILD LABOR LAWS
- BEST KNOWN AS A "DOCUMENTARY PHOTOGRAPHER"









# LISETTE MODEL, 1901-1983

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- BORN IN VIENNA, AUSTRIA
- STUDIED MUSIC WITH ARNOLD SCHOENBERG
- MOVED TO PARIS AND BEGAN PHOTOGRAPHY
- MOVED TO NEW YORK AHEAD OF WWII
- SUCESSFULLY PUBLISHED IN MANY MAGAZINES

# LISETTE MODEL, 1901-1983

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- “As one of the most influential street photographers of the 1940s, Model redefined the concept of documentary photography in America, and through her roles of teacher and lecturer she shaped the direction of postwar photography.” [Lisette Model | International Center of Photography \(icp.org\)](https://www.icp.org/exhibitions/lisette-model)

# LISETTE MODEL: QUOTES

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- “Photography is the easiest art, which perhaps makes it the hardest.”
- “I am a pationate lover of the snapshot, because of all photographic images, it comes closest to the truth ... the snapshooter['s] pictures have an apparent disorder and imperfection which is exactly their appeal and their style.”
- “Never take a picture of anything you are not passionately interested in.”









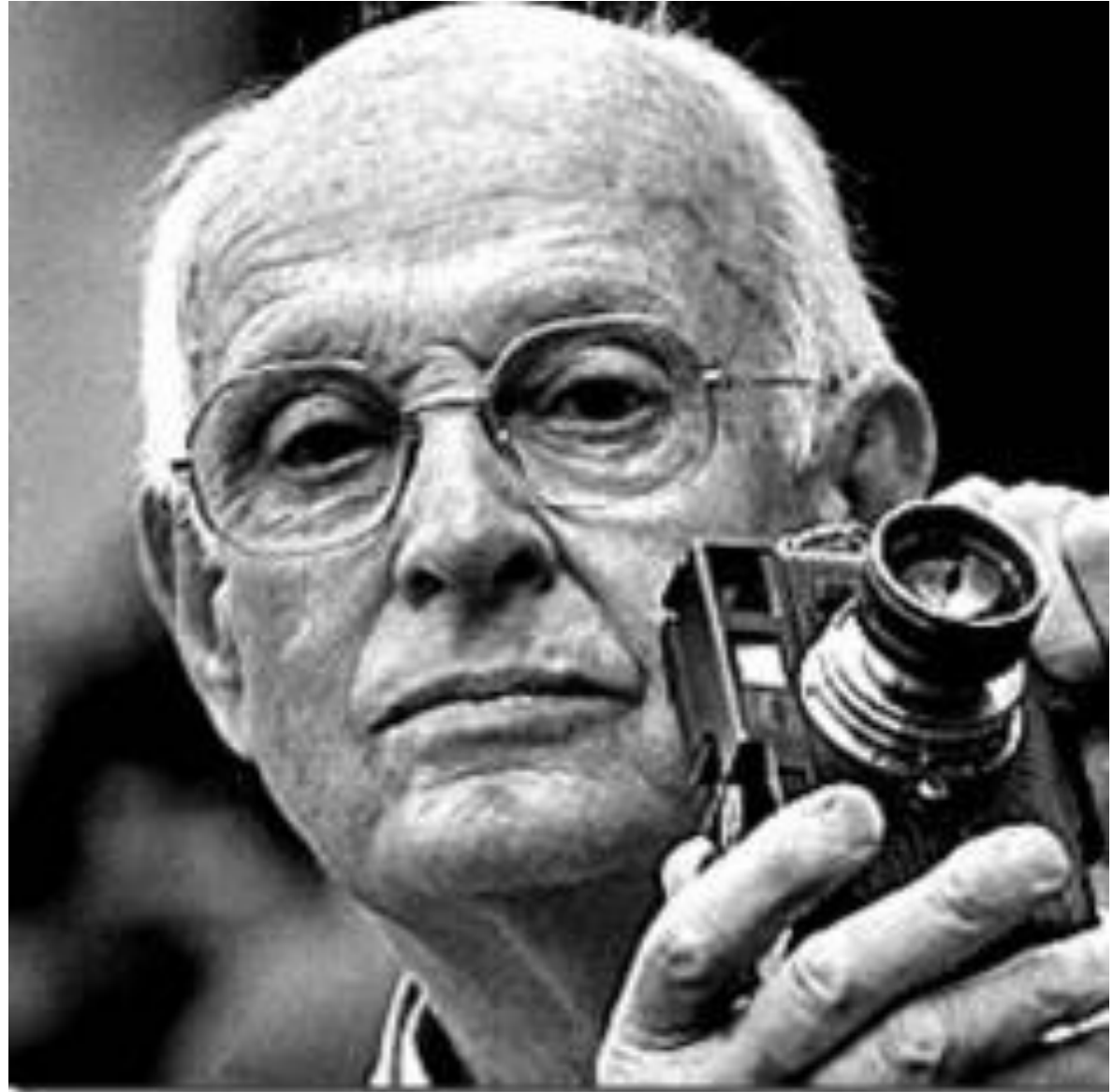




# HENRI CARTIER-BRESSON, 1908-2004

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- BORN INTO A WELL-TO-DO FRENCH FAMILY
- HAD AN INTEREST IN THE ARTS SINCE CHILDHOOD AND BEGAN AS A PAINTER
- ATTENDED CAMBRIDGE UNIVERSITY AND DISCOVERED FILM AND PHOTOGRAPHY
- IN 1931 HE STARTED USING A LEICA CAMERA AND DECIDED TO BECOME A PROFESSIONAL PHOTOGRAPHER





# HENRI CARTIER-BRESSON: QUOTES

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- “I prowled the streets all day, feeling very strung-up and ready to pounce, determined to ‘trap’ life – to preserve life in the act of living. Above all, I craved to seize the whole essence, in the confines of one single photograph, of some situation that was in the process of unrolling itself before my eyes.”
- “To me, photography is the simultaneous recognition in a fraction of a second the significance of an event, as well as the precise organization the forms that give that event its proper expression.” —The Decisive Moment
- “The world is going to pieces and people like Adams and Weston are photographing rocks!”

