

# Vivian Maier Street Photographer

Shares eye-to-eye portrait photographs taken by the amateur photographer in locales ranging from her hometown of Chicago to France, Italy, and Thailand.

A lucid and wide-ranging meditation on why photography is unique among the picture-making arts. Photography matters, writes Jerry Thompson, because of how it works—not only as an artistic medium but also as a way of knowing. With this provocative observation, Thompson begins a wide-ranging and lucid meditation on why photography is unique among the picture-making arts. He constructs an argument that moves with natural logic from Thomas Pynchon (and why we read him for his vision and not his command of miscellaneous facts) to Jonathan Swift to Plato to Emily Dickinson (who wrote “Tell all the Truth but tell it slant”) to detailed readings of photographs by Eugène Atget, Garry Winogrand, Marcia Due, Walker Evans, and Robert Frank. Forcefully and persuasively, he argues for photography as a medium whose business is not constructing fantasies pleasing to the eye or imagination, but describing the world in the toughest and deepest way.

"For 125 years, National Geographic has documented the world and all that is in it with stunning photography that captures the soul of a story beyond the words on a page. Some of the most powerful narratives of the past decade have been produced by a forward-thinking generation of women photojournalists as different as the places and the subjects they have covered"--Page [2] of cover.

Updated with new material to celebrate the ten year discovery of Vivian Maier's work This is the only book that tells the life story of Vivian Maier in words and pictures. Known as "the

nanny photographer," Maier became an Internet sensation after her photos were put online in 2009. Since then, Maier's breathtaking pictures--which show everyday life in mid-century America--have earned her recognition of one of the masters of photography. Presenting her photographs alongside revealing interviews with those who knew her best, this volume puts Vivian Maier's work in context and creates a moving portrait of her as an artist. To better understand Maier, authors Richard Cahan and Michael Williams studied census records, ship manifests and interviewed every person they could find who knew Maier, from her childhood days in the French Alps to the families whose children she cared for in the United States. They combined this biographical information, much of it unreported, with more than 300 photographs that she took starting in 1949 to create the first comprehensive record of her life story.

Out of the Shadows

Max and Olive

Vivian Maier: The Color Work

The Persistence of Comedy

Big Ideas for Creativity, Collaboration, Storytelling, and Reuse

In Lonely Places

In her new novel, Christina Hesselholdt delves into the world of the enigmatic American photographer, Vivian Maier (1926-2009), whose unique photographic body of work only reached the public by chance. On the surface, Vivian Maier lived a quiet life as a loving, firm and feisty nanny for wealthy families in Chicago and New York. But throughout four decades, she took more than 150,000 photos, mainly with Rolliflex cameras. The pictures were only discovered in an auction shortly before she died, impoverished and feasibly very lonely. In a time when self-obsession and representation are at an all-time

high, Vivian Maier holds a particular fascination. Who was this eccentric person? And why did she not try to make a living from her art? In *Vivian*, a chorus of voices, including Vivian's own, address these questions. We watch Vivian grow up in a severely dysfunctional family in New York and Champsaur in France, and we follow her as a nanny in Chicago and as a photographer on the streets of these American cities and in rural France. The novel comprises multiple voices: Vivian's, her mother's, one of the children she looked after and her parents. And crucially, the voice of the inquisitive narrator, who pulls the threads together and asks Vivian prying questions.

This full-career retrospective on the work of photographer Vivian Maier brings together a selection of key works from throughout her life and career. When Vivian Maier's archive was discovered in Chicago in 2007, the photography community gained an immense and singular talent. Little-known during her lifetime, Maier is now recognized as one of the great American photographers of the twentieth century. Born in New York in 1926 to an Austro-Hungarian father and French mother, she lived in France several times in her youth and worked as a governess in New York and Chicago for much of her adult life. It was during her years as a governess that she took many of the photographs that have made her posthumously famous. Now the subject of films and books, Maier lived in relative obscurity until her death in 2009. Maier's incredible body of work consists of more than 150,000 photographic images, super 8 and 16 mm films, various recordings, and a multitude of undeveloped films. Working primarily as a street photographer, Maier's work has been compared with such luminaries as Helen Levitt, Robert Frank, Diane Arbus, and Joel Meyerowitz. Thanks to unpublished archives and recent scientific analyses, this retrospective volume sheds new light on Maier's work as it documents the artistry of her photographic oeuvre. With texts by Anne Morin and Christa Bluminger, this detailed look at Maier's entire archive is organized thematically into sections that

