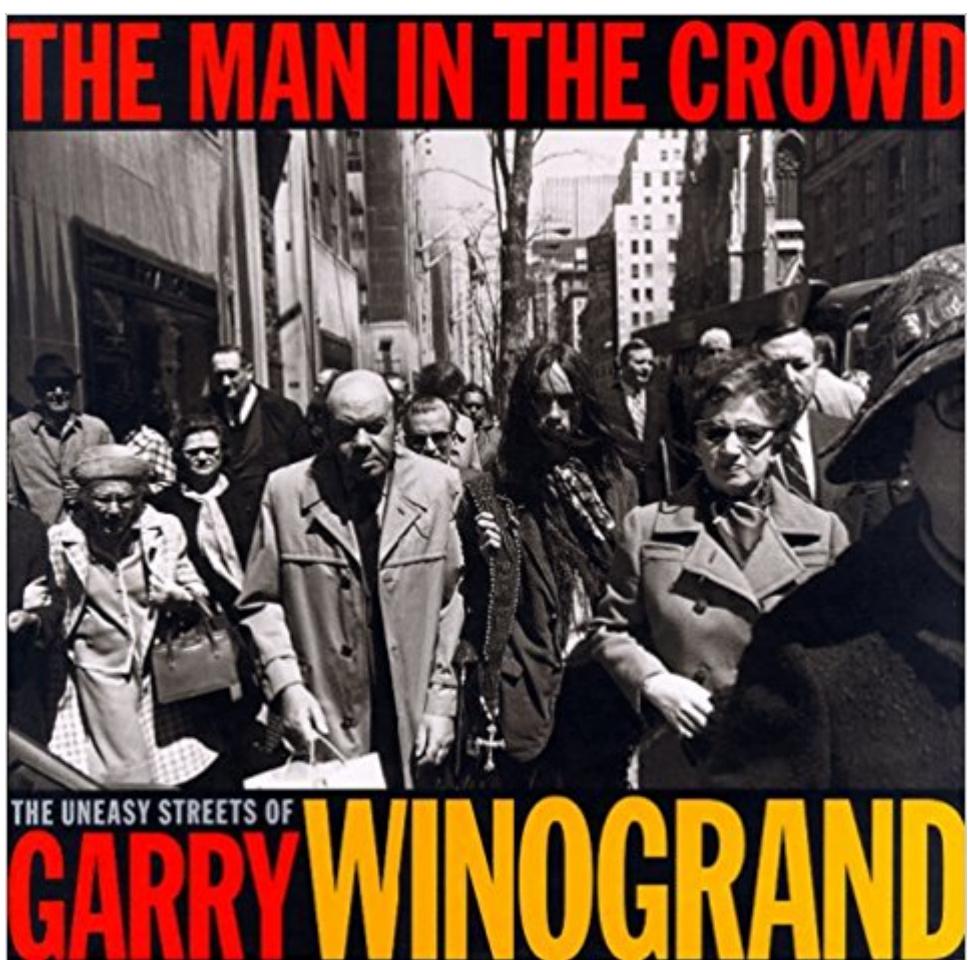


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The Man In The Crowd: The Uneasy Streets Of Garry Winogrand



Synopsis

The first publication to focus on the street photos at the core of Winogrand's work, this collection features numerous shots that have never before been printed. 107 duotones.

Book Information

Hardcover: 168 pages

Publisher: Fraenkel Gallery (January 2, 1999)

Language: English

ISBN-10: 1881337057

ISBN-13: 978-1881337058

Product Dimensions: 10.8 x 11.3 x 0.9 inches

Shipping Weight: 3 pounds

Average Customer Review: 5.0 out of 5 stars 8 customer reviews

Best Sellers Rank: #810,500 in Books (See Top 100 in Books) #254 in Books > Arts & Photography > Photography & Video > Criticism & Essays #889 in Books > Arts & Photography > Photography & Video > Collections, Catalogues & Exhibitions #935 in Books > Arts & Photography > Photography & Video > Portraits

Customer Reviews

Winogrand (192884) belongs to a group of early explorers of that borderland between documentary and art photography, sharing space with Robert Frank, Lee Friedlander, and Diane Arbus and building on the work of Walker Evans and Weegee. Yet despite a 1988 retrospective at the Museum of Modern Art and a huge influence on a younger generation of art photographers, he remains underappreciated by the general public. Hopefully, this lavish publication, concentrating on his most important body of work, the street scenes, will begin to change that. Winogrand took the workaday street tableau and revealed there an intensity and humanity as clear as in any image in a museum. The majority of the 107 photos capture New York in the late 1960s and early 1970s, and they now serve the purpose of a time capsule. But more than that they evoke a timeless spirit of individual alive in the city. Highly recommended for all photography collections. Eric Bryant, Library Journal