# HENRI CARTIER-BRESSON: QUOTES

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- “Photography is nothing—it’s life that interests me.”
- “Your first 10,000 photographs are your worst.”
- “I hope that we don’t ever see the day when a ready-made photo system, which guarantees good photographic compositions in advance, goes on the market.”









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# HELEN LEVITT, 1913-2009

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- BORN IN BROOKLYN
- DROPPED OUT OF HIGH SCHOOL, WORKED FOR A COMMERCIAL PHOTOGRAPHER WHERE SHE LEARNED DARKROOM TECHNIQUES
- INFLUENCED BY CARTIER-BRESSON'S WORK
- BEST KNOWN FOR PHOTOGRAPHY OF CHILDREN
- TWO GUGGENHEIM GRANTS

# HELEN LEVITT: QUOTES

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- “Since I'm inarticulate, I express myself with images.”
- “It would be mistaken to suppose that any of the best photography is come at by intellection; it is like all art, essentially the result of an intuitive process, drawing on all that the artist is rather than on anything he thinks, far less theorizes about.”
- “Children used to be outside. Now the streets are empty. People are indoors looking at television or something.”

















# DIANE ARBUS, 1923-1971

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- BORN IN NEW YORK TO A WEALTHY FAMILY
- MARRIED ALLAN ARBUS AT 18
- HE INTRODUCED HER TO PHOTOGRAPHY
- STARTED DOING FASHION WORK
- LATER STUDIED UNDER LISSETTE MODEL
- BECAME OF DOCUMENTARY PHOTOGRAPHER



# DIANE ARBUS, 1923-1971

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- TWO GUGGENHEIM FELLOWSHIPS
- “She dared to photograph what people were not willing to look at and acknowledge; she made us look. During the height of her success in 1971, she took her own life. Critics have observed that we see Arbus’ work more with our minds than with our eyes. Her images of society’s outcasts frequently push the boundaries of what is considered “tasteful” and “proper”, and continue to challenge the viewer today.” [Diane Arbus | International Photography Hall of Fame \(iphf.org\)](http://iphf.org)

# DIANE ARBUS: QUOTES

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“Photography was a license to go whenever I wanted and to do what I wanted to do.”

“Taking pictures is like tiptoeing into the kitchen late at night and stealing Oreo cookies.”

“I really believe there are things nobody would see if I didn't photograph them.”

“For me the subject of a picture is always more important than the picture. And more complicated.”



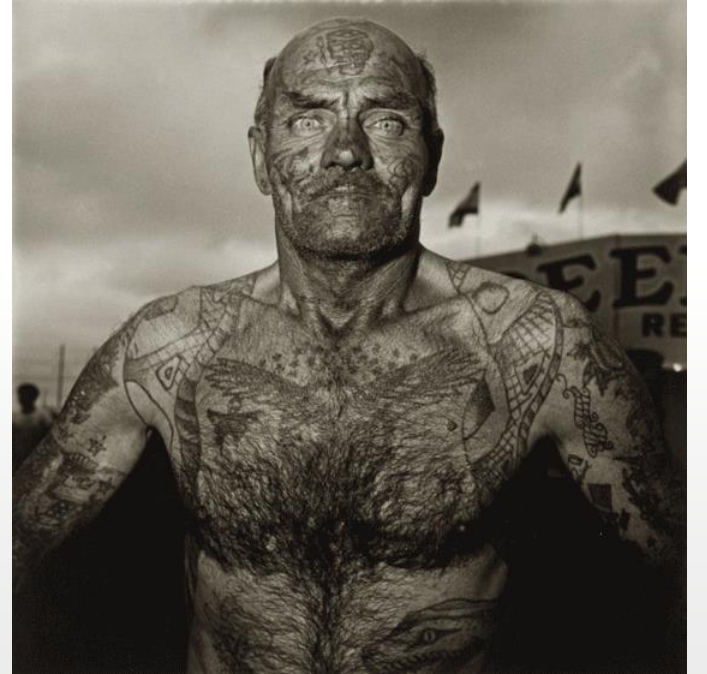
“One of the risks of appearing in public is the likelihood of being photographed.”

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“Most people go through life dreading they'll have a traumatic experience. Freaks were born with their trauma. They've already passed their test in life. They're aristocrats.”











# SAUL LEITER, 1923-2013

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- BORN IN PITTSBURGH
- STUDIED TO BE A RABBI
- AT 12, MOTHER GAVE HIM A CAMERA
- MOVED TO NEW YORK TO BECOME AN ARTIST (PAINTED HIS ENTIRE LIFE)
- ENCOURAGED TO TAKE UP PHOTOGRAPHY BY W. EUGENE SMITH
- TRADED SOME SMITH PRINTS FOR A LEICA
- STARTED SHOOTING COLOR IN 1948



# SAUL LEITER: QUOTES

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- “I said to a friend of mine recently that a window covered with raindrops interest me more than a photograph of a famous person.”
- “Photography is about finding things. And painting is different - it's about making something.”
- “I like to take things that are very common and to find something in them.”
- “I don’t have a philosophy. I have a camera. I look into the camera and take pictures. My photographs are the tiniest part of what I see that could be photographed. They are fragments of endless possibilities.”
- “I was hoping to be forgotten. I aspired to be unimportant.”