cover self-portraits, the street, portraits, gestures, cinematography, children, color work, and forms. A valuable addition to the continuing assessment of Maier ' s work, this book is a one- volume compendium of her most enduring images.

With a rising number of women throughout the world picking up their cameras and capturing their surroundings, this book explores the work of 100 women and the experiences behind their greatest images. Traditionally a male-dominated field, street photography is increasingly becoming the domain of women. This fantastic collection of images reflects that shift, showcasing 100 contemporary women street photographers working around the world today, accompanied by personal statements about their work. Varies joyfully, unsettling and unexpected, the photographs capture a wide range of extraordinary moments. The volume is curated by Gulnara Samoilova, founder of the Women Street Photographers project: a website, social media platform and annual exhibition. Photographer Melissa Breyer's introductory essay explores how the genre has intersected with gender throughout history, looking at how cultural changes in gender roles have overlapped with technological developments in the camera to allow key historical figures to emerge. Her text is complemented by a foreword by renowned photojournalist Ami Vitale, whose career as a war photographer and, later, global travels with National Geographic have allowed a unique insight into the realities of working as a woman photographer in different countries. In turns intimate and candid, the photographs featured in this book offer a kaleidoscopic glimpse of what happens when women across the world are behind the camera.

\*Winner of the National Book Critics Circle Award in Criticism\* \*A New York Times Book Review Editors' Choice\* \*A New York Times Top 10 Nonfiction Book of the Year, as selected by Dwight Garner\* Geoff Dyer has earned the devotion of passionate fans on both sides of the Atlantic through his wildly inventive, romantic novels as well as several brilliant, uncategorizable works of nonfiction. All the

while he has been writing some of the wittiest, most incisive criticism we have on an astonishing array of subjects—music, literature, photography, and travel journalism—that, in Dyer's expert hands, becomes a kind of irresistible self-reportage. *Otherwise Known as the Human Condition* collects twenty-five years of essays, reviews, and misadventures. Here he is pursuing the shadow of Camus in Algeria and remembering life on the dole in Brixton in the 1980s; reflecting on Richard Avedon and Ruth Orkin, on the status of jazz and the wonderous Nusrat Fateh Ali Khan, on the sculptor ZadKine and the saxophonist David Murray (in the same essay), on his heroes Rebecca West and Ryszard Kapuscki, on haute couture and sex in hotels. Whatever he writes about, his responses never fail to surprise. For Dyer there is no division between the reflective work of the critic and the novelist's commitment to lived experience: they are mutually illuminating ways to sharpen our perceptions. His is the rare body of work that manages to both frame our world and enlarge it.

A Photographer's Life and Afterlife

National Geographic Simply Beautiful Photographs

Street Photographer

Selected Essays and Reviews

The Magic of Light

The black and white photos in *Mean Streets*, collected here in print for the first time, offer a look at the infamously hardscrabble NYC in the 70s and 80s captured with the deliberate and elegant eye that propelled Grazda to further success. In the

late 1970s and early 80s, the institutions of power in New York had failed. A bankrupt city government had sold its power over to the banks, and the financiers' severe austerity programs gutted the city's support systems. Most of the city's traditional industries had already left, and those power brokers in charge of the new system retreated to their high rises and left the streets to the hustlers, preachers, and bums; the workers struggling to get by; and a new generation of artists who were squatting in the empty industrial buildings downtown and bearing witness to the urban decay and institutional abandonment all around them. For the tough and determined, the quick and the gifted, the prescient and the prolific, a cheap living could be scratched out in the mean streets. Renowned photographer Edward Grazda began his career in that version of NYC. The black and white photos in Mean Streets, collected here in print for the first time, offer a look at that desolate era captured with the deliberate and elegant eye that propelled Grazda to further success. It's a version of New York that has been all but scrubbed clean in the financially solvent years that have followed, but the character of the city has been