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Each image is filled with detail, rich gestures and complex motifs. The best have a certain mystery and evocative power. -- The New York Times Book Review, Jake Miller

Gary Winogrand was the type of photographer who had a very itchy camera trigger finger. When he died he left behind around 10,000 rolls of undeveloped film. If it moved he photographed it. Did he shoot so many good pictures simply because he took such an unbelievably large number of them, i.e. if you take a million shots aren't you bound statistically to get at least a thousand good ones? Good question, yet GW is one of my favorite people. If you like street photography with insight and humor he is almost unbeatable. These are candid portraits that catch people gawking, staring, laughing, having fun, showing pain, and often being oblivious to everything around them. Gary was not shy; he thrust his camera right into people's faces, and caught them in off guard moments. A man crawls along a sidewalk unnoticed by a group of American Legionnaires. Another man walks nude through a crowd without attracting much attention at all. Another man walks through a crowd carrying an immense poster of the Beatles. Why is he doing this; where is he going? A man with a bandaged nose stares strangely at his female passenger as he drives along. Is he angry with her or is he perhaps lusting after her. You decide. It takes you forever to get through this book as you sit and look at each picture for a long, long time. How revealing are the faces, the postures, and the gestures; each shot prompts you to weave a story around the captured event. Winogrand seems to be made up of equal portions of Elliott Erwitt, Henri Cartier-Bresson, Diane Arbus, and Andre Kertesz (if you are unfamiliar with any of these folks, and you like Winogrand, you had better check them out). The saddest thing is that almost all of Winogrand's books are out of print. This is a breathtaking collection of his work.

As far as I know, this is the only in-print book of Winogrand's photography available. For me, relatively young and new to photography, I am thankful for the opportunity to see some of his photos. They are a revelation. Even a cursory first glance through the book, I was struck at the complexity of the scenes photographed. These photos speak volumes, though I'm not sure what it is they say. In fact, the attraction of these photos lie in their mystery. Repeat viewings will reveal more nuances...so many layers emerge that interpretations will get lost in themselves. Well, that is TRUTH. Regretfully, the printing quality of this book stinks. The duotone curve they used for this book is all messed up. Many photos end up looking like sepia prints rather than a black and white print. There are few pure, deep, dark blacks in the book. Instead you get this black-brown color which is really ugly and does a disservice to GW's work. True, Winogrand himself said "anyone who can print a photo can print my work" downplaying the importance of the printing process. And while the poor reproductions in this book does not take away from the strength of the photos, I still find it annoying and most of all...UGLY. All I can hope for is another book of Winogrand's work to be

published. With all his millions of negatives, this is just the tip of the iceberg.

This book is a "Must have" for anyone who likes to look at books. While many of the photos have never been published before, the real impact of the book is the effect of the collection it contains. All the photographs in the book are from the continuing body of work Winogrand did out in the city streets. Seeing the work assembled like this points out the incredible ability he had to react to events which happened far faster than the conscious mind could comprehend. This collection also illustrates the pure delight Garry Winogrand found in his subject matter. There is no condescension for the subjects lifestyle, no laughing at the situations they willingly place themselves into. What we come to appreciate is the pure joy and amazement Garry found that so many events and emotions can co-exist in such fleeting moments of time. This is a book I will spend many many hours enjoying.

Nobody has ever pondered as to what words, noises or whistles he might be sounding in a lot of his photos? The attention he gets from a crowd in regards to the subject on which his camera is focused seems directed by sound? Can you hear me?

I am a street photographer existing in my own vacuum until I found the book *Facing New York* by Bruce Gilden and now this work by Garry Winogrand. I love the genre, the theft of a slice of life as it occurs on our streets. Reality ends up being the perfect casting director for a visual of modern America. Winogrand's work is beautiful in its simplicity and I realize my goal is to follow in his path. A very important photographer for me.

Winogrand's work shows a way of seeing that few are gifted or blessed with. That special sight combined with the courage to wield a camera in the midst of the urban landscape create unforgettable photographs. In the midst of the hustle and bustle, Garry finds the inevitable moments of humanity that occurs in our cities. This book will stand as one of my favorites. I can't recommend it enough.

the first a visual street photography book of new york city my winnogrand's work set the standard this is a great coffee table book

This book is worth reading by every person loving cities, not just photograph-lovers. A book so real, you feel you are walking through a city while flipping the pages!

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