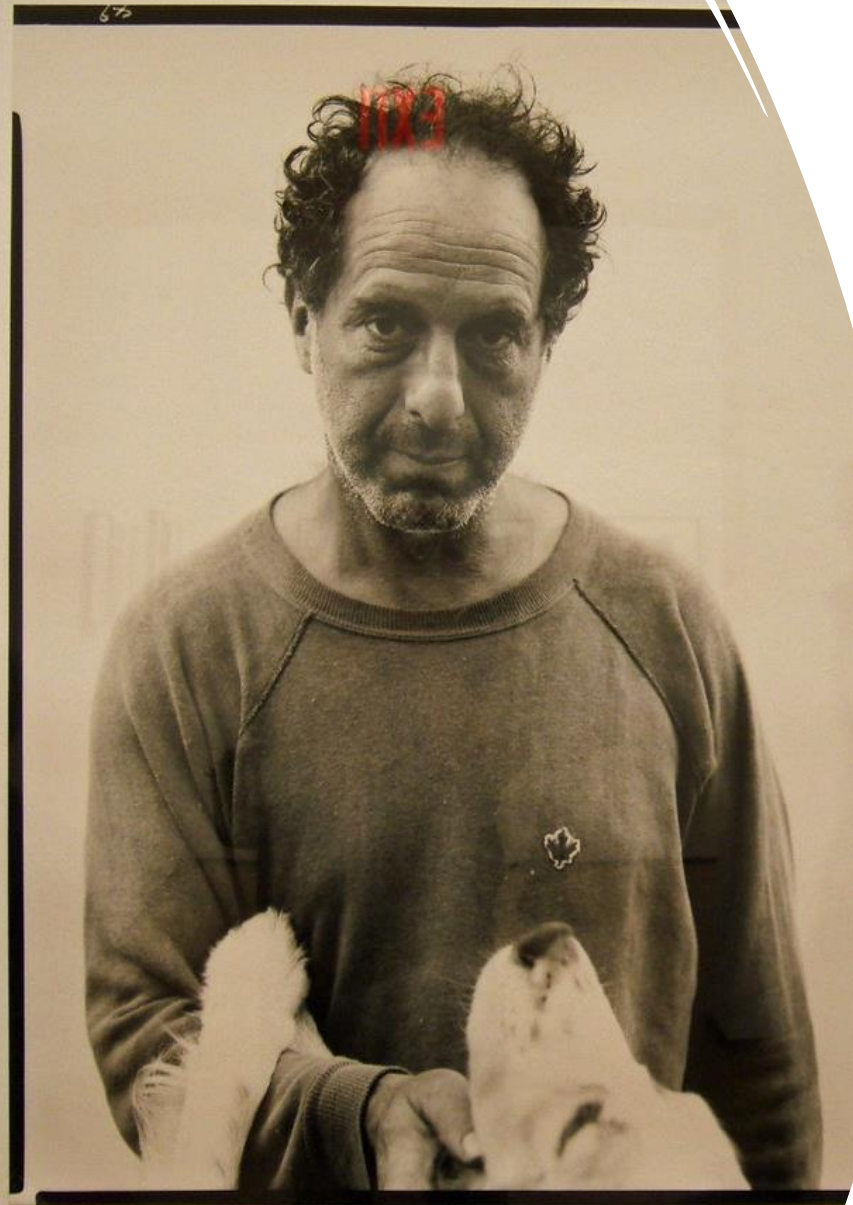




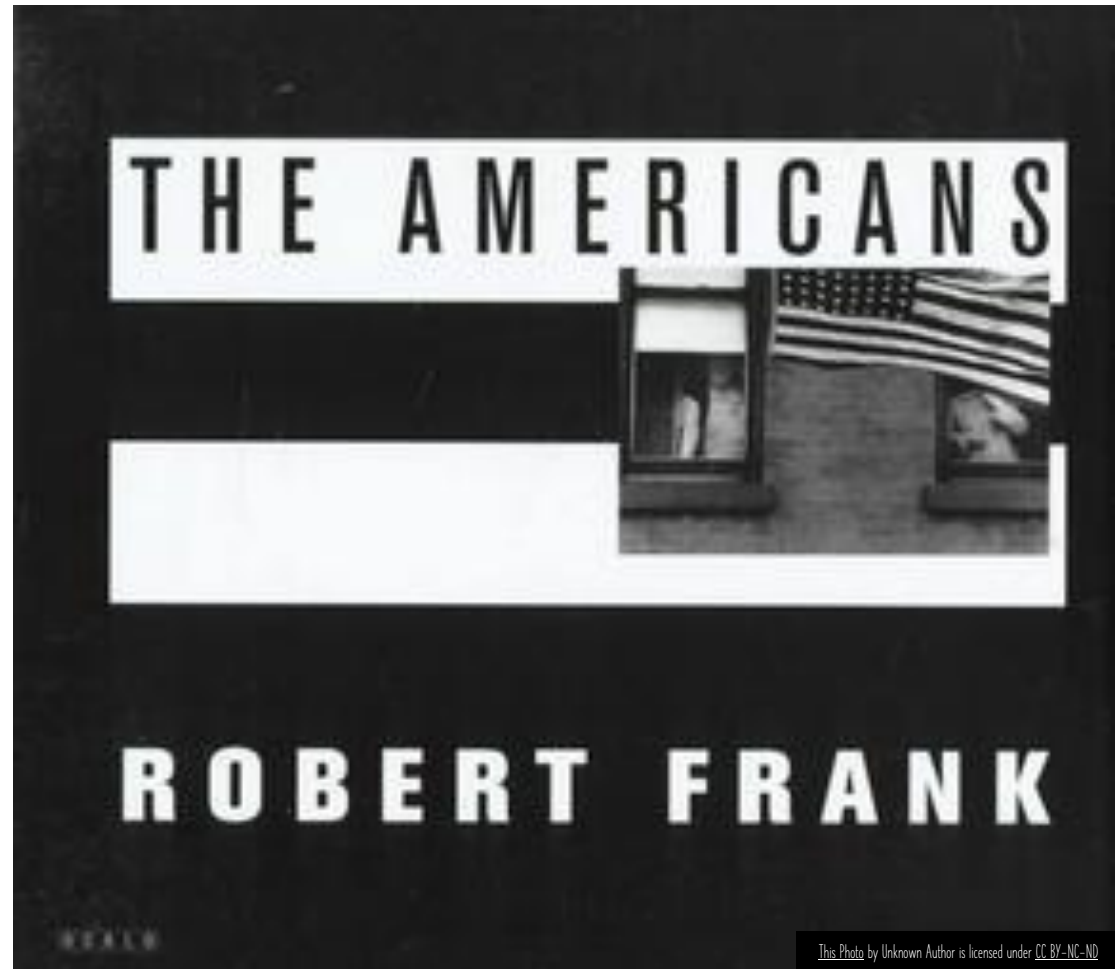
# ROBERT FRANK, 1924-2019

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- BORN IN ZURICH, SWITZERLAND
- WAS A COMMERCIAL PHOTOGRAPHER FROM 1941-1947
- MOVED TO NEW YORK TO DO FASHION WORK BUT QUIT SOON AFTER
- BEGAN DOING STREET PHOTOGRAPHY WITH LEICA CAMERAS
- FROM 1950 TO 1955 HE DID FREELANCE PJ AND ADS FOR MAGIZINES
- HAD A GUGGENHEIM FELLOWSHIP 1955-56: *THE AMERICANS*