indelibly marked by the scars of those years. The definitive monograph of American photographer Vivian Maier, exploring the full range and brilliance of her work and the mystery of her life, written and edited by noted photography curator and writer Marvin Heiferman; featuring 250 black-and-white images, color work, and other materials never seen before; and a foreword by New York Times bestselling author Laura Lippman. Vivian Maier's story—the secretive nanny-photographer during her life who becomes a popular sensation shortly after her death—has, to date, been pieced together only from previously seen or known images she made and the handful of facts that have surfaced about her life. During her lifetime she shot more than 100,000 images, which she kept hidden from the world. In 2007, two years before her death, Chicago historic preservationist John Maloof discovered a trove of negatives, and roll upon roll of undeveloped film in a storage locker he bought at auction. They revealed a surprising and accomplished artist and a stunning body of work, which Maloof championed and brought to worldwide acclaim. Vivian Maier presents the most comprehensive collection and largest selection of the

photographer's work—created during the 1950s through the 1970s in New York, Chicago, and on her travels around the country—almost exclusively unpublished and including her previously unknown color work. It features images of and excerpts from Maier's personal artifacts, memorabilia, and audiotapes, made available for the first time. This remarkable volume draws upon recently conducted interviews with people who knew Maier, which shed new light on Maier's photographic skill and her life.

During the summer of 1980, under the direction of his father, a photographer, Jamel Shabazz armed himself with a Canon AE1 SLR camera and passionately photographed the urban landscape that he called home. New York City—"the city that never sleeps"—was the ideal epicenter to photograph because of its 24-hour subway system and the many businesses that are open late into the night. Never without a dull moment, New York's energy inspired him to use the streets as a canvas for the majority of his work for over 35 years. Photographing in the streets put Shabazz in the heart of all of the action—he carried his camera everywhere, always set and at the ready. Like a fisherman seeking a fruitful



catch, Shabazz ventured into locations full of life and uncertainty in hopes of capturing a unique moment. More importantly, he sought to gain insight into the conditions of the larger world and its inhabitants. Sights in the City is a testament to Shabazz's visual journey, containing 120 color and black-and-white photographs, most of which have never been published. His images are both intimate and provocative in nature, each having its own DNA.

The photographs in STREET were taken by Carrie Boretz in New York City from the mid-1970s through the 1990s. It is common knowledge that the city was on rocky ground for many of those years but these are not pictures filled with drama or strife. Instead Boretz was always more interested in the subtle and familiar moments of everyday life in the various neighborhoods where she lived, before much of the graffiti was scrubbed away and the city sanitized and reborn to what it has since become. For so many living in and visiting New York today, it is forgotten or altogether not known how different so many parts of the city were during that time. Many of these pictures show the reality of the streets then, where every day workers, the

homeless, the affluent, and tourists all shared the common space, providing examples of how one of the greatest cities in the world was one often filled with contradictions. But there is also a timeless element to these images as children still play in the parks, streets, and schoolyards, commuters still face the elements daily as they wait, there are still regular demonstrations and parades, and the whole spectrum of the joys and pitfalls of humanity are still visible most anywhere a person looks. For Boretz nothing was scripted, it all played out right before her. As Patti Smith said, "You need no rationale, no schooling. It's love at first sight. You see something and you have to capture it. Instinctive, bang, you feel one with it." Indeed, Boretz doesn't have a philosophy about shooting other than trusting her instinct: she saw, she shot, she moved on, always looking for moments that made her heart beat faster. It was the continual rush of knowing that at any time she could come upon something real and beautiful. That is why and how she shot and why and how her STREET is so special.

