

STREET : PHOTOGRAPHS PDF, EPUB, EBOOK



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30 Street Photography Images to Inspire You

However, street photography does not need to exclusively feature people within the frame. It can also focus on traces left by humanity that say something about life. Photographers such as William Eggleston often produce street photography where there are no people in the frame, but their presence is suggested by the subject matter. Much of what is regarded, stylistically and subjectively, as definitive street photography was made in the era spanning the end of the 19th century [5] through to the late s, a period which saw the emergence of portable cameras that enabled candid photography in public places. Depictions of everyday public life form a genre in almost every period of world art, beginning in the pre-historic, Sumerian, Egyptian and early Buddhist art periods. Art dealing with the life of the street, whether within views of cityscapes, or as the dominant

motif, appears in the West in the canon of the Northern Renaissance, Baroque, Rococo, of Romanticism, Realism, Impressionism and Post-Impressionism.

With the type having been so long established in other media, it followed that photographers would also pursue the subject as soon as technology enabled them. The second, made at the height of the day, shows an unpopulated stretch of street, while the other was taken at about am, and as Beaumont Newhall reports, "The Boulevard, so constantly filled with a moving throng of pedestrians and carriages was perfectly solitary, except an individual who was having his boots brushed. His feet were compelled, of course, to be stationary for some time, one being on the box of the boot black, and the other on the ground.

Consequently his boots and legs were well defined, but he is without body or head, because these were in motion. Eugene Atget is regarded as a progenitor, not because he was the first of his kind, but as a result of the popularisation in the late s of his record of Parisian streets by Berenice Abbott, who was inspired to undertake a similar documentation of New York City. From the s to the s he mainly photographed its architecture, stairs, gardens, and windows.

He did photograph some workers, but people were not his main interest. First sold in 1925, the Leica was the first commercially successful camera to use 35 mm film. Its compactness and bright viewfinder, matched to lenses of quality changeable on Leicas sold from helped photographers move through busy streets and capture fleeting moments. Paul Martin is considered a pioneer, [5] [11] making candid unposed photographs of people in London and at the seaside in the late 19th and early 20th century in order to record life. Humphrey Spender made photographs on the streets of the northern English industrial town of Bolton, identified for the project's publications as "Yorktown", while filmmaker Humphrey Jennings made a cinematic record in London for a parallel branch of investigation.

The chief Mass-Observationists were anthropologist Tom Harrisson in Bolton and poet Charles Madge in London, and their first report was produced as the book "May the Twelfth: Mass-Observation Day-Surveys by over two hundred observers" [13] [page needed]. The post-war French Humanist School photographers found their subjects on the street or in the bistro. Between 1931 and 1933 Le Groupe des XV annually exhibited work of this kind. Steichen drew on large numbers of European humanist and American humanistic photographs for his exhibition *The Family of Man*, proclaimed as a compassionate portrayal of a global family, which toured the world, inspiring photographers in the depiction of everyday life. Walker Evans [21] worked from 1938 to 1941 on a series in the New York City Subway in order to practice a pure 'record method' of photography; candid portraits of people who would unconsciously come 'into range before an impersonal fixed recording machine during a certain time period'.

Helen Levitt, then a teacher of young children, associated with Evans in — She documented the transitory chalk drawings that were part of children's street culture in New York at the time, as well as the children who made them. The photographs were ultimately published in *In The Street: chalk drawings and messages, New York City — The beginnings of street photography in the United States* can also be linked to those of jazz, [29] [30] both emerging as outspoken depictions of everyday life. The New York school of photography was not a formal institution, but rather comprised groups of photographers in the mid-20th century based in New York City. Robert Frank's book, *The Americans*, was significant; raw and often out of focus, [32] Frank's images questioned mainstream photography of the time, "challenged all the formal rules laid down by Henri Cartier-Bresson and Walker Evans" and "flew in the face of the wholesome pictorialism and heartfelt photojournalism of American magazines like LIFE and Time".

Returning to the UK in 1952 from the US where he had met Winogrand and adopted street photography, Tony Ray-Jones turned a wry eye on often surreal groupings of British people on their holidays or participating in festivals. Most kinds of portable camera are used for street photography; for example rangefinders, digital and film SLRs, and point-and-shoot cameras.

