

**#74 July-August 2022 Cameraderie  
Garry Winogrand (1928-84)**



Garry Winogrand was the street photographer's street photographer, a man of intensity and disorganization. His passion for photography hardly survived past clicking the shutter release—he left behind thousands of undeveloped rolls of film and many others un-proofed and un-printed. I don't usually delve into the personal lives of the photographers, but Winogrand was an intense, maybe manic, street shooter with an interactive street persona. In the words of his ex-wives, cited in the Wikipedia article:

Winogrand married Adrienne Lubeau in 1952. They separated in 1963 and divorced in 1966. "Being married to Garry was like being married to a lens," Lubeau once told photography curator Trudy Wilner Stack. Indeed, "colleagues, students and friends describe an almost obsessive picture-taking machine."

All of Winogrand's wives [three] and children [three] attended a retrospective exhibit at the San Francisco Art Museum after his death. On display was a 1969 letter from Judith Teller, Winogrand's second wife: "But my analyst bill is not even relevant at this point. What is extremely relevant is the money you owe the government in back taxes. Your inability to pay the rent on time. Your constantly running out of money. Your credit rating. And most of all, your flippant, irresponsible, nonsensical attitude toward all these very real problems. ('I'll wait till the government catches up with me. Why should I pay them any money now?') You seem incapable of exercising your mind in any cogent way."

The Wikipedia article is here: [https://en.wikipedia.org/wiki/Garry\\_Winogrand](https://en.wikipedia.org/wiki/Garry_Winogrand)

The University of Arizona Center for Creative Photography (CCP) houses a collection of Winogrand's photographs, negatives, proof sheets, and other works and papers. I discussed the CCP in #70, March 2022. The CCP link is here:

<https://ccp.arizona.edu/>. They have an online gallery of hundreds of their collected photographers, including Winogrand. Here is the link to the CCP's online archive of 1822 of Winogrand's images: <http://ccp-emuseum.catnet.arizona.edu/view/people/asitem/W/32?t:state:flow=85949168-9fdf-4449-90db-728230372ad1>

See the following article from The New Yorker, full of some of Winogrand's best images, about his unique approach to street photography:

<https://www.newyorker.com/culture/photo-booth/how-garry-winogrand-transformed-street-photography>

Here are cogent quotes from The New Yorker article:

He [Winogrand] found his own outer and inner agitation reflected in that of the world around him, and his images unify him with his field of vision.

... Winogrand's singular way of handling a camera ... makes clear its decisive effect on his images. Working in a crowd, he brought the Leica to his eye—and dropped it away from his eye—so rapidly that, as the photographer Tod Papageorge says, people didn't know whether they were being photographed or not, whether he even took the picture.

The International Center of Photography in New York City website page on Winogrand has an excellent online gallery of many of Winogrand's best images:

<https://www.icp.org/browse/archive/constituents/garry-winogrand?all/all/all/all/0>

This Artnet article has an interesting discussion about recovering Winogrand's lost work, as well as showing many of his best images:

<https://news.artnet.com/art-world/garry-winogrands-lost-negatives-come-to-light-11025>

The article also discusses his interactive, even provocative, street photographer style, and his lack of interest in presenting or editing his images once shot—which he innovatively left to museum curators to do for him—and succeeded at that.

The Fraenkel Gallery website page for Winogrand displays many of his best images in large high-quality format:

<https://fraenkelgallery.com/artists/garry-winogrand>

Winogrand has many famous images (see the above links), but I have chosen only one of them to show below. I have looked through his entire online archive at the CCP website, and have chosen lesser-known images to show here.

Coney Island, New York (c. 1952).



This image was included in the 1955 *The Family of Man* (#22, Sept. 2017, #69, Feb. 2022) exhibition at the Museum of Modern Art.

New York City, 1967.



Just look at these three toughs! Interestingly, a fourth man is half out of the frame. But that somehow is integral to the composition. It emphasizes that they are “going somewhere,” although (I think) the destination is unclear, but it is important that they are “going.”

Untitled, 1950s.



Untitled, 1950s.



Look at those elbows.

Untitled, 1975.



Look at those knees.

Houston, 1969.



Airport?

Untitled, 1950s.



Shot in full sunlight. The man on the right has great shadows on his face. The coat color on the left works well in sunlight.

New York, 1966.



Evidently Beatlemania.

Untitled, ca. 1958.



Full range from black to white, good use of vertical perspective.

Marilyn Monroe, "Seven Year Itch" set, NYC, 1955.



The best shot of a set.

New York, 1961.



Look at all the hints in this image: The shadow cigarette, the lone foot.

Dallas, 1964.



Note the unlevel shot.