New York City 70s, 80s, 90s

BAM... and Then It Hit Me

Street

Women of Vision

500 Poses for Photographing Brides

Mean Streets

The definitive biography that unlocks the remarkable story of Vivian Maier, the nanny who lived secretly as a world-class photographer, featuring nearly 400 of her images, many never seen before, placed for the first time in the context of her life. Vivian Maier, the photographer nanny whose work was famously discovered in a Chicago storage locker, captured the imagination of the world with her masterful images and mysterious life. Before posthumously skyrocketing to global fame, she had so deeply buried her past that even the families she lived with knew little about her. No one could relay where she was born or raised, if she had parents or siblings, if she enjoyed personal relationships, why she took photographs and why she didn't share them with others. Now, in this definitive biography, Ann Marks uses her complete access to Vivian's personal records and archive of 140,000 photographs to reveal the full story of her extraordinary life. Based on meticulous investigative research, *Vivian Maier Developed* reveals the story of a woman who fled from a family with a hidden history of illegitimacy, bigamy, parental rejection, substance abuse, violence, and mental illness to live life on her own terms. Left with a limited ability to disclose feelings and form relationships, she expressed herself through photography, creating a secret portfolio of pictures teeming with emotion,

authenticity, and humanity. With limitless resilience she knocked down every obstacle in her way, determined to improve her lot in life and that of others by tirelessly advocating for the rights of workers, women, African Americans, and Native Americans. No one knew that behind the detached veneer was a profoundly intelligent, empathetic, and inspired woman—a woman so creatively gifted that her body of work would become one of the greatest photographic discoveries of the century.

'Street Photography Now' celebrates the work of 46 image-makers from across the globe. Included are such luminaries as Magnum grandmasters Gilden, Parr and Webb, as well as an international posse of emerging photographers. Four essays and quotes from interviews with the photographers are included--

A striking collection by the eminent photographer encompasses her visual translations of how people live and do their work, showcasing her images of historically and culturally relevant homes belonging to such famous figures as Sigmund Freud, Charles Darwin and Louisa May Alcott.

In his most ambitious work to date, the acclaimed author of "Yoga for People Who Can't Be Bothered to Do It" offers an irresistibly idiosyncratic look at what viewers see when they look at photographs. in color.

A Photographer Found

The Photographic Life of Olive Cotton and Max Dupain

Vivian Maier

The Untold Story of the Photographer Nanny

Ernst Haas

Paris Trance

Please note that all blank pages in the book were chosen as part of the design by the publisher. A good street photographer must be possessed of many talents: an eye for detail, light, and composition; impeccable timing; a populist or humanitarian outlook; and a tireless ability to constantly shoot, shoot, shoot, shoot and never miss a moment. It is hard enough to find these qualities in trained photographers with the benefit of schooling and mentors and a community of fellow artists and aficionados supporting and rewarding their efforts. It is incredibly rare to find it in someone with no formal training and no network of peers. Yet Vivian Maier is all of these things, a professional nanny, who from the 1950s until the 1990s took over 100,000 photographs worldwide—from France to New York City to Chicago and dozens of other countries—and yet showed the results to no one. The photos are amazing both for the breadth of the work and for the high quality of the humorous, moving, beautiful, and raw images of all facets of city life in America's post-war golden age. It wasn't until local historian John Maloof purchased a box of Maier's negatives from a Chicago auction house and began collecting and championing her marvelous work just a few years ago that any of it saw the light of day. Presented here for the first time in print, *Vivian Maier: Street Photographer* collects the best of her incredible, unseen body of work.

President Emerita of the Brooklyn Academy of Music (BAM) Karen Brooks Hopkins pens *BAM...and Then It Hit Me*, an inspiring memoir of her 36 years at the iconic cultural institution, America's oldest performing arts center. The book has a sharp focus on concepts such as leadership, innovation, urban revitalization (including the transformation of Brooklyn from Manhattan Outpost to the coolest neighborhood on the planet), as highly successful cultural fundraising played critical roles in the colorful evolution of this world-class cultural juggernaut in the performing arts.

