

TIMELINE CONTINUES OVERLEAF...

Nottingham  
Contemporary

# STATES OF AMERICA

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## 1958

NASA is created to oversee the nation's space programme.

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## 1960

African-American college students sit down at a segregated lunch counter in North Carolina and refuse to leave when asked. Sit-ins are later adopted by anti-Vietnam War demonstrators.

Following a period of rapid housing development since the 1940s, as many Americans now live in the suburbs as in cities.

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## 1961

**Jan** – John F. Kennedy succeeds President Eisenhower, marking a return to office for the Democrats.

The Federal Government abandons its policy of moving Native Americans off reservations and into cities.

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## 1962

James Meredith is denied admission to the University of Mississippi on the grounds of his race, triggering protests. President Kennedy sends federal troops to uphold the law.

Public concern about the environment is sparked with the publication of Rachel Carson's book *Silent Spring*, which alleges that chemical pesticides, particularly DDT, cause cancer, among other ills.

The Cuban Missile crisis occurs – a 13-day standoff between the US and Soviet Union over nuclear missile bases being put in Cuba. The crisis is de-escalated but comes to be seen as the closest point to nuclear warfare in the Cold War period.

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## 1963

The March on Washington gathers 200,000 people to demonstrate their commitment to equality for all. Martin Luther King Jr. delivers his famous 'I Have a Dream' speech, providing crucial support and solidarity for those artists vying towards artistic equality within the industry of photography.

*The Feminine Mystique* by Betty Friedan is published. Today it is widely credited with heralding the beginning of second-wave feminism.

Kamoinge Workshop is founded to provide vital support for artists and photographers striving for equality within in their field.

**Nov** – John F. Kennedy is assassinated in Dallas, Texas. Lyndon B. Johnson immediately succeeds him.

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## 1964

President Johnson signs the Civil Rights Act, ending segregation in the South and in any public places. This builds upon the previous act of 1957, which was primarily focused on voting rights.

The Office of Economic Opportunity is established, providing training for the poor and setting up various community-action agencies.

**May** – After leaving the Nation of Islam in 1963, Malcolm X founds the Organization of Afro-American Unity, a secular political group.

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## 1965

**Feb** – Malcolm X is assassinated by members of the Nation of Islam, after many failed attempts, while speaking at the Audubon Ballroom, New York.

**May** – Birth control is legalised for married people.

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## 1966

The idea of Black Power is introduced by Stokely Carmichael. In June, James Meredith, civil rights activist and the first Black student to attend the University of Mississippi, embarks on a solitary 'Walk Against Fear' from Memphis, Tennessee to Jackson, Mississippi. 20 miles into the walk, Meredith is shot and injured. Already widely known for his activist work with the Student Non-Violent Coordinating Committee (SNCC), Carmichael calls for SNCC volunteers to continue the walk in his place. Upon reaching Jackson, Carmichael delivers a speech and states:

‘We been saying “freedom” for six years. What we are going to start saying now is ‘Black Power’.

The Black Panther Party is founded by Huey Newton and Bobby Seale. The African-American revolutionary group calls for an end to police brutality and a variety of social community programmes, most famously Free Breakfast for Children.

The exhibition *Toward a Social Landscape*, curated by Nathan Lyons, opens at the George Eastman House, Rochester, New York, featuring the work of Bruce Davidson, Lee Friedlander, Garry Winogrand and Danny Lyon.

The exhibition *Twelve Photographers of the American Social Landscape* opens at Rose Art Museum, Brandeis University, Massachusetts, curated by Thomas Garver. It features the work of Davidson, Friedlander, Winogrand, Lyon, Duane Michals, Robert Frank, Ralph Gibson, Warren Hill, Rudolph Janu, Simpson Kalisher, James Marchael, Philip Perkis and Tom Zimmermann.

Riots break out in many cities across the United States.

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## 1967

After challenging treaty violations, Native American groups win the first of many victories guaranteeing long-abused land and water rights.

Valerie Solanas self-publishes the *SCUM Manifesto*, declaring war on capitalism and patriarchy.

The exhibition *New Documents* opens at the Museum of Modern Art in New York, curated by John Szarkowski, presenting the work of Diane Arbus, Lee Friedlander and Garry Winogrand.

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## 1968

**Apr** – Martin Luther King Jr. is assassinated.

Senator Robert Kennedy, a spokesman for the disadvantaged and an opponent of the Vietnam War, is assassinated.

The American Indian Movement (AIM) is founded to help channel government funds to Native American-controlled organisations and assist neglected Native Americans in the cities.

**Oct** – During their medal ceremony at the Summer Olympics, in Mexico City, the African-American athletes Tommie Smith and John Carlos deliver the Black Power salute.

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## 1969

**Jan** – Richard Nixon, a Republican, becomes the 36th President of the United States.

Native Americans seize Alcatraz Island in San Francisco Bay and hold it until federal officials remove them in 1971.

Almost half a million people attend Woodstock, the three-day music festival held in Upstate New York.

Neil Armstrong becomes the first person to walk on the surface of the Moon.

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## 1970

The Environmental Protection Agency is created. Congress amends the Clean Air Act of 1967 to develop uniform national air-quality standards. It also passes the Water Quality Improvement Act, which assigns the polluter the responsibility of cleaning up off-shore oil spills.

**26 Aug** – The Women's Strike for Equality takes place in the United States. 20,000 women gather across the country to celebrate the 50th anniversary of the Ninth Amendment, which was adopted in 1920 and gave women the right to vote.

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## 1972

The Equal Rights Amendment is passed by Congress, stating 'Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex.'

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## 1973

The Supreme Court sanctions women's right to obtain an abortion during the first trimester of pregnancy (the Roe v. Wade case).

The American Indian Movement takes over the South Dakota village of Wounded Knee, where soldiers in the late 19th century had massacred a Sioux encampment.

**Oct** – The oil crisis begins when the members of the Organization of Arab Petroleum Exporting Countries proclaim an embargo. This is in response to American support for Israel during the Yom Kippur War. By the end of the embargo in March 1974, the price of oil had almost quadrupled. This has long-term effects on global politics and the economy.

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## 1974

The International Center of Photography opens in New York.

**Aug** – Richard Nixon resigns as President, unable to recover from the Watergate Scandal. Gerald Ford takes up post immediately.

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## 1975

Economic stagnation hits New York City particularly hard, amplified by a large movement of middle-class residents to the suburbs, which drains the city of tax revenue. Bankruptcy is averted via a \$2.3 billion federal loan.

The exhibition *New Topographics: Photographs of a Man-Altered Landscape* opens at George Eastman House, curated by William Jenkins, featuring the work of Robert Adams, Lewis Baltz, Joe Deal, Frank Gohlke, Nicholas Nixon, John Scott, Stephen Shore, Henry Wessel Jr. and Bernd and Hila Becher.

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## 1977

Jimmy Carter is elected President and The White House is again held by the Democratic Party.

Susan Sontag's *On Photography* is published. It features the essay, 'America, Seen Through Photographs, Darkly', which criticises Diane Arbus' work.

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## 1981

Ronald Reagan is elected President and The White House returns to being held by the Republicans.

IBM introduces the IBM personal computer, the IBM 5150.

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## 1987

**Oct** – The stock market crash known as Black Monday occurs on the New York Stock Exchange. Stock markets around the world mirror the crash with drops of their own.

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## 1989

**Jan** – Ronald Reagan leaves the White House.

**Nov** – The Berlin Wall falls.

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## 1991

The Cold War ends and the Soviet Union is dissolved.

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STATES  
OF AMERICA

# INTRODUCTION

Spanning a period from the 1960s to the early 1990s, *States of America* presents an overview of the United States through the lens of 17 photographers. This was a time of dramatic social and political changes, which continue to reverberate today. Bringing together more than 200 works, the exhibition offers a wide-ranging survey of this shifting landscape.

The exhibition grew out of the Wilson Centre for Photography's holdings of American post-war photography. It reflects the collection's focus on a generation of photographers that experimented with documentary photography during a time of major upheaval. This selection has been expanded with the works of three key figures: Dawoud Bey, Louis Draper and Ming Smith.

*States of America* has been conceived around four lines of enquiry. In Gallery 1, 'Subject or Object' considers how the photographer's approach and technique affect the dynamic between photographer and subject. What are the ethics of these relationships? How does a particular camera or the use of flash affect the image?

