



GARRY WINOGRAND

Widely considered to be one of the most influential photographers of the twentieth century, Garry Winogrand (American, 1928-1984) chronicled the raw visual poetics and contradictions of public life in the United States during the postwar era—on streets and highways, in cities and suburbs, at fairgrounds, national parks, and sporting arenas. As a first-generation Jewish American from a working-class family in the Bronx, New York City, Winogrand developed a subjective approach to photography that questioned narrative uses of the medium and pioneered a “snapshot aesthetic” in contemporary art.

Surveying Winogrand's career from the early 1950 to his untimely death in 1984, this exhibition is organized chronologically, from his early magazine work in the 1950s to his street scenes and road trips during the 1960s to media events and rodeos in the 1970s. Upon his untimely death in 1984, after having lived in Texas and California for nearly a decade, Winogrand left thousands of rolls of films undeveloped or unedited. A selection of prints made from these negatives, which curator John Szarkowski helped to develop and proof in advance of the first survey exhibition of Winogrand's work in 1988, are also on view, giving a fuller picture of the photographer's expansive and complicated body of work.

The exhibition also presents an installation of projections comprising color photographs that have rarely been exhibited. While almost exclusively known for his black-and-white images, Winogrand produced more than 45,000 color slides between the early 1950s and late 1960s. By presenting the color work alongside his more well-known black and white images, this exhibition sheds new light on the career of a pivotal postwar artist and the history of color photography in the United States.

GARRY WINOGRAND

EARLY WORK

After studying at Columbia University (1949-1951), where he met fellow student and photographer George Zimbel, Winogrand became a photojournalist for Pix, Inc., a photo bureau that provided images to news and feature magazines. Starting in 1954, under the mentorship of agent Henrietta Brackman, he started selling commercial photographs to magazines such as *Collier's*, *Look*, *Pageant*, and *Sports Illustrated*. Using a 35 mm camera and a flash, Winogrand often documented athletes in action, musicians or actors performing, and the energy of nightlife in New York City, producing photographs that often illustrated text or were meant to convey a narrative about their subjects.

While Winogrand produced much of his work for commercial purposes during the 1950s, these early photographs demonstrate his understanding of the symbolic or poetic power of photography as a descriptive medium. He also made many photographs for his own purposes, both in the city and during his travels. Many of these photographs use the aesthetic of photojournalism, but often resist narrative. This movement against narrative in his own work was perhaps a reaction against the way in which they were often framed in magazines.

GARRY WINOGRAND



Metropolitan Opera, New York

1952

Colección SFMOMA, San Francisco

Winogrand honed his talents as a street-smart photographer working for "Harper's Bazaar," "Collier's," "Pageant," and "Sports Illustrated." Like his pictures of athletes, this photograph of a couple at the Metropolitan Opera explodes the idea of the snapshot. Focusing on his subjects' telling faces and gestures, Winogrand introduced a new, exceedingly confrontational style of 35mm photography. Direct and invasive, yet intuitively choreographed.

GARRY WINOGRAND



Coney Island, New York

1960

Colección Fundación MAPFRE, Madrid

Winogrand made some of his earliest photographs on the beaches of Coney Island, using both 35mm black-and-white film and color film. His black-and-white photographs from Coney Island were some of his first images to be published and exhibited: a photograph of a couple frolicking in a wave was included in the landmark 1955 exhibition and companion book *The Family of Man* at the Museum of Modern Art, as well as in a photo essay for *Collier's* magazine.

GARRY WINOGRAND



John F. Kennedy, Democratic National Convention, Los Angeles

1960

Private Collection, San Francisco

In 1960, Winogrand documented the Democratic Convention in Los Angeles. In one of his most iconic images, he photographed John F. Kennedy speaking to an audience of cameramen rather than conventioners. Seen from behind, Kennedy shares the stage with an electronic double: a small television set broadcasting his speech, presumably for the benefit of backstage journalists. It is only on TV that we see his face—an irony not lost on Winogrand, who would go on to explore the effects of media on American society in the 1960s and 1970s. The photograph also visualizes how television was increasingly displacing magazines and photojournalists by the late 1950s.