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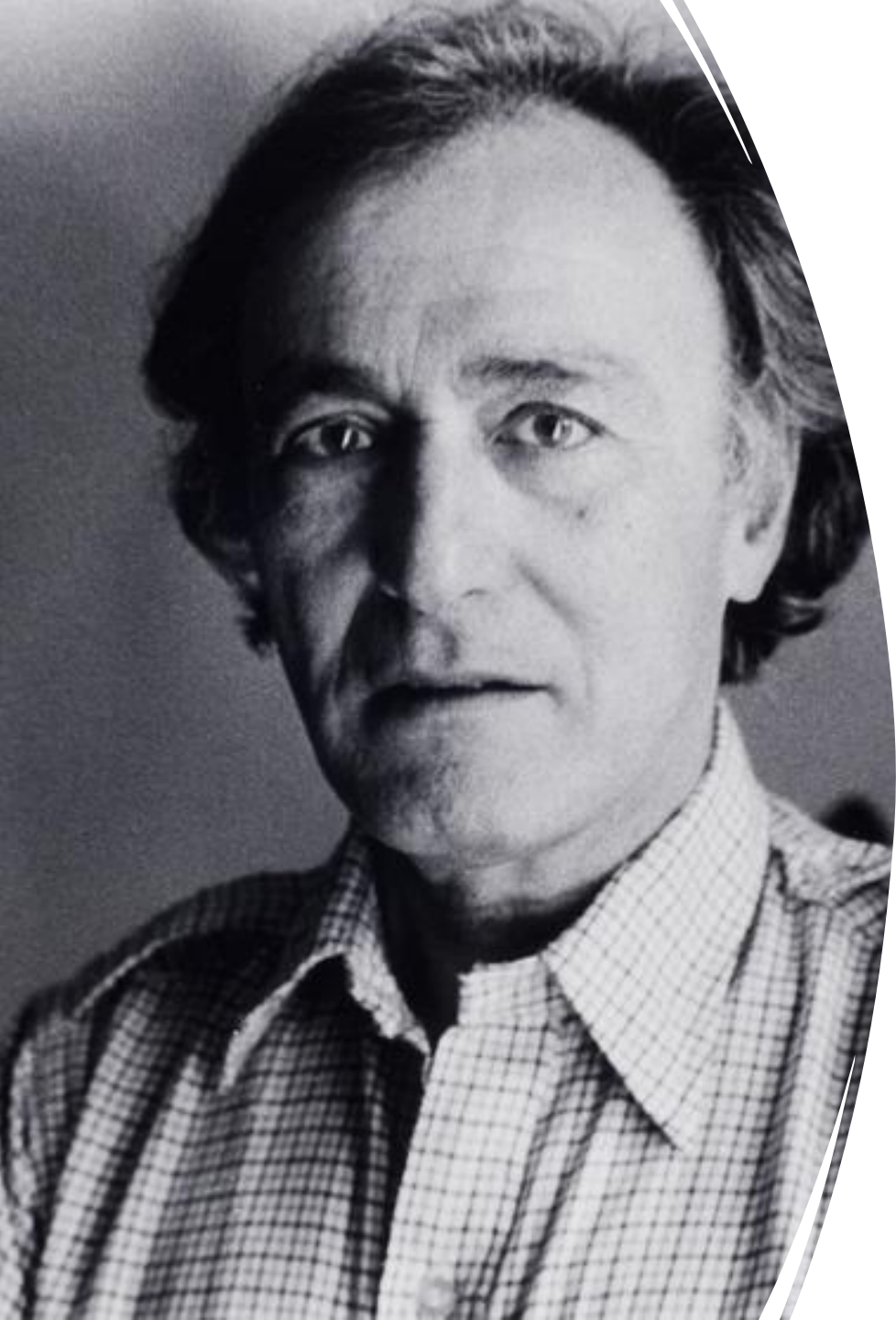


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# WILLIAM KLEIN, 1926

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- BORN IN NEW YORK
- GRADUATED HIGH SCHOOL AT 14
- STUDIED ART IN PARIS AFTER WWII
- PHOTOGRAPHED IN NEW YORK FOR VOGUE UNTIL 1965
- TOOK UP FILM MAKING
- WENT BACK TO STILL PHOTOGRAPHY IN 1978

