5. *Fisher*, 1993

Lixenberg's portraits, whether from *Imperial Courts* or other series, often bring to mind August Sander's photographs made for his historic *People of the Twentieth Century* project.

For that body of work, Sander photographed Germans from all social strata, usually emphasizing the immediate context of his subjects, such as their dwellings or places of work, in additional to their physiognomy. Lixenberg's portrait of Fisher is especially redolent of Sander's work in how it brings attention and gives equal footing to both the subject and his surroundings.

Fisher stands in profile on a street in Imperial Courts. We can see the low rise housing block occupying the background, its windows and doors providing a welcome rhythm to the photograph. A two-door Cadillac Fleetwood Brougham is parked behind Fisher in the middle ground. The luxury car appears to be in excellent condition without visible dents

or scratches.

Does it belong to Fisher or one of his neighbors? Although we do not necessarily know the answer, the presence of the Cadillac speaks to the hip-hop car culture that prizes classic American vehicles as status symbols, and that must have been alive and well when Lixenberg made this photograph.

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