The first definitive monograph of color photographs by American street photographer Vivian Maier. Photographer Vivian Maier's allure endures even though many details of her life continue to remain a mystery. Her story—the secretive nanny-photographer who became a pioneer photographer—has only been pieced together from the thousands of images she made and the handful of facts that have surfaced about her life. *Vivian Maier: The Color Work* is the largest and most highly curated published collection of Maier's full-color photographs to date. With a foreword by world-renowned photographer Joel Meyerowitz and text by curator Colin Westerbeck, this definitive volume sheds light on the nature of Maier's color images, examining them within the context of her black-and-white work as well as the images of street photographers with whom she clearly had kinship, like Eugene Atget and Lee Friedlander. With more than 150 color photographs, most of which have never been published in book form, this collection of images deepens

our understanding of Maier, as its immediacy demonstrates how keen she was to record and present her interpretation of the world around her.

Mordantly funny, thought-provoking travel essays, from the acclaimed author of *Out of Sheer Rage* and “one of our most original writers” (*New York Magazine*). This isn’t a self-help book; it’s a book about how Geoff Dyer could do with a little help. In these genre-defying tales, he travels from Amsterdam to Cambodia, Rome to Indonesia, Libya to Burning Man in the Black Rock Desert, floundering in a sea of grievances, with fleeting moments of transcendental calm his only reward for living in a perpetual state of motion. But even as he recounts his side-splitting misadventures in each of these locales, Dyer is always able to sneak up and surprise you with insight into much more serious matters. Brilliantly riffing off our expectations of external and internal journeys, Dyer welcomes the reader as a companion, a fellow perambulator in search of something and nothing at the same time.

NYC 1970-1985

Eye to Eye

Limelight

Film Noir Beyond the City

Vivian Maier: Self-Portraits

New York Street Photographs

In Chicago, it has long been common knowledge that the neighborhoods have been overshadowed by the Loop's luster. Portage Park is one of these hidden gems, offering up a wealth of history, culture, and art. As the site of a lesser-known Chicago Portage, the largest retail district outside the Loop at Six Corners, the visual backdrop of movies such as *My Life* and *The Color of Money*, and the spot where both Abraham Lincoln and John Dillinger legendarily stayed and the sister of the czar of Bulgaria prayed, this corner of Chicago has seen its share of glitz and glory. Discover Portage Park's architectural treasures, whether it is in its place as a part of Chicago's "Bungalow Belt," its wealth of notable buildings spanning different genres and time periods, or its beautiful churches and grand movie palaces. An area diverse in culture, many peoples, beginning with Native Americans and going onto the Yankees, Irish, Scandinavians, eastern Europeans, and even a Tibetan lama, have made Portage Park their home, each adding their own unique contribution to the vibrant cultural landscape. The site of the largest concentration of Chicago's legendary Polish population, it is also the place where immigrants left the inner city's ethnic enclaves to take part in the American dream.

The original, instant classic which set the world afire. The first book to introduce the phenomenon that is the life story and work of Vivian Maier. A good street photographer must be possessed of many talents: an eye for detail, light, and composition; impeccable timing; a populist or humanitarian outlook; and a tireless ability to constantly shoot, shoot, shoot, shoot and never miss a moment. It is hard enough to find these qualities in trained photographers with the benefit of schooling and mentors and a community of fellow artists and aficionados supporting and rewarding their efforts. It is incredibly rare to find it in someone with no formal training and no network of peers. Yet Vivian Maier is all of these things, a professional nanny, who from the 1950s until the 1990s took over 100,000 photographs worldwide—from France to New York City to Chicago and dozens of other countries—and yet showed the results to no



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People talk about love at first sight, about the way that men and women fall for each other immediately, but there is also such a thing as friendship at first sight. Luke moves to Paris with the idea of writing a novel but things get in the way. He becomes friends with a fellow expatriate, Alex; then he falls in love with Nicole. Alex meets Sahra, and the two couples form an intimacy that changes their lives. As they discover the clubs and cafés of the eleventh arrondissement, the four become inseparable, united by deeply held convictions about dating strategies, tunneling in P.O.W. films, and, crucially, the role of the Styrofoam cup in action movies. Experiencing the exhilarating highs of Ecstasy and sex, they reach a peak of rapture-the comedown from which is unexpected and devastating. In this book, Geoff Dyer fixes a dream of happiness-and its aftermath-with photographic precision. Boldly erotic and hauntingly elegiac, comic and romantic, *Paris Trance* confirms Dyer as one of England's most original and talented writers.