GARRY WINOGRAND



New York

1961

Private Collection, San Francisco

Around 1960, as his marriage to his first wife, Adrienne Lubow, deteriorated, Winogrand began to photograph women with greater frequency, and the subject remained a particular fixation until 1965, when he met his second wife, Judy Teller. He photographed women both young and old, alone and in groups, walking in the Garment District, sunbathing on the beach, or gathered at events.

By presenting women's changing presence in the street and other public spaces, Winogrand recorded some of the most radical of the decade's transformations. His images document not only the perceptions and assumptions of one particular male gaze, but also the styles, activities, gestures, and power of women in the era of Second-Wave feminism and the sexual revolution.

GARRY WINOGRAND IN THE STREET

Winogrand often said that he began to be a serious photographer around 1960. That year he had his first one-person show, and about then he developed his pictorial strategies for photographing street life in New York City, including his use of a wide-angle lens and a tilted picture plane, where the horizon line is askew. He said of this period, "I began to live within the photographic process." Throughout the 1960s, Winogrand often photographed scenes in midtown Manhattan, particularly along Fifth Avenue.

As he stopped working regularly for picture magazines like *Collier's*, which closed in 1957, Winogrand increasingly renounced photography's ability to tell stories and its role in journalism. His pictures of life on the street from this period are often filled with multiple figures and rarely convey a single narrative. They are captivating both for the subjects in their foreground as well as at their edges. Even when bursting with people, his images often express a sense of isolation, suggesting something darker during the tumultuous decade.

GARRY WINOGRAND



Central Park Zoo, New York City

1967

Fundación MAPFRE Colección, Madrid

Since Winogrand took this photograph of a white woman and a Black man in New York's Central Park, each holding a chimpanzee dressed in children's clothing, many critics have noted the picture's deliberate ambiguity—not only about the circumstances of how these figures came to be here, but also about the way Winogrand chose to frame them with his camera, cutting out most of the surrounding context. How are viewers to interpret such an image made the same year that the U.S. Supreme Court ruled that state laws banning interracial marriage violated the U.S. Constitution?

During the 1960s, Winogrand became increasingly reluctant to speak about the "meaning" of his photographs, preferring to focus on their form and technique, in spite of their excessive narrative potential. Perhaps this was a reaction against his photojournalistic and advertising work, which was often illustrative. Winogrand would cite Susan Sontag's influential essay "Against Interpretation" (1964), which deplored the growing impulse at the time to reduce works of art to their content in order to make them mean something. She argued, like Winogrand, in favor of the pleasure and poetry of seeing.

GARRY WINOGRAND



New York

1969

Fundación MAPFRE Colección, Madrid

The cover image from Winogrand's 1975 book *Women Are Beautiful* is indicative of the photographer's multivalent approach to photographing on the street. Perhaps one of his best known pictures as a result of the book and subsequent portfolio, it shows a woman laughing as she holds an ice cream cone, standing on the sidewalk in front of a shop window. Is she laughing with or at the photographer, whose reflection in the window is juxtaposed with a dapper male mannequin.

While Winogrand resisted explicit interpretations of his photographs or the book, any reading of *Women Are Beautiful* must account for the fact that it was conceived and published at a time when mass media popularized the sexual revolution, often stripping it of politics and delivering it as style. During this period, the photographer was becoming increasingly interested in the ways in which photography and all media played a role in not only shaping our image of the world but also our daily lived experiences.