The commonly used 35 mm full-frame format focal lengths of 28 mm to 50 mm, are used particularly for their angle of view and increased depth of field, with wide-angle lenses potentially permitting a candid close approach to the human subjects without their suspecting they are in the frame. However, there are no exclusions as to what might be used. Two commonly used alternative focusing techniques are zone focusing and hyperfocal distance, either to free the photographer from manual-focus; or where autofocus is too slow, or the photographer cannot be sure the focus point will fall where the photographer chooses to place their subject in a quickly changing situation; and which also facilitate shooting "from the hip" i. With zone focusing, the photographer chooses to set the focus to a specific distance, knowing that a certain area in front of and beyond that point will be in focus.

The photographer only has to remember to keep their subject between those set distances. The hyperfocal distance technique makes as much as possible acceptably sharp so that the photographer is freed up even further, from not having to consider the subject's distance, other than not being too close. The photographer sets the focus to a fixed point particular to the lens focal length, and the chosen aperture, and in the case of digital cameras their crop factor.

Thus everything from a specific distance that will typically be close to the camera, all the way to infinity, will be acceptably sharp. The wider the focal length of the lens is. Alternatively waist-level finders and the articulating screens of some digital cameras allow for composing, or adjusting focus, without bringing the camera up to the eye and drawing unwanted attention to the photographer. Anticipation plays a role where a relevant or ironic background that might act as a foil to a foreground incident or passer-by is carefully framed beforehand; it was a strategy much used for early street photographs, most famously in Cartier-Bresson's figure leaping across a puddle in front of a dance poster in Place de l'Europe, Gare Saint Lazare, Tony Ray-Jones listed the following shooting advice to himself in his personal journal: [44].

Street photography and documentary photography can be very similar genres of photography that often overlap while having distinct individual qualities. Documentary photographers typically have a defined, premeditated message and an intention to record particular events in history. Conversely, street photography is reactive and disinterested by nature [47] and motivated by curiosity or creative inquiry, [48] allowing it to deliver a relatively neutral depiction of the world that mirrors society, "unmanipulated" and with usually unaware subjects.

Street photography is generally seen as unposed and candid, but there are a few street photographers who will interact with strangers on the streets and take their portraits. Street portraits are classified as portraits taken of strangers in the moment while out doing street photography. They are seen as posed though because there is interaction with the subject. The issue of street photographers taking photographs of strangers in public places without their consent is a legal one. Photographing people and places in public is legal in most countries protecting freedom of expression and journalistic freedom. There are usually limits on how photos of people may be used and most countries have specific laws regarding people's privacy. Street photography may also conflict with laws that were originally established to protect against paparazzi, defamation or harassment; and special laws will sometimes apply when taking pictures of minors.

While the common-law provinces follow the United Kingdom, with respect to the freedom to take pictures in a public place, Quebec law provides that, in most circumstances, their publication can take place only with the consent of the subjects therein. The European Union's Human Rights Act, which all EU countries have to uphold in their domestic law, establishes a right to privacy. This can result in restrictions on the publication of photography.

In the context of photography, it stands at odds to the Article 10 right of freedom of expression. Learn what key mental attributes are required to improve your work as a photographer and gain traction in the industry. Discover the importance of the frame in street photography. Learn what it takes to get into the right place at the right time to capture the unexpected. Learn different approaches to photographing people on the street, from candid to street portraiture, and gain confidence in photographing strangers. Gain invaluable advice and insight on how to develop your voice as a photographer through the making and editing of your work. Delve into the different approaches to editing your work. Create meaning through editing and sequencing. See your tutors in action as they photograph in a variety of locations, from Bruce Gilden on the streets of New York to Martin Parr at a county fair. Shopping Cart. The Art of Street Photography. Discover The Art of Street Photography with Magnum photographers Seven world-class photographers - Bruce Gilden, Martin Parr, Susan Meiselas, Richard Kalvar, Carolyn Drake, Peter van Agtmael and Mark Power - plus industry leaders, provide their unique insights, knowledge and experience to guide you through the process of honing your photography skills through a curriculum of ten engaging, in-depth, on-demand video lessons.