# WILLIAM KLEIN

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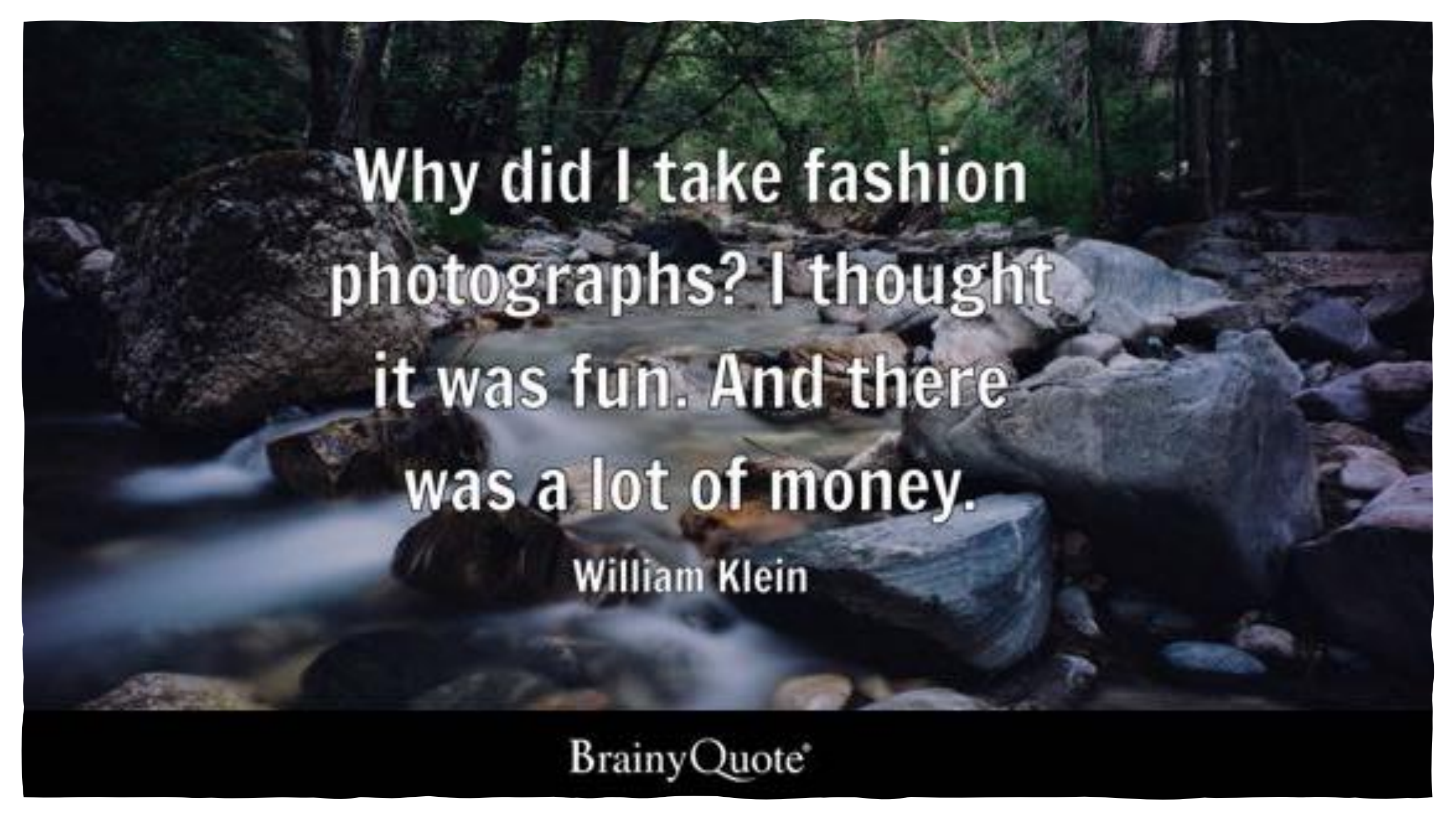
- “Klein photography of the 1950s was unusual for its time: grainy, blurry, high-contrast photographs--qualities generally considered defects in the popular photographic community. Klein not only accepted but cultivated these qualities by using a 35-millimeter camera, slow film, and a wide-angle lens, for both his fashion photography and his personal work. His approach set a precedent for many street photographers of the 1960s...” [William Klein - Biography | ICP](#)

# WILLIAM KLEIN: QUOTES

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- "I came from the outside, the rules of photography didn't interest me."
- "What would please me most is to make photographs as incomprehensible as life."
- "Be yourself. I much prefer seeing something, even if it is clumsy, that doesn't look like somebody else's work."
- "Sometimes, I'd take shots without aiming, just to see what happened. I'd rush into crowds - bang! bang! ... It must be close to what a fighter feels after jabbing and circling and getting hit, when suddenly there's an opening, and bang! Right on the button. It's a fantastic feeling."



A long-exposure photograph of a river flowing over rocks in a forest. The water is blurred, creating a sense of motion. The rocks are large and dark, and the background is filled with green trees. The quote is overlaid in white text.

Why did I take fashion  
photographs? I thought  
it was fun. And there  
was a lot of money.

William Klein













GARRY WINOGRAND, 1928-1984

# GERRY WINOGRAND

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- BORN IN NEW YORK CITY
- GOT INTERESTED IN PHOTOGRAPHY WHILE IN THE ARMY AND STUDIED PAINTING AT CITY COLLEGE AND COLUMBIA
- STUDIED PHOTOGRAPHY AT THE NEW SCHOOL FOR SOCIAL RESEARCH
- DID COMMERCIAL WORK FOR AGENCIES, FREELANCE FOR MAGAZINES, AND STREET PHOTOGRAPHY
- AWARDED THREE GUGGENHEIM FELLOWSHIPS
- WIDELY EXHIBITED, TAUGHT PHOTOGRAPHY, AND PUBLISHED 7 BOOKS
- CALLED A DOCUMENTARIAN OF THE "SOCIAL LANDSCAPE"



# GERRY WINOGRAND

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- “The energetic and restless Winogrand incessantly captured daily life in New York City and America from the '50s to the early '80s, and his body of work defined the post-World War II era America, filled with opulence and power, but mixed with a deep underlying anxiety.”

JAMES MAHER, [Garry Winogrand – A Street Photographer's Street Photographer. \(jamesmaherphotography.com\)](http://jamesmaherphotography.com)

# GERRY WINOGRAND: QUOTES

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- “Photography is not about the thing photographed. It is about how that thing looks photographed.”
- “I photograph to find out what something will look like photographed.”
- “The photograph should be more interesting or more beautiful than what was photographed.”
- “Photographers mistake the emotion they feel while taking the picture as judgment that the photograph is good.”