'A Changing Landscape', in Gallery 2, examines how the American way of life was changing after World War II. The photographers in this section offer an insight into the transformation of the environment, such as the proliferation of suburbia, the decay of city centres and the development of mass advertising. 'A Changing Landscape' also looks at an important development in the history of photography, with William Eggleston's and Stephen Shore's celebration of apparently banal scenes and objects in their colour works.

The final two sections of the exhibition embrace social interactions. In 'Interiors and Private Spaces', in Gallery 3, both Jim Goldberg and Bill Owens cut between visions of wealth and poverty, from suburban dream homes to social housing projects. Told from different perspectives, this section reflects on the realities and illusions of the American Dream.

Across Galleries 3 and 4, 'Come Together' presents a selection of street scenes. Bruce Davidson and Danny Lyon both embed themselves in 1960s gang culture, while Joseph Szabo opens a window onto teenage life in Long Island in the late 1970s. Garry Winogrand photographs women at the time of the Women's Liberation Movement, and Ming Smith's contrasted cityscapes reflect on the contradictions of urban life.



# STATES OF AMERICA

During the first half of the 20th century, documentary photography was often used in the fight for social justice. Photographers honed in on a range of issues, from the devastation of war to the suffering of society's poorest. Following the Great Depression (1929–39) in the US, the Farm Security Administration (FSA) – a government agency created as part of the New Deal – set up an ambitious documentary photography project to chronicle the devastating living and working conditions across rural North America. This mammoth initiative was developed by now-legendary photographers, including Dorothea Lange, Walker Evans and Russell Lee, and led to documentary photography's evolution into an impassioned advocacy tool.

From the 1920s, the printed press was an important platform for documentary photographers who were commissioned by magazines to research and produce in-depth photo-essays on a wide range of subjects. Yet photographers came to realise the difficulty of keeping their authorial freedom when working for the illustrated press. Through the 1950s, the photographic world was changing. With the decline in print journalism due to the rise of television, photographic commissions started to dry up. By the 1960s, many photographers began to turn to independent publications as their preferred output for autonomy and visibility. Their photo-essays were published as books and sometimes would be exhibited in museums and galleries.

## SOCIAL LANDSCAPE

Several key exhibitions in the late 1960s positioned a younger generation as pioneers of a new strand of documentary photography, which searched out the extraordinary in common objects and events – street signs, light bulbs, street scenes, people sitting in cars, eating, just living. In 1963, Lee Friedlander coined the term 'social landscape' to describe this new approach.

This term was subsequently adopted by two ground-breaking exhibitions. *Toward a Social Landscape* (1966), curated by Nathan Lyons at George Eastman House in Rochester, New York State, included works by Bruce Davidson, Lee Friedlander, Danny Lyon, Duane Michals and Garry Winogrand. This exhibition aimed to position a snapshot aesthetic as a new style in documentary photography. *Twelve Photographers of the American Social Landscape* (1966), curated by Thomas Garver at Rose Art Museum, Brandeis University in Massachusetts, included works by some of the same photographers, as well as by Robert Frank, Ralph Gibson and Warren Hill, among others. Garver introduced the works in the exhibition as 'photographs of the evanescent', or documents of how 'things are rather than as they should be, could be or are thought to be.'

Then, in 1967, John Szarkowski, the Director of the Department of Photography at the Museum of Modern Art (MoMA) in New York, curated the exhibition *New Documents*, in which he introduced the work of Diane Arbus, Lee Friedlander and Garry Winogrand to a contemporary art context. Each photographer had a very different approach, but all were interested in depicting the authenticity of the real world by photographing the banal and ordinary of everyday life. As Szarkowski wrote, 'In the past decade this new generation of photographers has redirected the technique and aesthetic of documentary photography to more personal ends. Their aim has been not to reform life but to know it, not to persuade but to understand.'

A selection of Friedlander's *Self Portrait* series was included in the *New Documents* exhibition. Friedlander, who has to date published over 20 books, published his first photobook with this series in 1970. For this witty project, Friedlander posed in front of the camera, as well as repeatedly photographing his reflection in windows and mirrors, and his shadow cast on surfaces in the street.

Garry Winogrand's *Women Are Beautiful* (published in 1975) featured 85 photographs of women in city streets and social and political gatherings. This body of work was highly criticised at the time for presenting an exploitative gaze on women's bodies. It has since been reappraised as a celebration of women's freedom to express their sexuality, produced at a time when second-wave feminism and women's fight for equality was transforming women's rights in the Western world. Winogrand is known for capturing the spontaneity of life in wide-angle shots that give the impression of looking with the naked eye.

Image credit: Lee Friedlander,  
*Newark, New Jersey*, 1962.

© Lee Friedlander  
Courtesy Fraenkel Gallery,  
San Francisco and Wilson Centre  
for Photography



## IN COLOUR

Another important development in the 1960s was the introduction of colour into art and documentary photography – fields that had previously privileged black and white film. Even though Kodachrome colour film had been available since 1936, and was widely used in both advertising and fashion, it took colour film several decades to enter the non-commercial arena.

By the mid 1960s, William Eggleston was experimenting with colour film. He produced apparently mundane compositions of brightly coloured objects and surfaces in a way that transgressed the conventions of the day, by no longer approaching colour as decorative or special. As well as capturing the reality of his life in the American South, he also travelled extensively across the country photographing his journeys, transforming everyday scenes and objects into highly improbable images. Eggleston was also one of a few pioneers in colour printing techniques, using the practice of dye-transfer printing, traditionally only used in published fashion and advertising photographs. In 1976, Eggleston had his first solo show at MoMA, though it received mixed reviews, with some critics calling his work banal. Hilton Kramer in the *New York Times* (26 May 1976) said: 'To this snapshot style, Mr. Eggleston has added some effects borrowed from recent developments in – of all things – photo-realist painting – a case, if not of the blind leading the blind, at least the banal leading the banal.'

Stephen Shore's career as a photographer began in the 1960s, while he was hanging out at Andy Warhol's New York studio, The Factory. In the early 1970s, he started shooting in colour, developing a series of projects that played against the genres of the snapshot and the postcard. In *American Surfaces*, Shore explored immediacy and spontaneity in composition, studying the necessary qualities of an image for it to feel spontaneous. In 1973, he produced another major series titled *Uncommon Places*, exploring the richness of the image given by the detail offered by a large-format camera. In 1976, Szarkowski gave Shore a monograph show at MoMA.

Image credit: William Eggleston,  
*Untitled*, 1965-68  
© Eggleston Artistic Trust  
Courtesy David Zwirner,  
New York/London and  
Wilson Centre for Photography



## CAPTURING PLACE

Beginning in the mid 1960s, Mark Cohen took a huge number of photographs around his native city of Wilkes-Barre, a coal-mining town in Pennsylvania. Although Cohen captured the local environment, he was not interested in documenting its social context and economic decline. Instead, he developed a frantic and impulsive way of shooting, by getting very close up, invading his subjects' personal space and using intrusive flash. In Cohen's photographs, there is a rupture between the photographer and his subjects, who sometimes even try to hide their faces from the camera. His snapshot style has a close affinity with amateur accidents in vernacular photography, with extreme close-ups or brutal cropping.

In 1973, *Rolling Stone* magazine's imprint, Straight Arrow Press, published Bill Owens' *Suburbia* series. Owens was fascinated by the standardised living conditions in the suburbs. His photographs portray the lives of the inhabitants of the newly built suburb of Livermore, in the San Francisco Bay area, over the course of a year. His work has become a testament to the desertion of city centres for the suburbs by the White middle classes in search of the American Dream – living in larger homes, with big backyards and swimming pools.

## THE 1960s

Even though American society was changing, racism and sexism were still deeply rooted in all spheres of life. Since the 1950s, the Civil Rights Movement had been transforming a segregated society through self-organisation, civil disobedience and peaceful protest. In 1964, the Civil Rights Act outlawed segregation in schools, public spaces and the workplace. A year later, the Voting Rights Act gave the vote to Black citizens, while the Fair Housing Act of 1968 banned discrimination in housing. Soon after, women's campaigns for equal rights gained momentum, continuing through the 1970s.