Meet the Photographers. Bruce Gilden. Now he is compelled to go back to where he started. The camera was on my lap and they never noticed me. For a fleeting moment, light and shadow sculpt any passerby like a cinematographer would an actor. Ordinary people become the stars of their own life, unknowingly striking dramatic poses at a street corner. At a time when most passersby have to wear a mask, this series is also a tribute to the human face and its endless ability to convey emotion through a split second. This region is known for its nature and mountains. There is basically no tourism and little influence from the west.

The Art of Street Photography | Magnum Learn

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Meet the Photographers. Bruce Gilden. Martin Parr. Throughout his career, British photographer Martin Parr has studied the idiosyncrasies of people across the whole spectrum of society, exploring cultural mores, traditions, and leisure pursuits. Susan Meiselas. From the traveling girl shows of America to the frontline of civil war in Nicaragua, to her own street, American photographer Susan Meiselas takes a collaborative approach to making work. Richard Kalvar. Carolyn Drake. American photographer Carolyn Drake is known for her lyrical and collaborative approach to documentary photography. Peter van Agtmael. Mark Power. On the other hand, who but a street photographer like Michelle Rice Chan aka Little Rice could take a wedding photo of a couple laying on a rowing boat, drifting towards their unknown future; who but Shin Noguchi could rhapsodise over the colour yellow while catching graphic patterning on a pavement and on a skirt? Street photography has an ethos and feels consistent with a roving spirit in our times.

Thankfully, this wide-awake book is wise enough to allow the term to take on its full metaphorical possibilities. Whether made with an analog camera, a digital device or even a phone, this publication gathers inspiring street photographs from around the world and places them together in one neat, easily readable volume. Trending this Week. Across the world, students are graduating after an unimaginable year. With help from their fellow classmates, artist and writer Dylan Hausthor reflects on the wild ride of completing an MFA amidst the chaos of Download our free page PDF, filled with advice, inspiration and recommendations from photographers like Matt Stuart and Arko Datto, photobook publisher Dewi Lewis, and top photo editor Olivier Laurent. He often captured himself in reflection or included his shadow in an image.

The photographer becomes a participant in the scene. The book Lee Friedlander is an introduction to the man and his images. Helen Levitt captures a poetic view of mid-century New York City. She photographed women, children and community street life. In her later career, she worked both in colour and black and white. Her colour images of the 1950s paved the way for other street photographers. Unfortunately, many of her colour transparencies and prints from this period were stolen.

Her images of the city are warm and approachable. They show a side of urban life full of community. Her pictures are vignettes of domestic life. Bruce Gilden — is a controversial figure among urban photographers. He confronts his subjects. He jumps into their personal space with a wide-angle lens and a high-powered flash. This elicits a strong reaction; often one of surprise, sometimes anger. His portraits show an unfiltered, raw emotion. His method may be unorthodox, but the images he gets are unique. They show an immediate and direct intimacy with his subjects. William Klein — is an American-born, French-based street and fashion photographer.

He often mixes the genres by photographing high fashion models on the streets. Klein shoots with a wide-angle lens in a quick and energetic style. His urban photography shows motion blur and grain. His is a world off-centre. He approaches street photography as an anthropologist. He captures the immediate culture of the urban lifestyle. As an American living in Paris, he returned to his native New York. He photographed the

rugged streets of the mids showing a harsh reality.

Daido Moriyama — is a Tokyo-based, Japanese street photographer. His street photography focuses on the conflict between traditional culture and the modern world. His style favours high-contrast, grainy images. His photos are often harsh and blurred, giving them an abstract quality. The tilted horizons and fragmentary compositions highlight urban angst. There are hundreds. Atget photographed the streets of Paris at the turn of the 20th century. He worked at a time when photography was rising in popularity. His photos were still lifes of the street. Often, the people behind the images were implied. Many of his photos are architectural with context. Championed by American photographer Berenice Abbott, his work became part of the mainstream.