# GERRY WINOGRAND: QUOTES

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- “There is no special way a photograph should look.”
- “Photos have no narrative content. They only describe light on surface.”
- “For me the true business of photography is to capture a bit of reality (whatever that is) on film... if, later, the reality means something to someone else, so much the better.”
- “You have a lifetime to learn technique. But I can teach you what is more important than technique, how to see; learn that and all you have to do afterwards is press the shutter.”













© The Estate of Garry Winogrand



© The Estate of Garry Winogrand



© The Estate of Garry Winogrand



# ELLIOT ERWITT, 1928-2023

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- BORN IN PARIS, LIVED IN MILAN
- EMMIGRATED TO US IN 1939
- FOUND PHOTOGRAPHY AS A TEENAGER IN HOLLYWOOD AND WORKED IN A DARKROOM
- STUDIED PHOTOGRAPHY AT CITY COLLEGE IN LA AND THE NEW SCHOOL IN NEW YORK
- DRAFTED AND SERVED IN THE SIGNAL CORPS



# ELLIOT ERWITT, 1928-2023

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- HIRED BY ROY STRYKER FOR STANDARD OIL
- JOINED MAGNUM IN 1953
- “Photographers with a comic outlook on life seldom win the acclaim granted to exalters of nature or chroniclers of war and squalor. Elliott Erwitt, who died at 95 on Wednesday at his home in Manhattan, was an exception.” [Elliott Erwitt, Whose Photos Are Famous, and Often Funny, Dies at 95 – The New York Times \(nytimes.com\)](https://www.nytimes.com/2023/03/22/us/elliott-erwitt-dies-at-95.html)

# ELLIOT ERWITT: QUOTES

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- “The whole point of taking pictures is so that you don’t have to explain things with words.”
- “To me, photography is an art of observation. It’s about finding something interesting in an ordinary place...I’ve found it has little to do with the things you see and everything to do with the way you see them.”
- “You can find pictures anywhere. It’s simply a matter of noticing things and organizing them. You what’s around you and have a concern with humanity and the human comedy.”
- “Good photography is not about ‘Zone Printing’ or any other Ansel Adams nonsense. It’s just about or you don’t see. The rest is academic. Photography is simply a function of noticing things. Nothing
- “I don’t like explosions. I don’t mind progress. But digital photography has made every man, a photographer of sorts and consequently has numbed down the general quality of photographs.”

















# LEE FRIEDLANDER, 1934

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- BORN IN ABERDEEN, WASHINGTON
- BECAME INTERESTED IN PHOTOGRAPHY AT AN EARLY AGE AND STUDIED AT AN ART SCHOOL IN PASADENA, CA
- HIS PHOTOGRAPHS OF LA JAZZ MUSICIANS RESULTED IN HIS BEING HIRED TO SHOOT ALBUM COVERS FOR ATLANTIC
- DID FREELANCE MAGAZINE WORK
- FIRST OF MANY EXHIBITS IN 1963, PUBLISHED MANY BOOKS, MANY AWARDS INCLUDING A MACARTHUR
- FORMED HIS OWN PUBLISHING COMPANY, *HAYWIRE PRESS*





# LEE FRIEDLANDER, 1934

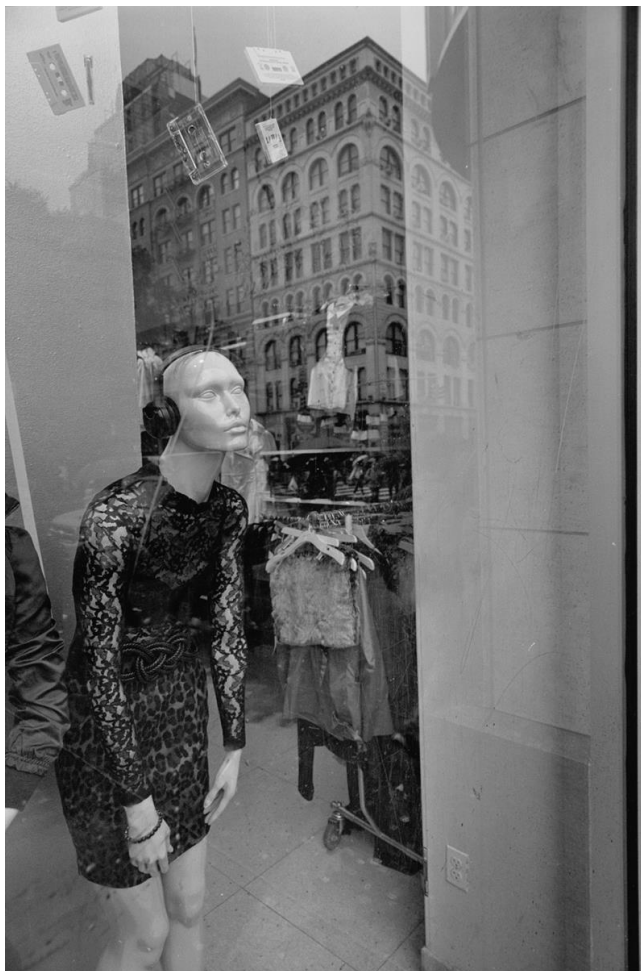
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- “Friedlander's photography follows in the tradition of documentary photography as practiced by Walker Evans and Robert Frank. It is unusual for street photography in that it possesses a constant awareness of the photographer's relationship to the picture plane and places at least as much importance on it as on the image's ostensible subject--usually something like an empty street, a store window, or an unremarkable piece of town statuary. Friedlander's photographs also often contain his shadow and/or reflection, which lends an odd, uncomfortable edge to his observations.” <https://www.icp.org/browse/archive/constituents/lee-Friedlander>
- KNOWN FOR HIS "SNAPSHOT AESTHETIC"

# LEE FRIEDLANDER: QUOTES

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- “I always wanted to be a photographer. I was fascinated with the materials. But I never dreamed I would be having this much fun. I imagined something much less elusive, much more mundane.”
- “It fascinates me that there is a variety of feeling about what I do. I’m not a premeditative photographer. I see a picture and I make it. If I had a chance, I’d be out shooting all the time. You don’t have to go looking for pictures. The material is generous. You go out and the pictures are staring at you.”

