In the post-war period, Black and female artists and photographers continued to have little visibility in museum exhibitions. Indeed, the history of photography in the US has excluded practitioners of colour and women photographers. For example, the three exhibitions *New Documents*, *Toward a Social Landscape* and *Twelve Photographers of the American Social Landscape* only presented the work of White artists, and only one of them included work by a woman. In 1969, the exhibition *Harlem on My Mind: Cultural Capital of Black America*, at the Metropolitan Museum of Art, sparked protests as the curators excluded African-American artists in its development, with only a few included in the show. These protests led, in part, to slightly better representation of African-American artists in museum exhibitions in the 1970s.

## AROUND HARLEM

Since at least the 1920s, Harlem had been capturing the imagination of many artists. This north-Manhattan neighbourhood was at the heart of a cultural revolution, which came to be known as the Harlem Renaissance. With literature and music centre stage, the Harlem Renaissance celebrated Black life and culture and invigorated many Black writers to portray African-American life. Jazz and poetry went hand in hand, with poets like Langston Hughes borrowing metrical rhythms from jazz. The famous Cotton Club staged memorable performances by Billie Holiday, Louis Armstrong, Duke Ellington and many others. By the 1930s, however, this effervescence had faded with the Great Depression.

A few decades later, in the midst of the Civil Rights Movement, Harlem once again attracted the attention of artists. Many photographers came to Harlem to capture its liveliness. In 1970, Bruce Davidson published his photo-essay *East 100th Street*, which he shot in East Harlem. He was first drawn to the area because of the work of the Metro North Association, a neighbourhood committee that actively advocated for the improvement of living conditions.

Starting in the 1960s, Louis Draper photographed in and around Harlem's streets. Children, teenagers and street signs are recurring subjects in his mainly black and white photographs. He also photographed major African-American figures, including Civil Rights leaders such as Fannie Lou Hamer and Malcolm X. Draper was one of the founders of the Kamoinge Workshop. Set up in 1963, the Harlem-based collective addressed the under-representation of Black practitioners in the photography world.

Ming Smith was Kamoinge Workshop's first female member, and was, in 1975, the first Black female photographer to have her work enter the collection of MoMA. She extensively photographed Harlem's streets, capturing the complexity of their inhabitants. Blurry, grainy and high-contrast compositions give her work an ethereal and mysterious feel. Street scenes are captured with a dreamlike quality that is sometimes enhanced in post-production; Smith occasionally even painted over prints.

Dawoud Bey, known for his portraits, exhibited his debut series *Harlem, U.S.A.* at the Studio Museum in Harlem in 1979. Bey, who had regularly visited family and friends in Harlem while growing up, had been working on this series for three years. He used a single-lens reflex camera, in contrast with the immediacy provided by the Leica rangefinder used by Davidson and Winogrand. Bey was interested in exploring a 'more deliberate way of making pictures'. He would only take three shots of the same subject, carefully selecting the right image to be included in the series. With a considerate and affective approach to his subjects, Bey offers a painstaking portrait of Harlem in the second half of the 1970s, showing the rich diversity of its residents without courting stereotypes.

## TAKING TIME

During this period, a number of photographers chose to work on long-term projects, establishing trusting relationships with their subjects over weeks, months and sometimes years. Milton Rogovin started photographing the neighbourhood around his optometry office in Buffalo, New York State in 1963. He was interested in the people who inhabited the area and captured their lives over the course of 40 years. As part of this long-term project, Rogovin produced a series of sequential portraits, photographing individuals and families at intervals of roughly a decade, from the 1970s through the 1990s. This body of work was published in the book *Triptychs: Buffalo's Lower West Side Revisited* (1994). Rogovin's work was driven by a compassionate approach to his subjects, stemming from his interest in giving prominence to 'the forgotten ones' of society. His political engagement and sense of social justice was closer to early documentary photography's activist engagement.

Danny Lyon was also compelled by a sense of social change. To bring himself closer to his subjects, he would integrate himself into the communities he photographed. In the late 1960s, he spent four years as a member of the Chicago Outlaw Motorcycle Club, travelling across the country, photographing its members and their daily lives. *The Bikeriders* series (1968) was included in MoMA's 1992 exhibition *The Young Rebel in American Photography 1950–1970*, alongside Bruce Davidson's *Brooklyn Gang* series. Lyon's immersive approach offers images 'from within'; the distance between the photographer and his subjects is effectively non-existent.

As a high-school teacher, Joseph Szabo also had a trusting relationship with his subjects. He documented the lives of his teenage students, who adopted him as one of their own, inviting him to parties or simply to hang out. This close relationship helped Szabo produce images in which the camera is one of 'them', giving viewers a sense of being almost inside the scene.

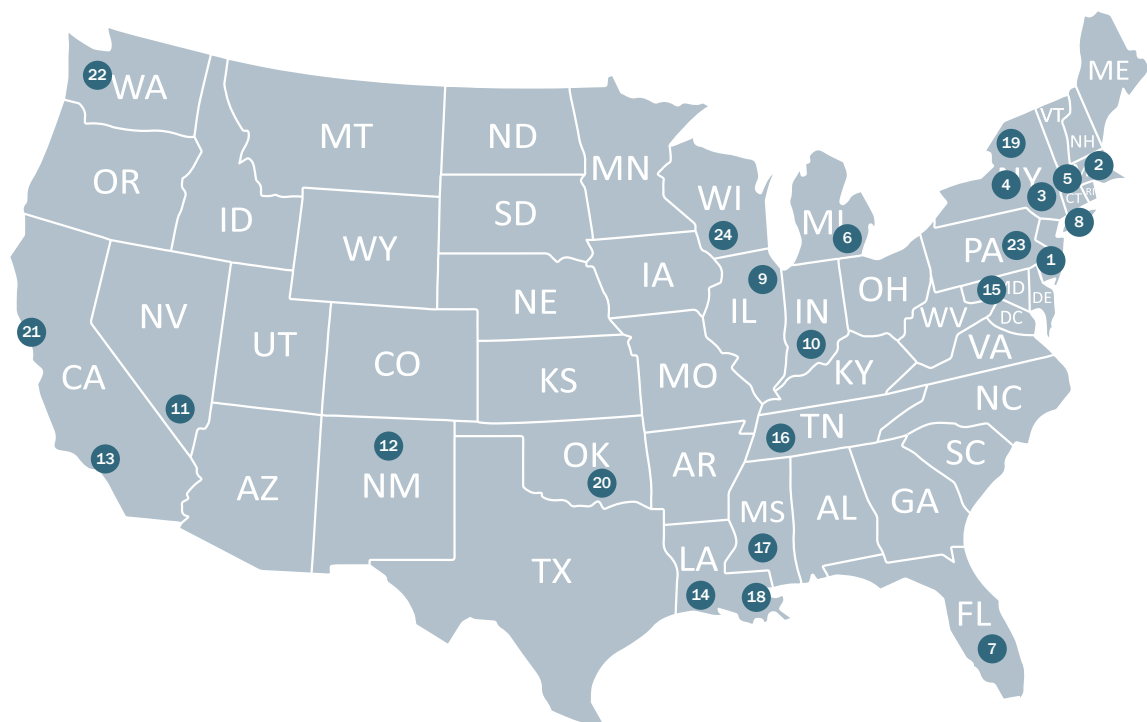
For her longest and most significant project, Mary Ellen Mark followed Tiny – Erin Blackwell, a homeless teenager who dreamed of a horse farm, diamonds, furs, and having ten children – from her teenage years and into adulthood. Mark met Tiny when she started photographing a group of homeless and troubled teenagers in downtown Seattle. Mark's documentation of Tiny's life over a 30-year period offers a poignant account of hardship. *Streetwise* (1988) and *Tiny: Streetwise Revisited* (2015) are an important commentary on issues of poverty and addiction and the impossibility of the American Dream.

## MAKING PORTRAITS

In her work, Diane Arbus explored the relationship between appearance and identity, illusion and belief, theatre and reality. Arbus' gaze bordered on the voyeuristic, focusing on people commonly rejected by society. She was also interested in the bonds between people, and in the 1960s endeavored to photograph pairs of people in New York. Arbus' provocative images and her relationship with her subjects has divided the critical reception of her work.

Nicholas Nixon is passionate about bringing the spontaneity of the snapshot aesthetic into his work with a large-format camera. He is best known for his lifelong project *The Brown Sisters*, in which he has been photographing his wife alongside her three sisters every year since 1975. Interested in how the human psyche and the untold side of relationships can transpire in a photographic portrait, in the 1970s Nixon started photographing families sitting on their front porches. The in-between space of the porch, lying between the public and the private, offered him a place of encounter with his subjects, in which they felt at ease posing for him. This series was published in Nixon's first monograph on his work, *Nicholas Nixon: Photographs from One Year*, released in 1983.