GARRY WINOGRAND

THE ANIMALS

During the 1960s, Winogrand frequently photographed scenes at zoos and aquariums in New York City. It was during this period that the photographer separated and eventually divorced his first wife, Adrienne Lubow, and he often took his two children, Laurie and Ethan, to visit these locations. In 1969, the Museum of Modern Art in New York published *The Animals*, a book featuring 46 photographs, and the curator John Szarkowski presented 37 prints in an exhibition with the same title. Many of Winogrand's images blur the boundary between viewer and subject, revealing the natural and often humorous parallels between the behaviors of humans and animals. The photographs' depiction of captivity can be read as a metaphor for the pervasive racial and gender segregations of the era, while also serving as an examination of public recreation and voyeurism. In a short text reproduced in the book, Szarkowski discusses the work with a focus on the photographs' formal attributes. The curator notes that Winogrand's zoo "is a surreal Disneyland where unlikely humanbeings and jaded careerist animals stare at each other through bars, exhibiting bad manners and a mutual failure to recognize their own ludicrous predicaments."

GARRY WINOGRAND

1964

In March 1964, Winogrand received his first John Simon Guggenheim Memorial Foundation Fellowship in Photography, to make “photographic studies of American life.” The prestigious grant allowed him to travel across the country that summer, driving through seventeen states in a 1957 Ford Fairlane borrowed from his friend and fellow photographer Lee Friedlander. The photographs are observations of a native New Yorker and a first-generation Jewish American who was dazzled by, yet ambivalent about, the rest of the United States, especially following the assassination of John F. Kennedy and in the midst of the Vietnam War and the Civil Rights Movement. In his Guggenheim application, Winogrand expressed his attitude about the country and its representation:

I look at the pictures I have done up to now, and they make me feel that who we are and how we feel and what is to become of us just doesn't matter. Our aspirations and successes have been cheap and petty. I read the newspapers, the columnists, some books, I look at some magazines (our press). They all deal in illusions and fantasies. I can only conclude that we have lost ourselves, and that the bomb may finish the job permanently, and it just doesn't matter, we have not loved life.

Winogrand attempted to visualize what he thought to be a more honest representation of the United States, photographing isolation, consumerism, gender and racial prejudice, and the military-industrial complex. He photographed the effects of airports, malls, suburbia, and observed the peculiar new rituals they inspired. Many of his photographs were made from his car, often framing the picture with its windshield or broad side windows.

GARRY WINOGRAND



Dealey Plaza, Dallas

1964

SFMOMA Collection, San Francisco

Throughout his career, Winogrand was a keen observer of the rituals of American life and their political and historical resonances. In his photograph of Dealey Plaza, Dallas, a group of camera-wielding tourists gather at the site of President John F. Kennedy's assassination, which had occurred less than a year earlier. The viewer is confronted with a disorienting jumble of gestures, shapes, and expressions that conveys the anxiety of a nation.

Winogrand was shooting not the assassination itself but what had become a new tourist destination, capturing how America so often transforms catastrophe into commerce. The picture is also a commentary about photography itself and how it mediates our experiences and memories. At the center of the image, the Texas School Book Depository building in which Lee Harvey Oswald once worked is represented by its photographic surrogate. Instead of capturing a newsworthy event, Winogrand has imbued an otherwise inconsequential moment in history with unexpected gravitas.

GARRY WINOGRAND COLOR

Winogrand va començar a utilitzar pel·lícula de diapositives en color de la marca *Kodachrome* a principis dels anys cinquanta, quan treballava per a revistes com *Collier's* i *Sports Illustrated*. Paral·lelament va trobar la manera de fer servir el color com a eina artística, transformant els usos comercials i amateurs del mitjà amb imatges espontànies que van ampliar l'horitzó del que aleshores s'acceptava com a fotografia artística. Al llarg dels anys cinquanta i seixanta solia portar dues càmeres, una amb pel·lícula en blanc i negre i l'altra amb pel·lícula en color. En alguns casos, agafava la càmera de color tot just uns segons abans o després de fer una de les seves imatges icòniques en blanc i negre.

