

GARRY WINOGRAND

FROM FEBRUARY 25 THROUGH MAY 3, 2015

FUNDACIÓN MAPFRE is pleased to invite you to the press conference for the Garry Winogrand exhibition on February 23, 2015 at 12:30 in the FUNDACIÓN MAPFRE AUDITORIUM (Paseo de Recoletos, 23). The press conference will be attended by Pablo Jiménez Burillo, FUNDACIÓN MAPFRE Cultural Manager; Leo Rubinfien, photographer and exhibition guest curator; and Erin O'Toole, associate curator of photography at the San Francisco Museum of Modern Art (SFMOMA).

INAUGURATION	February 23
PRESS CONFERENCE	February 23 at 12:30 p.m. in the FUNDACIÓN MAPFRE Auditorium, Paseo de Recoletos, 23
DATES	February 25 – 3 May
LOCATION	Sala Bárbara de Braganza Calle Bárbara de Braganza, 13, Madrid 28004
CURATORS	Leo Rubinfien, Erin O'Toole and Sarah Greenough

WEB	http://www.exposicionesmapfrearte.com/garrywinogrand
Facebook	www.facebook.com/fundacionmapfrecultura
Twitter	https://twitter.com/mapfreFcultura
Instagram	www.instagram.com/mapfrefcultura

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FROM FEBRUARY 25 THROUGH MAY 3, 2015

From February 25 through May 3, FUNDACIÓN MAPFRE will open the doors to its Sala Bárbara de Braganza exhibition room (Calle Bárbara de Braganza, 13, Madrid 28004) to present the first major retrospective in 25 years of the North American photographer Garry Winogrand.

Characterized by influential MoMA curator of photography John Szarkowski as “the central photographer of his generation”, Garry Winogrand is widely considered to be one of the twentieth century’s most important and innovative photographers, frequently mentioned alongside such greats such as Walker Evans and Robert Frank. It is for the formal innovation of his work that Winogrand is best known. His photographs are distinctive for their centrifugal compositions, inclined horizons, and embrace of chance.

The exhibition, jointly organized by SFMOMA and the National Gallery of Art in Washington, D.C., and presented in Madrid by FUNDACIÓN MAPFRE, combines the most emblematic works of his career with many previously unseen works, to present the first rigorous reconsideration of the photographer’s career.

The exhibition contains over 200 photographs, including works drawn from the FUNDACIÓN MAPFRE collection, which together tell an epic tale of America during the second half of the twentieth century. Winogrand photographed businessmen, well dressed women on the street, famous actors and athletes, hippies, rodeos, politicians, soldiers, animals in zoos, car culture, airports, and antiwar demonstrators, among other subjects. Daily life in postwar America—rich with new possibility and yet equally anxious, threatening to spin out of control—seemed to unfold for him in a continuous stream.

Garry Winogrand is organized by the San Francisco Museum of Modern Art and the National Gallery of Art, Washington. The international tour is sponsored by the Terra Foundation for American Art.

Leadership support is provided by Randi and Bob Fisher.

TERRA
FOUNDATION FOR AMERICAN ART

Exhibition overview

The exhibition is divided into three parts, each covering a broad variety of subjects found in Winogrand's art. "Down from the Bronx" presents photographs taken for the most part in New York from his start in 1950 until 1971; "A Student of America" looks at work made in the same period during journeys outside New York; and "Boom and Bust" addresses Winogrand's late period—from when he moved away from New York in 1971 until his death in 1984—with photographs from Texas and Southern California, as well as Chicago, Washington, Miami, and other locations.

Down from the Bronx

Born in the Bronx, Winogrand did much of his best-known work in Manhattan during the 1960s, and in both the content of his photographs and his artistic style he became one of the principal voices of that eruptive decade—so much so that influential Museum of Modern Art curator John Szarkowski anointed him "the central photographer of his generation."

After serving in the military as a weather forecaster, Winogrand first began working as a photographer while studying painting at Columbia University (1948–51). During that time, he also studied briefly with Alexey Brodovitch at the New School for Social Research. While pursuing his personal work, he began supplying commercial photographs to a number of general-interest magazines such as *Life*, *Look*, *Sports Illustrated*, *Collier's*, and *Pageant*, which were then at the height of their power and reach. His career was further shaped by the decline of those magazines and the rise of a new culture of photography centered in the art world.