# LOCATIONS

- 1 ATLANTIC CITY
- 2 BOSTON
- 3 BROOKLYN
- 4 BUFFALO
- 5 CONNECTICUT
- 6 DETROIT
- 7 FLORIDA
- 8 HARLEM
- 9 ILLINOIS

- 10 INDIANA
- 11 LAS VEGAS
- 12 LOS ALAMOS
- 13 LOS ANGELES
- 14 LOUISIANA
- 15 MARYLAND
- 16 MEMPHIS
- 17 MISSISSIPPI
- 18 NEW ORLEANS

- 19 NEW YORK
- 20 OKLAHOMA
- 21 SAN FRANCISCO
- 22 SEATTLE
- 23 WILKES-BARRE
- 24 WISCONSIN

## Diane Arbus

1923–1971, New York City

Diane Arbus began her career working as a fashion photographer, later moving towards a predominantly artistic practice. She is known for her interest in marginalised people within society: transgender people, those living in alternative communities, and people with disabilities. Arbus famously stated that her favourite thing was to go where she had not been before, a preoccupation that is reflected in her photographs that are often far removed from her middle-class upbringing.

As a photographer, Arbus aimed to join her subjects, rather than stand removed from them. As a result, she favoured using medium-format cameras that are held at the waist, the photographer looking down into the viewfinder.

Although her work received major popular and critical acclaim, during her lifetime Arbus was only included in one major museum exhibition, *New Documents* (1967) at MoMA in New York, where her work was shown alongside that of Garry Winogrand and Lee Friedlander.

Image credit: Dawoud Bey,  
*A Woman with Hanging Overalls, 1978*  
 © Dawoud Bey  
 Courtesy of Stephen Daiter Gallery





## Dawoud Bey

*b. 1953, New York City*

Dawoud Bey's first major photographic work was his *Harlem, USA* (1975) series, later exhibited at the Studio Museum in Harlem. Since the mid 1970s, Bey has been using portraiture to document social circumstance. Ranging from chance street encounters to studio portraits, Bey has investigated a range of methods to develop better engagement with his subjects.

For the past 15 years, Bey has been making striking, large-scale colour portraits of students at high schools across the United States. Depicting teenagers from a wide economic, social and ethnic spectrum, he has created a highly diverse group portrait that intentionally challenges stereotypes.

For his recent series *Birmingham: Four Girls and Two Boys*, Bey has reflected on the tragic events surrounding the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama. The project presents portraits of citizens of contemporary Birmingham; it displays children the same age as those who died, coupled with adults who are the age these children would have reached had they lived.

## Mark Cohen

*b. 1943, Wilkes-Barre, Pennsylvania*

Mark Cohen was born and spent most of his life living in Wilkes-Barre, Pennsylvania, which was the location for many of his photographs. Cohen is known for photographing his subjects in an intrusive style, using a wide-angle lens and a flash gun, even in daylight. He often gets very close to people to snap a photograph. His tightly-framed images show a fragmented vision of the world, with bodies often cropped. Cohen started shooting in black and white, before moving into colour. He is one of the pioneers of the generation that brought colour photography into the fine art realm.

Although Cohen's work did not initially sell well, in 1970 his work was acquired by MoMA in New York. A critically acclaimed solo exhibition followed in 1973, a gritty portrayal of a nation in financial decline.

Image credit: Mark Cohen,  
*Karate Stance, Wilkes-Barre, PA, 1977*

© Mark Cohen

Courtesy of Wilson Centre for Photography



## **Bruce Davidson**

*b. 1933, Oak Park, Illinois*

The French photographer Henri Cartier-Bresson (1908–2004) was Bruce Davidson's longtime mentor. They met while Davidson was stationed in Paris during his military service. In 1958, sponsored by Cartier-Bresson, Davidson joined Magnum Photos and has been a member of the agency ever since.

In 1962, Davidson received a Guggenheim Fellowship, which allowed him to document the Civil Rights Movement. Five years later, he received a grant from the National Endowment for the Arts, which allowed him to complete his series *East 100th Street*, which was published in 1970. In the same year, the project was also exhibited at MoMA.

For most of his career, New York has provided the subject matter and backdrop for Davidson's photographs. He has often embedded himself in the lives of different communities, producing photo-essays that document subversive and counter-culture groups, such as the series *Brooklyn Gang* (1959).

## **Louis Draper**

*1935–2002, Richmond, Virginia*

Louis Draper spoke of his interest in photography as having been sparked by 'divine intervention'. One day at college, he found on his dormitory bed the catalogue for the 1955 exhibition *Family of Man*, which had been held at MoMA in New York. Mesmerised by the book, Draper was overcome by a strong desire to study photography.

After college, he moved to New York, where he was mentored by the photographers Roy DeCarava, Harold Feinstein and W. Eugene Smith (who had been included in *Family of Man*), as well as by poet Langston Hughes. In 1963, Draper co-founded the Kamoinge Workshop in Harlem, a collective of African-American photographers seeking artistic equality and empowerment.

Draper's work only received recognition later in his life. By the time he died in 2002, he had become a well-respected member of the photographic community in New York. In more recent years, his acclaim has spread due to the efforts of his sister, Nell Draper-Winston, in preserving and organising his vast archive. Today, there are nearly 1,000 prints in the collection, which include the street photography for which he is best known, as well as abstract images and portraits of prominent African-Americans, including Civil Rights leader Fannie Lou Hamer.

## **William Eggleston**

*b. 1939, Memphis, Tennessee*

William Eggleston is known for photographs of subjects that at first glance might appear mundane – everyday objects, blank interiors, sparse landscapes. Eggleston was a pioneer in using colour. His 1976 solo exhibition at MoMA in New York is considered a pivotal moment in the recognition of colour photography as a contemporary art form.

Eggleston's use of vivid colour – at that time mostly associated with fashion or commercial photography – creates a tension with the prosaic composition in his images.

He has attributed this style to his background in painting and, specifically, to his study of Japanese and Chinese prints and paintings, where the image is constructed from the border inwards rather than from the centre. The narrow perspective and lack of spatial depth in many of Eggleston's photographs gives the captured objects or figures a startling presence. His images are often likened to film stills, and in the 1970s he began using a Portapak camera to make videos. As Eggleston's photographs often came out of journeys he undertook, it has frequently been asked whether the photographs were a result of the trip or if the trip was made in order to take photographs.

## **Lee Friedlander**

*b. 1934, Aberdeen, Washington*

Lee Friedlander began photographing the American social landscape while still in his early 20s. He studied in Los Angeles in the early 1950s, but soon moved to New York, where he still lives. Working in black and white with a small 35mm Leica camera, he photographed busy cityscapes, portraying a chaotic and dense urban landscape with humour.

As well as cityscapes, Friedlander also produced many portraits of jazz musicians, and photographs for record covers. It was for this work that he switched from black and white to working, predominantly, in colour, photographing the likes of Aretha Franklin and Miles Davies.

In the 1990s, due to poor health, Friedlander became housebound and turned to photographing his direct surroundings. The resulting images focus on texture in a way that the earlier did not, in part due to his move from 35mm to a medium-format Hasselblad camera.

## **Jim Goldberg**

*b. 1953, New Haven, Connecticut*

Jim Goldberg considers himself to occupy the role of both witness and storyteller. He has become known for works that combine photographs with text in which his sitters comment on their personal experiences. He began to explore this with his series *Rich and Poor* (1977–85), in which he juxtaposed the tenants of welfare hotel rooms with the upper classes in their elegantly furnished homes.

In his project *Raised by Wolves* (1985–95), Goldberg documented the lives of runaway teens living on the streets of San Francisco and Los Angeles. His recent book *Open See* (2003–10) documents the stories of refugees, immigrants and trafficked individuals travelling from their countries of origin to find new homes in Europe.

His projects contribute towards his aim to portray accurate descriptions of the lives of people from many socio-economic backgrounds, first in his native America and later travelling around the world. Goldberg seeks to ask questions rather than offer answers, and his series could be associated with anthropological research, often presenting found photographs and objects alongside his own images.