***“... photographs are so loaded with information. They’re remarkable. As I said, you get both the tree and the forest.”***

LEE FREIDLANDER



# JOEL MEYEROWITZ, 1938

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- BORN IN NEW YORK CITY
- STUDIED PAINTING AND MEDICAL DRAWING (OSU)
- WORKED AS ART DIRECTOR
- INSPIRED BY ROBERT FRANK, HE TAUGHT HIMSELF PHOTOGRAPHY
- TURNED TO COLOR IN 1976





# JOEL MEYEROWITZ, 1938

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- BEGAN PRODUCING BOOKS IN 1978
- MANY SOLO SHOWS
- HAS HAD TWO GUGGINHEIM FELLOWSHIPS  
AND AN NEA GRANT AMOUNG OTHER  
HONORS
- CONTINUES TO TEACH



# JOEL MEYEROWITZ: QUOTES

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- “I believe that street photography is central to the issue of photography—that it is purely photographic, whereas the other genres, such as landscape and portrait photography, are a little more applied, more mixed in the with the history of painting and other art forms.”
- “You fill up the frame with feelings, energy, discovery, and risk, and leave room enough for someone else to get in there.”
- “When you're on the street, and, as you're walking along, a woman turns the corner going away from you, and for an instant you have a glimpse of the side of her face, of the gesture of her shoulder, the shape of her body, and you are committed... You are in love for an instant, or your senses are rocked for an instant. That person then disappears and is lost to you forever.”

# JOEL MEYEROWITZ: QUOTES

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- “At 85, I’m in a time of reflection now, and I find myself looking back over all kinds of things which produce some really deep reconsiderations about the way I saw myself; but also a refreshing look at my consistencies too, the who am I question never really goes away, for anybody, and aging gives us all a chance to see ourselves more clearly, to understand what we have learned and how we can best spend the time left for each of us. Photography has given me that gift.” X, 1 AUGUST 2023























# BRUCE GLIDEN, 1946

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- BORN IN BROOKLYN
- WENT TO PENN STATE
- MOST SELF-TAUGHT IN PHOTOGRAPHY
- INFLUENCED BY CARTIER-BRESSON AND FRANK
- BEST KNOWN FOR GETTING CLOSE UP FACES AND PROJECTS
- MANY HONORS INCLUDING A GUGGENHEIM FELLOWSHIP
- JOINED MAGNUM IN 1998





# BRUCE GLIDEN: QUOTES

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- “If you can smell the street by looking at the photo, it’s a street photograph.”
- “I’m known for taking pictures very close, and the older I get, the closer I get.”
- “I love the people I photograph. I mean, they’re my friends. I’ve never met most of them or I don’t know them at all, yet through my images I live with them.”
- “I’m photographing myself out there. Not myself physically, but mentally. It’s my take on the world.”
- Everything isn’t black and white, but for me it might as well be.

# BRUCE GLIDEN: WHAT OTHERS SAY

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- *“Here are Bruce Gilden’s people, his family. He shares their teeth, their stubble, their scrapes and blemishes, their fear of death. In the women’s scowls, in their sternly ambiguous glances, he sees his own mother’s face, before she killed herself...”* [Face – Portraits by Bruce Gilden | LensCulture](#)
- *“He’s a f\*\*king bully. I despise the work, I despise the attitude, he’s an aggressive bully and all the pictures look alike because he only has one idea – ‘I’m gonna embarrass you, I’m going to humiliate you.’ I’m sorry, but no.”* [\(Joel Meyerowitz Says He Despises Bruce Gilden's Attitude, Calls Him a Bully | PetaPixel\)](#)

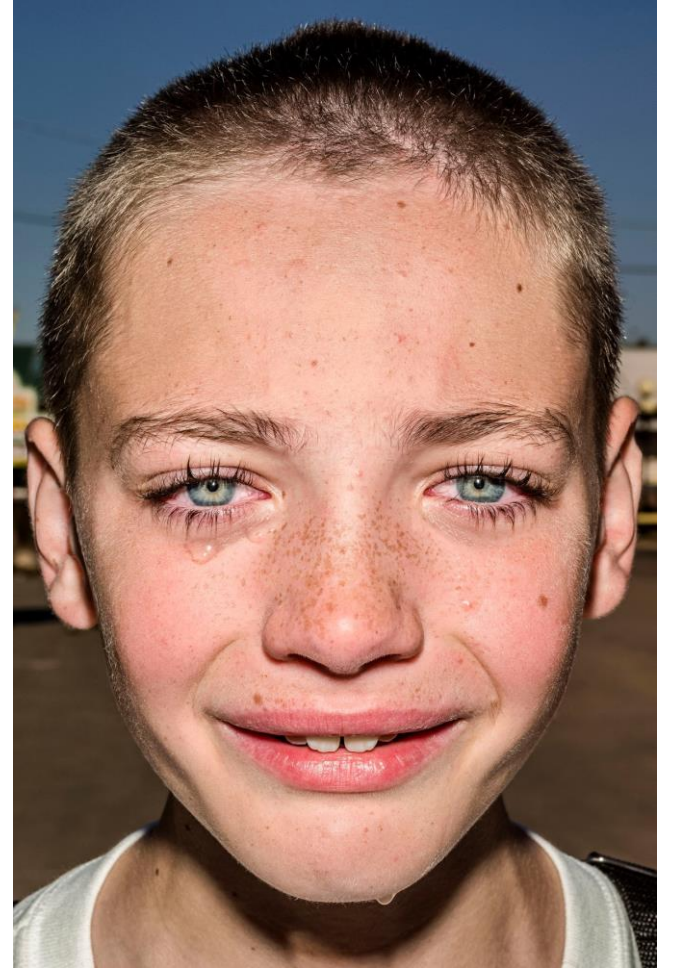
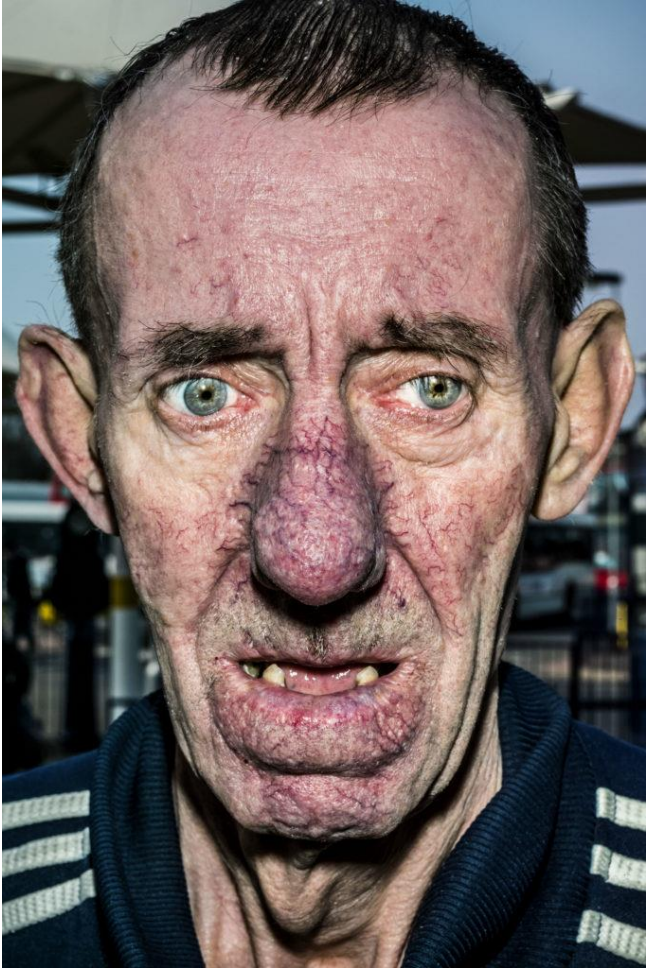


