Amb el llançament de pel·lícules més ràpides, com la *Kodachrome II* (1961) i la *Kodachrome X* (1962), va augmentar la seva producció d'imatges en color que reflectien l'activitat als carrers. Fotografiava principalment als parcs, als voltants dels edificis d'oficines, a les places públiques i als carrers del Midtown a l'illa de Manhattan. Les seves imatges diferien radicalment de les dels fotògrafs comercials i artístics de l'època, que sovint feien servir el color d'una manera sensacionalista. Winogrand tractava el color com un element més de la imatge.

Com a jove americà de primera generació procedent d'una família de classe treballadora del Bronx i actiu en un moment en què les fotografies tenien poc valor de mercat, Winogrand no tenia prou recursos econòmics per fer impressions en paper de les seves diapositives en color, que podien arribar a ser molt més cares que les còpies en blanc i negre. En comptes d'imprimir-les, les presentava en projeccions de diapositives. L'últim cop que les va mostrar va ser a la cèlebre exposició *New Documents*, organitzada al Museum of Modern Art (MoMA) de Nova York el 1967.

A l'**Arxiu Winogrand del Center for Creative Photography de Tucson**, Arizona, es conserven més de 45.000 diapositives en color. Les imatges que es presenten aquí han estat seleccionades en funció de diversos criteris, alguns dels quals proporcionats pel mateix Winogrand, que firmava, marcava o segellava els marcs de cartró de les diapositives que li interessaven (com feia amb els seus negatius en blanc i negre). En altres casos, en feia duplicats que ara estan repartits entre centenars de caixes.

Els fons ingents que conserva l'Arxiu Winogrand han dificultat la tasca dels historiadors i conservadors de la seva obra. El fotògraf no solament va ser extremament prolífic, sinó que va deixar un gran volum de treball «inacabat». A més de les 45.000 diapositives en color, es conserven uns 6.500 rodets de pel·lícula en blanc i negre que Winogrand mai no va arribar a revelar ni a veure en forma de proves o fulls de contactes. Si bé els seus limitats recursos van impedir-li de vegades imprimir els negatius, fa la sensació que li interessava més el procés de fer fotografies que no pas el d'editar-les i imprimir-les: sovint deixava que fossin altres que seleccionessin les imatges per publicar o exposar.

Revisar aquest material no tan sols ens ajuda a entendre millor el seu art, sinó que també amplia la nostra comprensió de la fotografia en color feta abans dels anys setanta, dècada en què el mitjà va tenir una acceptació més àmplia en el món de l'art.

GARRY WINOGRAND

TRAVEL

The 1960s witnessed travel on a scale never before seen, and Winograd took advantage of new modes of transportation to cross the country just as Americans enjoyed new opportunities for domestic vacations. During his numerous trips, he frequently photographed automobiles, boats, and airplanes—symbols of prosperity and mobility in the postwar years.

Although he was terrified of air travel, Winograd repeatedly photographed scenes at airports, which were filled with well-dressed crowds. During these years, flying was an aspirational activity, and its glamorous image was reinforced by advertisements, newspapers, and magazines that were full of glossy photographs showing celebrities jetting around the world. Winograd focused on the more banal moments of air travel, observing how travelers killed time waiting for flights, luggage, and loved ones.

GARRY WINOGRAND

SOCIETY OF THE SPECTACLE

This body of work began in 1969 when Winogrand received his second Guggenheim Fellowship to photograph what he called “the effect of media on events.” Made largely between 1969 and 1973, the project was a notable departure from the seemingly apolitical photographs of pedestrians, partygoers, and zoo animals. Winogrand produced many of the photographs from this series at demonstrations, and many others depict political subjects—including the 1971 presidential candidates’ press conference, New York’s mayor John Lindsay, and the Nixon victory celebration of 1972. In 1977, photographer and friend Tod Papageorge organized an exhibition and book for the Museum of Modern Art titled *Public Relations*.