## Danny Lyon

*b. 1942, New York City*

Danny Lyon photographed the Civil Rights Movement in the 1960s, prisoners in the Texas penal system, and a motorbike gang in Chicago. In 1962, aged just 20, Lyon moved to Alabama to join the Student Nonviolent Coordinating Committee (SNCC). The group had been established two years earlier, after a group of Black college students from North Carolina A&T University were denied service at a Woolworths' lunch counter. As staff photographer for the SNCC, Lyon documented a number of protests. These images were published in *The Movement*, the first of several publications he made.

Throughout his career, Lyon distinguished himself by the inventiveness of his practice and the personal intimacy he established with his subjects. This is evident in his series *The Bikeriders*, for which he became a member of the Chicago Outlaw Motorcycle Club for four years, and in *Conversations with the Dead*, for which he spent 14 months inside six Texas penitentiaries housing convicts considered to be the most dangerous or unmanageable. In the late 1960s, Lyon turned his camera on the redevelopment of Lower Manhattan, where the construction of the World Trade Center, among other projects, cleared away much of the area's 19th-century buildings. The 1970s saw him return to documenting communities, in Texas and in New York, and in the 1980s his focus changed once more, when he turned his lens towards his family.

## Mary Ellen Mark

*1940–2015, Elkins Park, Pennsylvania*

Though often referred to as documentary photography, Mary Ellen Mark's work is very personal and emotionally charged. The focus of her attention was often on the emotional context of people's lives, through which she believed her photographs could be universally understood. Mark endeavoured to capture people outside of the mainstream, everyday people that she referred to as 'the unfamous'. For decades, Mark travelled around the world taking photographs. Her early subjects included New York's Central Park, demonstrations, and the early days of the women's movement. She went on to explore brothels, circuses, psychiatric institutions and street communities, delving into pockets of intimate human interaction with empathy and insight.

Image credit: Stephen Shore,  
*Ginger Shore, Causeway Inn, Tampa, Florida,*  
*November 17, 1977, 1977/2011*  
 © Stephen Shore  
 Courtesy 303 Gallery, New York,  
 Sprüth Magers and Wilson Centre for Photography



## Nicholas Nixon

*b. 1947, Detroit, Michigan*

Known for his large-format black and white photographs, Nicholas Nixon has photographed porch life in the rural south, schools in and around Boston, cityscapes, sick and dying people, the intimacy of couples, and, since 1975, an annual portrait of his wife Bebe and her three sisters. He has always worked by striking a conversation with his subjects and asking them to pose, never catching them unaware or taking shots from afar. Instead, he is interested in collaboration, capturing moments and emotions that people want to share.

When Nixon first started photographing, he used a 35mm Leica, but after some experimentation he switched to an 8" x 10" camera. In the 1960s and early 1970s, his use of the large-format camera was unusual at a time when tripod cameras had largely been supplanted by small handheld models. Nixon stated that this choice was part of his artistic ambition to 'keep the lively part of snapshots and get rid of the dull, studied part of portraits, but maintain the best juice of both'. Throughout his work he managed to combine the descriptive detail and precision of a static camera with the lightness and spontaneity of a handheld camera.

## Bill Owens

*b. 1938, San Jose, California*

Bill Owens was first introduced to photography while he was a Peace Corps volunteer in Jamaica. He returned to the United States and enrolled in a visual anthropology course in San Francisco where he began taking photographs. In 1967, he started working as staff photographer for the *Livermore Independent*, a suburban local newspaper. It was here that he began his most famous series *Suburbia*, shooting on Saturdays over the course of a single year.

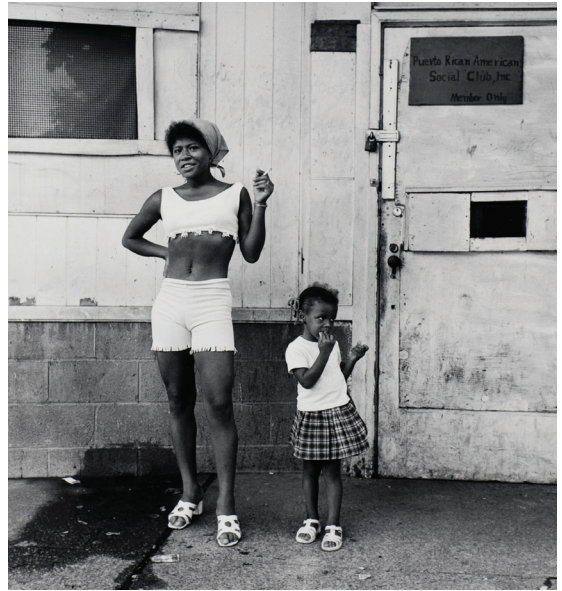
This series featured people in and around their homes, and was one of the most extensive documentations of people living in the suburbs at that time. *Suburbia* was published in 1972, and was the first of Owens' four books dedicated to the American Dream. *Our Kind of People* (1975) followed as an examination of political, religious, scholastic and sports groups, while *Working: I Do It for the Money* (1977) looked at people with nine-to-five jobs. After a period of almost 20 years, during which time Owens abandoned photography and operated a successful brewery, his fourth book, *Leisure*, was published in 2004.

## Milton Rogovin

*1909–2011, Brooklyn, New York*

Coming to photography later in life, Milton Rogovin first studied optometry. In 1938 he moved to Buffalo, in western New York State, to open his own optometry practice. Four years later, he married Anne Snetsky who became his full-time collaborator and assistant. The same year, Rogovin purchased his first camera. Because of his interest in workers' rights, Rogovin was called before the House Un-American Activities Committee in 1952. The *Buffalo Evening News* referred to him as 'Buffalo's Top Red', causing persecution against his business and his family.

Rogovin stated that, though his voice as an activist had been silenced, he would not be. In 1958 he began taking photographs that expressed his social concerns.



His first series documented Buffalo's Black storefront churches to show both the vitality and poverty of their environments. In 1962, these were published in *Aperture* magazine, introducing Rogovin's work to an audience beyond Buffalo. In 1972, Rogovin began his series in Buffalo's Lower West Side.

In 1999, the Library of Congress acquired 1,130 of Rogovin's master prints, along with his negatives and contact sheets. The irony was not lost on Rogovin: he was now being celebrated by the same government who had persecuted him half a century earlier.

## Stephen Shore

*b. 1947, New York City*

Stephen Shore began taking photographs at the age of six. In 1958, Shore was given a copy of Walker Evans' 1938 book *American Photographs*, which had a profound effect on him. At the age of 14, he requested an appointment with Edward Steichen, the curator of photography at MoMA.

Between 1965 and 1967, Shore worked in Andy Warhol's Manhattan studio, The Factory, a formative experience that allowed him to experiment with combining documentary and conceptual styles. In 1971, at the age of 24, Shore exhibited at the Metropolitan Museum of Art, only the second living artist to do so. He was also one of the first photographers to buck the trend by using colour film at a time when fine art photography was dominated by black and white. This, along with his choice to use an 8" x 10" plate camera when 35mm was predominant, set him aside from other photographers of the time.

Image credit: Milton Rogovin,  
*Lower West Side*, 1974  
© 1952-2002 Milton Rogovin  
Courtesy of Wilson Centre for Photography



## Ming Smith

*b. 1974, Detroit, Michigan*

Ming Smith is most well known for her live-action portraits of important Black cultural figures, including Nina Simone, Sun Ra and Alvin Ailey. She was an early member of the Kamoinge Workshop in Harlem, a collective of African-American photographers that worked towards artistic equality and challenged negative representations of Black life. As well as being the first female member of Kamoinge, Smith was also the first African-American female photographer to be acquired by MoMA, New York, though her work was not actually exhibited there for a further 35 years.

Smith is known for using experimental post-production techniques, including hand-tinting and overlaying images. As a result, her photographs often have a surreal and dream-like quality, moving away from the documentary form. Smith continues to expand the nature of the photographic medium with her exploration of image and paint.

## Joseph Szabo

*b. 1944, Toledo, Ohio*

Joseph Szabo began his photographic studies at the Pratt Institute in New York, where he received an MFA degree in 1968. He went on to teach photography at a high school in Long Island for many years, from 1972–99. It was here that he shot the majority of his work.

Szabo's abiding subject is adolescence, and for the three decades he worked in Long Island, he documented his teenage students. These photographs capture the ambivalence of that time of life, taken from his view as a high-school teacher, knowing intimately how students put on, act up, behave and misbehave. Szabo takes seriously their pretensions, confusions and passions, revealing moments of tenderness and naivety.