Many know her as the reclusive Chicago nanny who wandered the city for decades, constantly snapping photographs, which were unseen until they were discovered in a seemingly abandoned storage locker. When the news broke that Maier had recently died and had no surviving relatives, Maier shot to stardom almost overnight. Bannos contrasts Maier's life has been created, mostly by the men who have profited

from her work. Maier was extremely conscientious about how her work was developed, printed, and cropped, even though she also made a clear choice never to display it.

Publ. for the Whitney Museum of American Art ; 20.11.1974-12.1.1975

Yoga for People Who Can't Be Bothered to Do It

Women Street Photographers

National Geographic Dawn to Dark Photographs

Photography in America

Street Photography Now

Smith tells of the most dazzling and enigmatic of the silent clowns, a man who began his career in vaudeville as one-third of the Three Keatons at age four only to fall from grace with shattering swiftness in the early 1930s before eventually making a comeback on television in the 1950s.

Vivian Maier was a professional nanny, who from the 1950s until the 1990s took over 100,000 photographs worldwide - from France to New York City, to Chicago and dozens of other countries - and yet showed the results to no one. The photos are amazing both for the breadth of the work and for the high quality of the humorous, moving, beautiful, and raw images of all facets of city life in America's post-war golden age. It wasn't until realtor and amateur historian John Maloof stumbled upon a box of anonymous negatives that her work was revealed to critical acclaim.

This book has been an opportunity for Erwitte to revisit the photographs he made in his early career and to uncover meaning upon second glance which was not apparent when the image was originally taken. The master of visual one-liners--bold statement images replete with humour, irony and acknowledged absurdity--the photographs selected for this book are quieter, more subtle and suggest Erwitte's increasing confidence in his own eye. By selecting these photographs he has begun to both examine and challenge

how his younger self saw the world.

"The latest entry in National Geographic's popular photo line gives readers a front-row seat to the wonders of landscape photography. Choosing from among the world's best portfolios, curators at National Geographic have arranged a symphony of photographs that tell the story of a single day, from dawn's first light to the closing moments of sunset, from daylight to dark. Short legends accompany every photograph to explain the picture, the scene it conveys, or how the photographer captured it, along with quotations from literature that provide historical context. With the widest possible array of perspectives, close-ups, and details, these photos present a lifetime of vision, each page a new experience of time and light"--

A Romance

Vivian Maier Developed

Color Correction

Why Photography Matters

Buster Keaton

Photographs by Vivian Maier

Includes photographs by Annie Griffiths and other National Geographic photographers.

Containing numerous contemporary images by leading photographers, this indispensable manual concerning wedding portraits explains posing fundamentals as well as how to create a flattering, feature-specific photograph--one that focuses on the head, shoulders, arms, legs, or torso--in different levels of close-ups, from head-shots to full-lengths.

Ernst Haas is unquestionably one of the best-known, most prolific and most published photographers of the twentieth-century. He is most associated with a vibrant colour photography which, for decades, was