Winogrand’s acerbic photographs from the project deconstruct staged political events—in which wires, lights, and recording equipment are visible—including his shots of patriotic marches, official politics, or actual media events. The photographs come in two basic forms: first, shots of events designed, at least in part, to be captured and publicized through photography and, secondly, images which capture the participants, the journalists, and their recording equipment, demonstrating how the press channelled the event into a series of photo-ops, interviews, and other spectacles. In this sense, Winogrand simultaneously behaved like the media, as he had done during the 1950s, and took a sideswipe at it, criticizing its effects upon public life.

GARRY WINOGRAND

TEXAS AND CALIFORNIA

After the 1960s, Winogrand spent the majority of his life in Texas and California, where he produced several bodies of work. In 1970, after his second marriage to Judy Teller was annulled, Winogrand left New York, taking on various itinerant teaching positions around the country for several years before finally moving to Austin, Texas in 1973 to teach at the University of Texas. There, he completed books *Women Are Beautiful* (1975) and *Public Relations* (1977). He also photographed rodeos, which became the basis of his last book *Stock Photographs: The Forth Worth Fat Stock Show and Rodeo* (1980). In 1978, he received his third Guggenheim Fellowship. That same year he moved to Los Angeles, where he intended to create a photographic study of the state, a place he had visited on numerous trips over the past 30 years.

In Texas and California, Winogrand challenged himself to make new types of pictures. Unlike New York, street life in these cities takes place in cars, and many of the pictures Winogrand made there were taken from the front seat of an automobile. These pictures, which appear even more unorganized and enigmatic than his most complex New York images, also relegate human beings to the far distance or feature lone pedestrians rather than crowds.

GARRY WINOGRAND



Fort Worth

1975

Courtesy of The Estate of Garry Winogrand and Fraenkel Gallery, San Francisco

In 1975, the Fort Worth Art Museum in Texas commissioned Winogrand to create a series of photographs for the exhibition *The Great American Rodeo*, which opened the following year and featured the work of Red Grooms and Robert Rauschenberg, among others. Winogrand had already visited rodeos and livestock shows in Texas during his trip in 1964, producing some of his most well known images from that decade and continuing his interest in American rituals and the often comical relationships between animals and humans. In 1980, he published *Stock Photographs: Fort Worth Fat Stock Show and Rodeo*, his last book.

GARRY WINOGRAND



Fort Worth

1974

Courtesy the Estate of Garry Winogrand and Fraenkel Gallery, San Francisco

While much critical attention has been given to Winogrand's pictures of women, he just as frequently photographed men. His subjects were often white men in suits, usually in groups on the street, and cowboys in the American West. The photographer was fascinated with both of these archetypes of masculinity in postwar America, one representing corporate and middle-class conformity and the other, rugged individualism.

Winogrand himself became part of the burgeoning middle class in the 1950s, often working for large media corporations. Yet, as an artist and a first-generation Jewish American, he did not always conform to cultural expectations in the United States at the time. In the early 1960s, Winogrand abandoned his career as a magazine photographer in order to pursue his art full-time, and would struggle both financially and in his family life. Winogrand repeatedly visited Texas, often photographing men wearing cowboy hats at its state fairs, stockyards, and rodeos. He eventually moved to Austin, Texas, in 1973, where he taught photography until 1978.

GARRY WINOGRAND



Huntington Gardens

1980-1983

SFMOMA Collection, San Francisco

This image is from one of the thousands of rolls of film, mostly photographed during his time in southern California, that Winogrand left undeveloped or unedited when he passed away from gallbladder cancer in 1984. The following year, curator John Szarkowski helped develop the negatives, commissioning Thomas Consilvio to process and proof more than 2,500 rolls of undeveloped film with the aid of a grant from Springs Industries, Inc. An additional 4,000 rolls of film, which had been developed but never proofed, were edited by Szarkowski along with the photographers Tod Papageorge and Thomas Roma, and a curatorial fellow at the Museum of Modern Art, Sarah McNear. Some of these images have since been published and included in exhibitions.