In 1978, 90 photographs were published alongside 25 poems written by teenagers in writing workshops with Alan Ziegler. The resulting book, *Almost Grown*, is the first of four books of Szabo's work, each documenting the lives and passions of his teenage subjects. Alongside his main body of work, Szabo produced the series *Hometown* (1973–80), which records the suburban landscapes the teenagers inhabit.

## Garry Winogrand

*1928–1984, New York City*

Born in the northern New York borough of the Bronx, Garry Winogrand did much of his best-known work in Manhattan. Though he hated the term, Winogrand was known primarily as a street photographer, recording the daily lives of the city's inhabitants. Over his short lifetime, Winogrand shot close to 20,000 rolls of film. Constantly armed with his camera and incessantly snapping, he photographed business moguls, everyday women, famous actors and athletes, hippies, politicians, soldiers, anti-war demonstrators, animals in zoos, rodeos, airports and car culture. Daily life in post-war America unfolded before him, and he captured every moment.

Winogrand found the act of taking pictures far more fulfilling than making prints or editing for publications, so he often allowed other people to carry out these tasks for him. He died suddenly at the age of 56, leaving behind proof sheets that had been marked up but never printed, along with approximately 6,600 rolls of film (around 250,000 images) that he had never developed and never seen. More than one third of the films were only developed after his death.

Image credit: Garry Winogrand,  
*Los Angeles, 1969*

© The Estate of Garry Winogrand,  
Courtesy Fraenkel Gallery, San Francisco  
and Wilson Centre for Photography

## CAMERAS

**4" x 5" press camera**

A medium-format camera where the viewfinder is positioned on the top of the camera, so that the photographer looks down to frame their image.

**Medium-format**

This refers to cameras that record images on film larger than 35mm, but smaller than 4" x 5", which today is considered to be large-format.

**Flash gun**

A small, portable flash unit that produces a burst of artificial light. It is designed for portability and to be used to illuminate small rooms or dark scenes.

**Hasselblad**

A manufacturer of cameras, photographic equipment and image scanners based in Gothenburg, Sweden. Best known for their high-quality, medium-format cameras, which they have produced since World War II.

**Leica**

A manufacturer of high-end cameras that mainly use 35mm film.

**Portapak**

A battery-powered, self-contained videotape analogue recording system small enough to be carried by one person.

**Wide-angle lens**

A lens for a camera which enables a wider field of view to be captured in an image.

## FILM

**35mm**

This is the common name for film that measures 24 x 36mm, the most commonly used small-format frame size.

**Grain**

Grain is the smallest image-forming particle of silver or colour dye in analogue film. The digital equivalent would be a pixel.

**Negative**

Photographic analogue film that registers tones as a negative image. Printing the negative will invert the tones to a positive image.

**Slide**

A slide is a positive colour image produced as a transparency using reversal film. It is intended for projection onto a screen using a slide projector.

## PRINTING

**C-type print**

A colour printing process usually produced from a colour negative. The print structure has at least three emulsion layers of light-sensitive silver salts. Each layer is sensitised to a different primary colour – red, blue or green – and so records different information about the colour make-up of the image. During printing, chemicals are added that form dyes of the appropriate colour – cyan, magenta and yellow – in the emulsion layers. Faster but less stable than other colour processes, this is the type of print most people get from their local film processor.

**Chromogenic print**

Generic term for a colour photographic print. Includes print categories of colour negative-to-positive papers (C-type prints, such as Fuji Crystal Archive) and colour positive-to-positive papers (silver dye-bleach prints, such as Cibachrome and Ilfochrome). As a separate category of colour print, digital ink-jet papers consist of pigment and dye.

**Dye transfer print**

A dye transfer print is produced from three separate negatives made by photographing the original colour image through red, green and blue filters. Dye-impregnated matrices are made from each of the three negatives. These matrix-sheets transfer magenta, cyan, and yellow dyes to a gelatin-coated paper in registration, producing a full-colour image.

**Gelatin-silver print**

A gelatin-silver print, or just 'silver print' refers to prints made on paper having a silver chloride and/or silver bromide emulsion. Most contemporary black-and-white photographs are gelatin-silver prints.

**Mount**

Also called 'mount board,' the photograph is mounted, (either 'tipped', 'dry mounted', 'hinged' or 'wet mounted') onto a paper, cotton, or foam core board that is stiff enough to support the print.

**Vintage print**

A photograph printed within a few years of the date when the negative was made.

# EXHIBITION CHECKLIST

All loans are from the Wilson Centre for Photography unless otherwise stated

## Diane Arbus

*A Family on their lawn one Sunday in Westchester, NY*  
1968

Gelatin-silver print

*Mrs T. Charlton Henry - Evening Dress*

1965

Gelatin-silver print

*Young couple on a bench in Washington Square Park, N.Y.C.*

1965

Gelatin-silver print

*A young man and his pregnant wife in Washington Square Park, N.Y.C.*

1965

Gelatin-silver print

*Man and a boy on a bench in Central Park, N.Y.C.*

1962

Gelatin-silver print

*Teenage couple on Hudson Street, N.Y.C.*

1963

Gelatin-silver print

## Dawoud Bey

*A Boy in Front of the Loew's 125th Street Movie Theater*

1976, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*A Girl at Number 100*

1975, printed in 2011

Gelatin-silver print

Stephen Daiter Gallery

*A Man and Woman at an Outdoor Bake Sale*

1978, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*A Man in a Bowler Hat*

1976, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*A Trombonist from the 369th Regiment Marching Band*

1977, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*A Woman Waiting in the Doorway*

1976, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*A Woman with Hanging Overalls*

1978, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*A Young Boy from a Marching Band*

1977, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*At a Tent Revival Meeting*

1977, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*Deas McNeil, the Barber*

1976, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*Harlem, NY*

1978, printed in 2010

Gelatin-silver print

Stephen Daiter Gallery

*Mr Moore's Bar-B-Que, 125th Street*

1976, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

*Two Girls in Front of Lady D's*

1976, printed in 1979

Gelatin-silver print

Stephen Daiter Gallery

## Mark Cohen

*Mother and Child in Car*

1974

Gelatin-silver print

*Woman and Dog*

1976

Gelatin-silver print

*Jump Rope*

1975

Gelatin-silver print

*Man and Bag*

1974

Gelatin-silver print

*Boy with Chain around Waist*

1974

Gelatin-silver print

*Crossing 57th Street*

1981

Gelatin-silver print

*Boy and Bag*

1974

Gelatin-silver print

*Adolescents*

1976

Gelatin-silver print

*Boy with Gun*

1970

Gelatin-silver print

*Two Guys Holding Faces*

1971

Gelatin-silver print

*Thin Woman*

1969

Gelatin-silver print

*Woman with White Gloves and Paper Bag*

c. 1971

Gelatin-silver print

*Kid Looking Over at Camera*

c. 1972

Gelatin-silver print

*Radio Strapped On*

1974

Gelatin-silver print

*Fur Hat and Coat, Public Square, Wilkes-Barre, PA*

1974

Gelatin-silver print



*Blonde Hair, Vines,  
Wilkes-Barre, PA*  
1974  
Gelatin-silver print

*Woman with Red Lips  
Smoking, Wilkes-Barre, PA*  
1975  
Dye transfer print

*Young Girl at Beach*  
1977  
Dye transfer print

*Young Limbs*  
1981  
Dye transfer print

*Small Hand by Yellow Shirt*  
1975  
Dye transfer print

*Karate Stance*  
1977  
Dye transfer print

*Woman by Steps With Bag,  
Wilkes-Barre, PA*  
1974-5  
Dye transfer print

*Family Walking*  
1977  
Dye transfer print

*Man in Red Shirt in Car  
With Baby*  
1977  
Dye transfer print

*Boy in Yellow Shirt Smoking*  
1977  
Dye transfer print

## **Bruce Davidson**

*Civil Rights Photographs*  
1961–65  
Gelatin-silver print

*East 100 Street*  
1966  
Gelatin-silver print

*East 100 Street*  
1966  
Gelatin-silver print

*East 100 Street*  
1966  
Gelatin-silver print

*East 100 Street*  
1966  
Gelatin-silver print

*East 100 Street*  
1966  
Gelatin-silver print

*East 100 Street*  
1966  
Gelatin-silver print

*Brooklyn Gang*  
1959  
Gelatin-silver print

*Brooklyn Gang*  
1959  
Gelatin-silver print

*Brooklyn Gang*  
1959  
Gelatin-silver print

*Brooklyn Gang*  
1959  
Gelatin-silver print

*Subway, New York*  
1979  
Dye transfer print

*Subway, New York*  
1979  
Dye transfer print

*Subway, New York*  
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Dye transfer print