# LARRY PETTERBORG, 1949

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BORN IN SALT LAKE CITY, UTAH



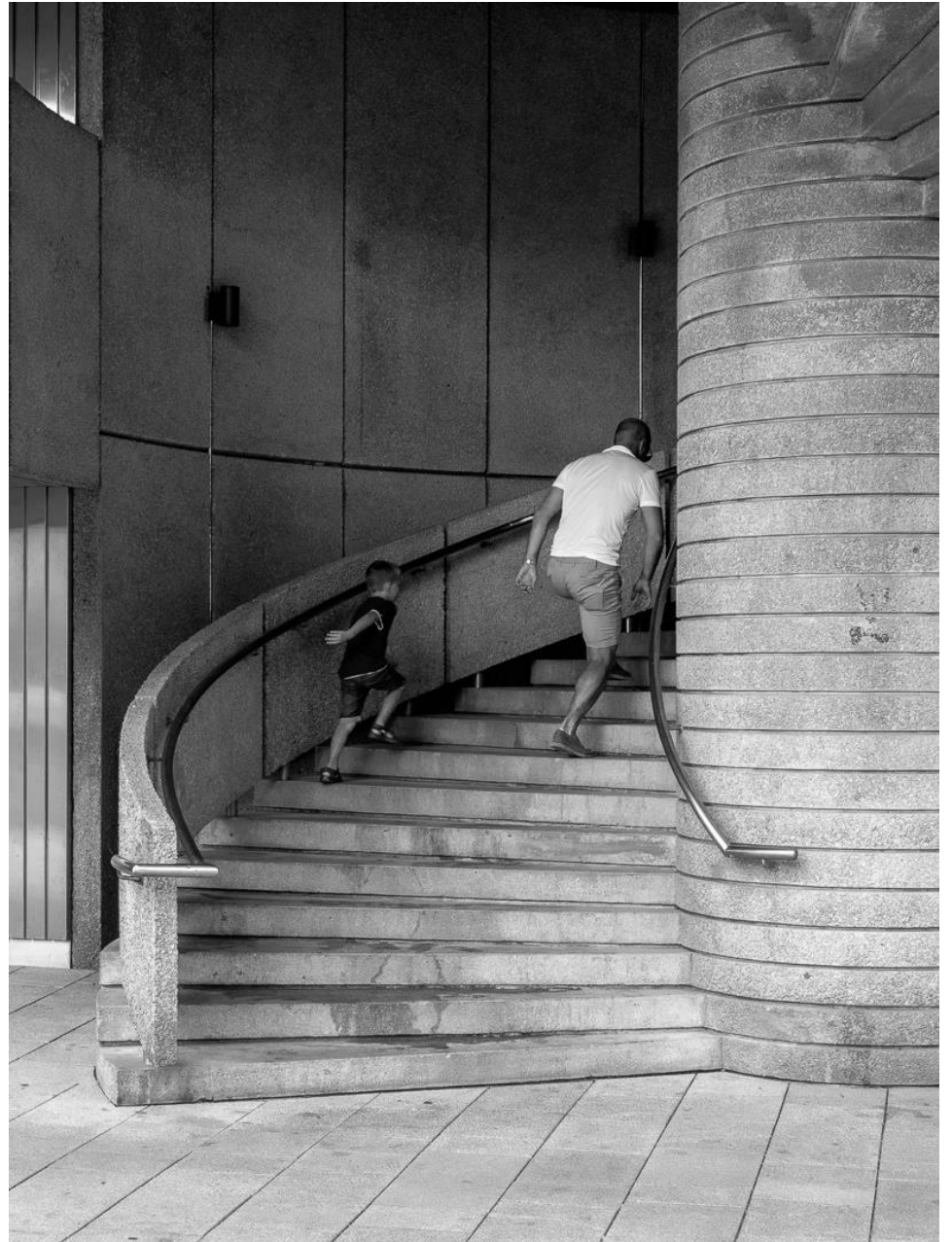






















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- [25 Best Street Photographers of All Time \(fixthephoto.com\)](#)
- [https://youtu.be/Boyy\\_8tbB70](https://youtu.be/Boyy_8tbB70) Five top street photographers