Garry Winogrand
New York, ca. 1962

Gelatina de plata

Garry Winogrand Archive, Center for Creative Photography, University Arizona
© The Estate of Garry Winogrand, cortesía Fraenkel Gallery, San Francisco

Known primarily as a street photographer, Winogrand, is often associated with famed contemporaries Diane Arbus and Lee Friedlander, with whom he was featured in the seminal *New Documents* at MoMA, an exhibition that redefined documentary photography. He photographed with dazzling energy and incessant appetite, exposing some 20,000 rolls of film in his short lifetime.

The photographs in this section are a journey through one of the most turbulent periods in US history, starting with the fifties, which were marked by a recovery from the effects of the Second World War, and moving into the Sixties, with the Vietnam War and its attendant protests, the escalation of the "cold war", the "Cuban missile crisis", and the Kennedy assassinations, among other dramatic events.

A Student of America

"You could say that I am a student of photography, and I am; but really I'm a student of America"

Yet if Winogrand was one of New York City's prime photographers, he was also an avid traveler who, starting in 1955, roamed widely around the United States, bringing exquisite work out of locations that included Los Angeles, San Francisco, Ohio, Dallas, Houston, Chicago, Colorado, and the open country of the Southwest. "You could say that I am a student of photography," he said, "and I am; but really I'm a student of America." Winogrand's expansive visual catalogue of the nation's evolving social scene has led to comparisons to Walt Whitman, who also unspooled the world in endless lists of people, places, and things.



Garry Winogrand
Albuquerque, 1957
Gelatina de plata
The Museum of Modern Art, New York,
adquisición
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Florence
© The Estate of Garry Winogrand,
cortesía Fraenkel Gallery, San
Francisco.

In the application for his first Guggenheim grant in 1963, Winogrand wrote how he had "been photographing the United States, trying [...] to learn who we are and how we feel, by seeing what we look like as history has been and is happening to us in this world", and speaking of the consternation that he felt after discovering that American aspirations have been "cheap and petty", built upon "illusions and fantasies". The pictures in this section represent his efforts to understand America and Americans at that pivotal point in history.

Boom and Bust

This section encompasses the last stage of Winogrand's career, from the time he moved away from New York in 1971, until his untimely death from cancer in 1984, and includes photographs made primarily in Texas and Southern California. The majority of the prints in this section were made for this exhibition from negatives Winogrand left behind at his death, many of which he never reviewed.

In his last years, the act of taking pictures had become far more fulfilling to Winogrand than making prints or editing for books and exhibitions, and he often allowed others to perform these tasks for him. Although he spoke of reviewing and reediting all of his photographs, he never had a chance to oversee the shaping of his legacy, or even to review much of the output of his later years. Because of his early death, his idiosyncratic working methods, and his lack of interest in developing his film toward the end of his life, he left behind more than 2,500 rolls of exposed but undeveloped film, an additional 4,100 rolls that he had processed but never seen—an estimated total of 250,000 images that have remained virtually unknown.

During his lifetime, Winogrand achieved widespread recognition and exhibited his work in museums all around the world. Despite this recognition, however, Winogrand is perhaps the most misunderstood among his peers. He published only five slim books during his lifetime, including *The Animals* (1969), *Women Are Beautiful* (1975), *Garry Winogrand* (1976), *Public Relations* (1977) and *Stock Photographs* (1980), which, taken together, present only a fraction of Winogrand's work, and are mainly confined to narrow topical frames that don't suggest the full scope of his importance.



Garry Winogrand
Los Angeles, 1980-1983

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Garry Winogrand Archive, Center for Creative
Photography, University of Arizona

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CATALOG

The catalog accompanying the exhibition contains essays by the curators, Leo Rubinfien, Sarah Greenough and Erin O'Toole; by photographer Tod Papageorge, and by SFMOMA senior curator of photography Sandra S. Phillips, as well as a chronology of the artist's life by Susan Kismaric. The catalogue will serve as the most comprehensive volume on Winogrand to date and the only compendium of the artist's work.