much in demand by the illustrated press. This colour work, published in the most influential magazines in Europe and America, also fed a constant stream of books, and these too enjoyed great popularity. But although his colour work earned him fame around the world, in recent decades it has often been derided by critics and curators as overly commercial, and too easily accessible or in the language of curators, not sufficiently serious. As a result, his reputation has suffered in comparison with a younger generation of colour photographers, notably Eggleston, Shore and Meyerowitz. Paradoxically, however, there was also a side of his work that was almost entirely hidden from view. Parallel to his commissioned work Haas constantly made images for his own interest, and these pictures show an entirely different aspect of Haas sensibility: they are far more edgy, loose, complex and ambiguous in short, far more radical than the work which earned him fame. Haas never printed these pictures in his lifetime, nor did he exhibit them, probably believing that they would not be understood or appreciated. Nonetheless, these works are of great complexity, and rival (and sometimes surpass) anything done at the time by his fellow photographers. This book is intended to correct the record. Ernst Haas was born in Vienna in 1921, and took up photography after the war. His early Austrian work on returning prisoners of war brought him to the attention of Life Magazine, but he courageously declined a job as staff photographer in order to keep his independence. At the invitation of Robert Capa, Haas joined Magnum in 1949, developing close associations with Capa, Bishof and Cartier-Bresson. He began experimenting with colour, and went on to become the premier colour photographer of the 1950s. In 1962 New Yorks Museum of Modern Art mounted its first solo exhibition of his colour photography. Haas books were legion, and one, *The Creation* (1971), sold 350.000 copies. Ernst Haas received the Hasselblad award in 1986, the year of his death.

Breathe new life into your art with this incredible new take on a seemingly mundane material. New

artists and experts alike will take so much from *The Art of Cardboard*.

*Found, Not Lost*

*A Greenwich Village Photography Gallery and Coffeehouse in the 1950s*

*A Visual Sourcebook for Professional Digital Wedding Photographers*

*Pilgrimage*

*Vivian*

*Otherwise Known as the Human Condition*

Presented for the first time in English, this volume brings together twelve notable interviews and conversations with Henri Cartier-Bresson carried out between 1951 and 1998. While many of us are acquainted with his images, there are so few texts available by Cartier-Bresson on his photographic process. These verbal, primary accounts capture the spirit of the master photographer and serve as a lasting document of his life and work, which has inspired generations of photographers and artists. Here, Cartier-Bresson speaks passionately, with metaphors and similes, about the world and photography. A man of principles shaped by the evolving eras of the twentieth century, his major influences included Surrealism, European politics of the 1930s and '40s, the Second World War, and his experiences with Magnum as cofounder and reporter. This book illuminates his thoughts, personality, and reflections on a seminal career. In his own words: [Photography] is a way of questioning the world and questioning yourself at the same time. . . . It entails a discipline. For me, freedom is a basic frame of reference, and inside that frame are all the possible variations. Everything, everything, everything. But it is within a frame. The important thing is the sense of limit. And visually, it is the sense of form. Form is important. The structure of things. The space.

Although film noir is traditionally associated with the mean streets of the Dark City, this volume

explores the genre from a new angle, focusing on non-urban settings. Through detailed readings of more than 100 films set in suburbs, small towns, on the road, in the desert, borderlands and the vast, empty West, the author investigates the alienation expressed by film noir, pinpointing its motivation in the conflict between desires for escape, autonomy and freedom--and fears of loneliness, exile and dissolution. Through such films as *Out of the Past*, *They Live by Night* and *A Touch of Evil*, this critical study examines how film noir reflected radical changes in the physical and social landscapes of postwar America, defining the genre's contribution to the eternal debate between the values of individualism and community.

Die Entdeckung des völlig im Verborgenen entstandenen Werks der 2009 im Alter von 83 Jahren verstorbenen Vivian Maier ist eine photohistorische Sensation. Aus Frankreich stammend, verdiente Vivian Maier ihren Lebensunterhalt in den 50er und 60er Jahren als Kindermädchen in Chicago und New York. Auf eigene Rechnung und Gefahr und außerhalb jeder Öffentlichkeit führte sie eine Art Doppelleben als Street Photographer. Ihr Entdecker John Maloof legt ihr Werk in unserem Buch erstmals einer staunenden internationalen Öffentlichkeit vor. Einige der Photographien wurden kürzlich in Deutschland in der Galerie von Hilaneh von Kories in Hamburg gezeigt.

Sights in the City

The Ongoing Moment

The Art of Cardboard

National Geographic Photographers on Assignment

Henri Cartier-Bresson, Interviews and Conversations, 1951-1998

Portage Park