His work influenced the street photographers of the next generation. New York-based photographer Diane Arbus — is known for her street portraits. She focused on questions of identity and people living on the fringes of society. She photographed people who she saw as creating their own personal identities like performers, twins, and transvestites. Others see them as bizarre and disturbing. She sought intense clarity in her pictures; showing the details of a secret life. Her estate carefully guarded her work for many years, but there are now many biographies. Diane Arbus: Photographer is an excellent place to start. Walker Evans — was a street photographer and photojournalist working in America. He captured his most famous work in the American south during the Great Depression of the s. He photographed rural life and the small town.

He captured both the poverty and the humanity of his subjects. His photographs document American culture of the time.

20 Most Famous Street Photographers You Should Know ()

Meet the Photographers. Bruce Gilden. Martin Parr. Throughout his career, British photographer Martin Parr has studied the idiosyncrasies of people across the whole spectrum of society, exploring cultural mores, traditions, and leisure pursuits. Susan Meiselas. From the traveling girl shows of s America to the frontline of civil war in Nicaragua, to her own street, American photographer Susan Meiselas takes a collaborative approach to making work. Richard Kalvar. Carolyn Drake. American photographer Carolyn Drake is known for her lyrical and collaborative approach to documentary photography. Peter van Agtmael. Mark Power. Frame the unexpected Discover the importance of the frame in street photography. Photographing people Learn different approaches to photographing people on the street, from candid to street portraiture, and gain confidence in photographing strangers. Develop your photographic voice Gain invaluable advice and insight on how to develop your voice as a photographer through the making and editing of your work.

Master the editing process Delve into the different approaches to editing your work. Learn from photographers in the field See your tutors in action as they photograph in a variety of locations, from Bruce Gilden on the streets of New York to Martin Parr at a county fair. Stay in touch. Enter your email address:. Thank you. Your preferences have been saved. The overall composition and spacing has a purist, geometric quality to it as it draws our eye to the two women in the centre. Taken with an iPhone, Hernandez was concentrating on photographing the women, standing placidly and unaware of the encircling human and vehicular traffic. Photographs like these two are arresting, and there are plenty more like them in this stimulating book—but there are also some images that may raise eyebrows. Street photography can be stirring in its simplicity, but some photos are merely clever or whimsical, relying on the serendipity that brings a camera and a street scene into an incidental relationship.

While such a happy result is not necessarily to be disdained, it can also be less than inspiring or truly memorable. On the other hand, who but a street photographer like Michelle Rice Chan aka Little Rice could take a wedding photo of a couple laying on a rowing boat, drifting towards their unknown future; who but Shin Noguchi could rhapsodise over the colour yellow while catching graphic patterning on a pavement and on a skirt? Street photography has an ethos and feels consistent with a roving spirit in our times.

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10 Iconic Street Photos | Streetbounty

Close relationships with her subjects allowed her to make personal, behind-the-scenes images. Her work was often under-appreciated. Yet she still is one of the most important street photographers. Jill Freedman: Resurrection City, gives you a look into one of these projects. Lee Friedlander — captures the social landscape of cities. He photographs both the people on the streets and their urban environment. His subjects include storefronts, urban frames, and signage. These are the human artefacts of the modern world. Friedlander photographed a series of self-portraits beginning in the s. He often captured himself in reflection or included his shadow in an image. The photographer becomes a participant in the scene. The book Lee Friedlander is an introduction to the man and his images. Helen Levitt captures a poetic view of midth century New York City. She photographed women, children and community street life. In her later career, she worked both in colour and black and white.

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Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. March Learn how and when to remove this template message. Main article: Photography and the law. See also: Wikimedia's "Country specific consent requirements". London: Laurence King Publishing. ISBN Bystander: A History of Street Photography. Little, Brown and Company, Retrieved September 22, Allen Lane, London p. The Independent. Retrieved 28 April The history of photography from to the present day 5th ed.

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BBC News. Retrieved 17 January Dorothea Lange and the documentary tradition. Louisiana State University Press. Media Infor. Taken with an iPhone, Hernandez was concentrating on photographing the women, standing placidly and unaware of the encircling human and vehicular traffic. Photographs like these two are arresting, and there are plenty more like them in this stimulating book—but there are also some images that may raise eyebrows. Street photography can be stirring in its simplicity, but some photos are merely clever or whimsical, relying on the serendipity that brings a camera and a street scene into an incidental relationship.

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