*Subway, New York*  
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*Subway, New York*  
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*Subway, New York*  
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*Subway, New York*  
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Dye transfer print

*Subway, New York*  
1979  
Dye transfer print

*Subway, New York*  
1979  
Dye transfer print

*Subway, New York*  
1979  
Dye transfer print

## **Louis Draper**

*Young Woman and Old  
Woman Sitting on Steps,  
Lower East Side, New York*  
c. 1970  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Woman on Subway,  
New York*  
c. 1965  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Children in Window,  
New York*  
c. 1965  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Billy, New York*  
c. 1970  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Boy Holding Shirt Over  
Head, New York*  
c. 1965  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Man and Woman in Street,  
New York*  
c. 1965  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Family Standing Outside of  
Building, New York*  
c. 1965  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Reward MLK Poster,  
New York*  
c. 1971  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Untitled, Rochester,  
New York*  
c. 1965  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Fannie Lou Hamer,  
Mississippi*  
c. 1971  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

*Fannie Lou Hamer*  
c. 1960  
Vintage gelatin-silver print  
Steven Kasher Gallery,  
New York

## **William Eggleston**

*Oklahoma*  
Los Alamos series  
1971–74  
Dye transfer print

*Oklahoma*  
Los Alamos series  
1971–74  
Dye transfer print

*Mississippi*  
Los Alamos series  
1971–74  
Dye transfer print

*Louisiana*  
Los Alamos series  
1971–74  
Dye transfer print

*En route to New Orleans*  
Los Alamos series  
1971–74  
Dye transfer print



*Louisiana*  
*Los Alamos series*  
1971–74  
Dye transfer print

*Las Vegas*  
*Los Alamos series*  
1965–68  
Dye transfer print

*Las Vegas*  
*Los Alamos series*  
1965–68  
Dye transfer print

*Memphis*  
*Los Alamos series*  
1965–68  
Dye transfer print

*Memphis*  
*Los Alamos series*  
1971–74  
Dye transfer print

*Memphis*  
*Los Alamos series*  
1971–74  
Dye transfer print

*Memphis*  
*Los Alamos series*  
1971–74  
Dye transfer print

*Memphis*  
*Los Alamos series*  
1971–74  
Dye transfer print

*Louisiana*  
*Los Alamos series*  
1971–74  
Dye transfer print

*Memphis*  
*Dust Bells Vol. II*  
1970  
Dye transfer print

*Greenwood, Mississippi*  
*Dust Bells Vol. II*  
1973  
Dye transfer print

*Greenwood, Mississippi*  
*Dust Bells Vol. II*  
1972  
Dye transfer print

*Memphis*  
*Dust Bells Vol. I*  
1970  
Dye transfer print

*Las Vegas*  
*Dust Bells Vol. II*  
1965–68  
Dye transfer print

**Lee Friedlander**  
*New Orleans*  
1959  
Gelatin-silver print

*New York City*  
1964  
Gelatin-silver print

*New York City*  
1966  
Gelatin-silver print

*New Orleans*  
1968  
Gelatin-silver print

*Monsey, NY*  
1963  
Gelatin-silver print

*Mt Rushmore,  
South Dakota*  
1969  
Gelatin-silver print

*New York City, Central Park  
Lake*  
1971  
Gelatin-silver print

*Danbury, CT*  
1971  
Gelatin-silver print

*Atlantic City*  
c. 1969  
Gelatin-silver print

*Newark, NJ*  
1962  
Gelatin-silver print

*New York City*  
1971  
Gelatin-silver print

*Los Angeles CA. Bess  
Meyerson & John*  
1965  
Gelatin-silver print

### **Jim Goldberg**

*Rich and Poor*  
1979  
Gelatin-silver print

*Rich and Poor*  
1979  
Gelatin-silver print

*Rich and Poor*  
1979  
Gelatin-silver print

*Rich and Poor*  
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Gelatin-silver print

*Rich and Poor*  
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*Rich and Poor*  
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*Rich and Poor*  
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*Rich and Poor*  
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Gelatin-silver print

*Rich and Poor*  
1979  
Gelatin-silver print

*Rich and Poor*  
1979  
Gelatin-silver print

*Rich and Poor*  
1979  
Gelatin-silver print

### **Danny Lyon**

*Racer, Shererville, Indiana*  
1965  
Gelatin-silver print

*Route 12, Wisconsin*  
1963  
Gelatin-silver print

*Scrambles track, McHenry,  
Illinois*  
1966  
Gelatin-silver print

*Sparky and cowboy,  
Schererville, Indiana*  
1965  
Gelatin-silver print

*Crossing the Ohio, Louisville*  
1966  
Gelatin-silver print

*Jack, Chicago*  
1965–66  
Gelatin-silver print

### **Mary Ellen Mark**

*Amanda and her cousin  
Amy, Valdese,  
North Carolina*  
1990  
Gelatin-silver print

*The Damm Family in their  
car, Los Angeles, California*  
1987  
Gelatin-silver print

*Tiny (her street name; her  
given name is Erin) on Pike  
Street, Seattle*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*Tiny with her friends on  
Pike Street*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*Dawn and Lulu on  
Pike Street*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*Tiny, Seattle*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*Lillie and her rag doll on  
Pike Street*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*White Junior and Justin*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*Tiny, her mother Pat, and  
Tom at home*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*Shadow and Shellie*  
1983  
Gelatin-silver print  
Howard Greenberg Gallery

*Tiny pregnant with Daylon*  
1985  
Gelatin-silver print  
Howard Greenberg Gallery

*Tiny sleeping with  
LASHawndrea and Daylon*  
1989  
Gelatin-silver print  
Howard Greenberg Gallery

#### **Nicholas Nixon**

*Yazoo City, Mississippi*  
1979  
Gelatin-silver contact print

*Carson Beach,  
South Boston*  
1978  
Gelatin-silver contact print

*Hyde Park, Massachusetts*  
1979  
Gelatin-silver contact print

*Putnam Avenue, Cambridge*  
1982  
Gelatin-silver contact print

*Ashland, Kentucky*  
1982  
Gelatin-silver contact print

*Page Street, Chelsea,  
Massachusetts*  
1981  
Gelatin-silver contact print

*Covington, Kentucky*  
1982  
Gelatin-silver contact print

*Cypress Street, Oakland,  
California*  
1982  
Gelatin-silver contact print

*Emma Street, Lakeland,  
Florida*  
1982  
Gelatin-silver contact print

*Lowell Street, Somerville,  
Massachusetts*  
1981  
Gelatin-silver contact print

*Myrtle Street, Detroit*  
1982  
Gelatin-silver contact print

*27th Street, Louisville*  
1982  
Gelatin-silver contact print

*Harlan, Kentucky*  
1982  
Gelatin-silver contact print

*Hyde Park Avenue, Boston*  
1982  
Gelatin-silver contact print

*25th Street, Louisville*  
1982  
Gelatin-silver contact print

*Elm Street, East Cambridge*  
1981  
Gelatin-silver contact print

#### **Bill Owens**

*"We feel most people have  
the wrong attitude towards  
sex, that it's nasty and to be  
done only in the dark. With  
us sex takes care of itself."*  
1972  
Gelatin-silver print

*"This isn't what we really  
want – the tract house, the  
super car, etc....But as long  
as we are wound up in this  
high speed environment,  
we will probably never get  
out of it! We don't need the  
super car to be happy; we  
really want a small place in  
the country where you can  
breathe the air."*  
c. 1970  
Gelatin-silver print

*"We're really happy. Our  
kids are healthy, we eat  
good food, and we have a  
really nice home."*  
1973  
Gelatin-silver print

*Before – "We lived in our  
house for a year without any  
living room furniture. We  
wanted to furnish the room  
with things we loved, not  
early attic or left-overs. Now  
we have everything but the  
pictures and the lamps."*  
c. 1970  
Gelatin-silver print

*After – "We lived in our  
house for a year without any  
living room furniture. We  
wanted to furnish the room  
with things we loved, not  
early attic or leftovers. Now  
we have everything but the  
pictures and the lamps."*  
c. 1970  
Gelatin-silver print

*Untitled*  
1972  
Gelatin-silver print

*"A lot of people say we are  
chucks of meat, like cattle,  
but we're not. We're all  
individuals with dreams and  
aspirations like everybody  
else. Being a beauty  
contestant has taught me  
about myself, other people,  
poise and public speaking.  
If I had to do it over again,  
I would."*  
c. 1975  
Gelatin-silver print

*"I wanted Christina to learn  
some responsibility for  
cleaning her room, but it  
didn't work"*  
c. 1973  
Gelatin-silver print

#### **Milton Rogovin**

*Lower West Side*  
1992  
Gelatin-silver print

*Lower West Side*  
c. 1970  
Gelatin-silver print

*Lower West Side*  
1974  
Gelatin-silver print

*Lower West Side*  
1973  
Gelatin-silver print

*Lower West Side*  
c. 1970  
Gelatin-silver print

*Lower West Side*  
c. 1992  
Gelatin-silver print

*Lower West Side*  
1973  
Gelatin-silver print

*Lower West Side*  
1986  
Gelatin-silver print

*Lower West Side*  
1992  
Gelatin-silver print

*Lower West Side*  
1973  
Gelatin-silver print

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*Lower West Side*  
1984  
Gelatin-silver print

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*Lower West Side*  
1992  
Gelatin-silver print

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### **Stephen Shore**

*Bridge Street, Mexico,  
Maine, July 30, 1974*  
*Uncommon Places* series  
c. 1974  
C-print

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*Perrine, Florida, November  
11, 1977*  
*Uncommon Places* series  
1977  
C-print

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*Ginger Shore, Causeway  
Inn, Tampa, Florida,  
November 17, 1977*  
*Uncommon Places* series  
1977  
C-print

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*Sidney Lust's Drive-in  
Theatre, U.S. 1, College  
Park, Maryland, January  
21, 1976*  
*Uncommon Places* series  
1976  
C-print

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*Second Street, Ashland,  
Wisconsin, July 9, 1973*  
*Uncommon Places* series  
1973  
C-print

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*Broad Street, Regina,  
Saskatchewan, August 17,  
1974*  
*Uncommon Places* series  
1974  
C-print

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*Second Street East and  
South Main Street, Kalispell,  
Montana, August 22, 1974*  
*Uncommon Places* series  
1974  
C-print

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### **Ming Smith**

*Mother and Child,  
Harlem, NY*  
c. 1977  
Vintage gelatin-silver print  
Ming Smith and Steven  
Kasher Gallery, New York

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*Time Out, Coney Island,  
Brooklyn, NY*  
c. 1972

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Vintage gelatin-silver print  
Ming Smith and Steven  
Kasher Gallery, New York

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*Lady and Child (From the  
August Wilson series),  
Pittsburgh, PA*  
c. 1993

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Vintage gelatin-silver print  
Ming Smith and Steven  
Kasher Gallery, New York

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*Love Barber Shop Jazz  
(From the August Wilson  
series), Pittsburgh, PA*  
c. 1993

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Vintage gelatin-silver print  
Ming Smith and Steven  
Kasher Gallery, New York

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*Sun Breeze After the Bluing,  
Hoboken, NJ*  
c. 1972

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Vintage gelatin-silver print  
Ming Smith and Steven  
Kasher Gallery, New York

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*Romare Bearden,  
New York, NY*  
c. 1977

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Vintage gelatin-silver print  
Ming Smith and Steven  
Kasher Gallery, New York

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### **Joseph Szabo**

*"Truckin"*  
1975  
Vintage gelatin-silver print

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*Backstage Couple*  
1979

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Vintage gelatin-silver print

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*Couple at School Dance*  
1975  
Vintage gelatin-silver print

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*A Summer's Night*  
1977  
Vintage gelatin-silver print

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*Charlie, Jones Beach*  
1976  
Vintage gelatin-silver print

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*Priscilla*  
1969  
Vintage gelatin-silver print

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*Kissing: Jones Beach*  
1981  
Vintage gelatin-silver print

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*Cast Party*  
1976  
Vintage gelatin-silver print

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*Wild Horses*  
1979  
Vintage gelatin-silver print

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*Smoking Between Classes*  
1977  
Vintage gelatin-silver print

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*Quick Smoke Outside  
School*  
1978

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Vintage gelatin-silver print

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### **Garry Winogrand**

*New York World's Fair  
Women are Beautiful* series  
1964  
Gelatin-silver print

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*Untitled*  
*Women are Beautiful* series  
c. 1970  
Gelatin-silver print

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*Untitled*  
*Women are Beautiful* series  
1969  
Gelatin-silver print

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*Untitled*  
*Women are Beautiful* series  
c. 1970  
Gelatin-silver print

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*Copenhagen, Denmark,  
Women are Beautiful* series  
1968  
Gelatin-silver print

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*Centennial Ball,  
Metropolitan Museum  
of Art, New York*  
*Women are Beautiful* series  
1969  
Gelatin-silver print

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*Centennial Ball,  
Metropolitan Museum of  
Art, New York*  
*Women are Beautiful* series  
1969  
Gelatin-silver print

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*Untitled*  
*Women are Beautiful* series  
Date unknown  
Gelatin-silver print

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*Untitled*  
*Women are Beautiful* series  
1970  
Gelatin-silver print

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*La Guardia Airport,  
New York*  
*Women are Beautiful* series  
1968  
Gelatin-silver print

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*Untitled*  
*Women are Beautiful* series  
1969  
Gelatin-silver print

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*Cape Cod*  
*Women are Beautiful* series  
1966  
Gelatin-silver print

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*Los Angeles*  
*Women are Beautiful* series  
1969  
Gelatin-silver print

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*London*  
*Women are Beautiful* series  
1967  
Gelatin-silver print

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*Centennial Ball,  
Metropolitan Museum,  
New York*  
*Women are Beautiful* series  
1969  
Gelatin-silver print

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1945

**Aug-Sep** – The United States drops nuclear weapons on Hiroshima and Nagasaki. This is quickly followed by Japanese surrender, effectively ending World War II.

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1946

**Jun** – The US Supreme Court declares racial segregation on interstate buses illegal.

**Dec** – President Harry S. Truman creates the Committee on Civil Rights, which is tasked with examining violence against African-Americans.

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1947

The Committee on Civil Rights publishes its first report, which calls for, among other things, an end to segregation.

Magnum Photos is founded by Robert Capa, Henri Cartier-Bresson, George Rodger and David 'Chim' Seymour.

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1952

First year without a lynching in the US since 1881.

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1953

Dwight D. Eisenhower, a Republican, becomes the 34th President.

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1954

Republican Senator Joseph McCarthy accuses the Eisenhower administration and the US Army of being part of a communist conspiracy. The term 'McCarthyism' came to be applied to anti-left political sentiment.

In the landmark case *Brown v. Board of Education*, the Supreme Court holds that school segregation is unconstitutional.

Malcolm X becomes Minister of the Nation of Islam's New York Temple, a prominent group in the Civil Rights Movement.

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1955

The exhibition *Family of Man* opens at the Museum of Modern Art in New York. Curated by Edward Steichen, it is presented as a photo-essay celebrating human experience.

Rosa Parks refuses to give up her bus seat to a White man, triggering a year-long bus boycott by Black residents in Montgomery, Alabama.

The Supreme Court rules for the desegregation of schools.

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1956

The Supreme Court upholds a ruling declaring Montgomery's bus segregation illegal. The boycott succeeds, and long-entrenched patterns of racial segregation begin to fall across the South.

The Interstate Highway Act provides \$32 billion for the construction of new interstate highways. Very little money is earmarked for urban mass transit, contributing to the decline of city centres.

The first large-scale human trial of the birth control pill takes place in Puerto Rico – an unincorporated territory of the US.

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1957

The Civil Rights Act reinforces the right for African-American citizens to vote.

Martin Luther King Jr. and others form the Southern Christian Leadership Committee (SCLC), spearheading the Civil Rights Movement.

The birth rate in the US peaks at an all-time high.

**Sep** – Nine African-American students enroll at the previously all-White Central High School in Little Rock, Arkansas. Arkansas' Governor calls in the State National Guard to block the students' entry into the school, claiming that this is for the students' protection. Violence and protest ensue. President Eisenhower orders police to escort the group into the building, resulting in a mob of 1,000 White supremacists protesting outside.