

Notes on Photographers

RAYMONDE APRIL (Canadian, born 1953) is a Montreal artist and educator whose photographic and film works, focusing on themes of narrative and performativity, have been widely exhibited and published across Canada and Europe for four decades. *Autoportrait au rideau* (1991) was included in her 2005 project *Aires de migrations* at VOX centre de l'image contemporaine, Montreal.

EUGÈNE ATGET (French, 1857-1927) used a large-format camera to photograph Paris, producing an archive of over 10,000 negatives that documents the city's architecture, streets, and environs before they disappeared to modernization. Although rarely working on commission, Atget probably made *Versailles, femme et soldat, Maison Close* (1921), for *La Femme criminelle*, a book on prostitutes that was never published.

MANUEL ÁLVAREZ BRAVO (Mexican, 1902-2002) is Latin America's foremost photographer of the twentieth century. During his lifetime, Bravo had over 150 solo exhibitions, including at Presentation House Gallery, and more than 200 group exhibitions. Influenced by the aftermath of the Mexican Revolution, he explored concepts of abstraction and surrealism through allusions to Mexican myth and culture. Particularly in the 1930s, Bravo's work had a theatrical symbolism, as in *Caja de visiones* (1938).

ROBERT CAPA (Hungarian/American, 1913-1954) was a photojournalist who documented the Spanish Civil War, World War II, the 1948 Arab-Israeli War, and the First Indochina War. Shot on a small 35-mm camera at close proximity, his images are noted for their sense of immediacy, as exemplified in his first published photograph: a shot of Russian revolutionary Leon Trotsky lecturing in Copenhagen in 1932. Capa was a regular contributor to *LIFE* and *Time* magazines and co-founded Magnum Photos.

HENRI CARTIER-BRESSON (French, 1908-2004), another founding member of Magnum Photos, was one of the most influential street photographers of the twentieth century. Cartier-Bresson acquired his first Leica camera in 1932 and travelled Europe with it, capturing such iconic images as *Alicante* (1933), which would launch his career. In the introduction to his landmark 1952 book *The Decisive Moment*, he describes photography as "the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."

AGUSTÍ CENTELLES (Spanish, 1909-1985) was a Catalan photojournalist and commercial photographer who began his career documenting the Second Spanish Republic and the Spanish Civil War, often with a lightweight Leica camera. His 12,000 negatives, which lay hidden in an attic in France until after the death of Franco, were bought by Spain's Ministry of Culture, and he is now recognized as Spain's primary photojournalist, receiving his first major exhibition at the Jeu de Paume in 2009. Centelles is widely published and had a retrospective in Barcelona in 2013.

LYNNE COHEN (American/Canadian, 1944-2014) established her photographic practice in Canada in 1973 and became an influential educator. The photographs in the *Camouflage* series, compiled in a publication by *Le Point du Jour Editeur* (2005), exemplify Cohen's practice of focusing on institutional and domestic interior spaces, often devoid of human presence. She exhibited and published widely, and was the winner of the inaugural Scotia Bank Photography Award.

ANNE COLLIER (American, born 1970) is a New York artist who examines the aesthetics of appropriation, cultural nostalgia, and popular media through photography. Many of her works respond to visual culture, documenting album covers, posters and books, as with *Eye (Paper Gradations)* (2008). She recently had a touring retrospective organized by the Museum of Contemporary Art in Chicago.

BRUCE DAVIDSON (American, born 1933) is a documentary photographer and founding member of the World Photography Organization. In 1962, he was awarded a Guggenheim Fellowship to document the Civil Rights Movement, a series later exhibited at MoMA. Subsequent projects included a study of Wales (1965) and of East Harlem (1970). A three-volume collection of Davidson's photo essays was published by Steidl in 2010.

OMAR VICTOR DIOP (Senegalese, born 1980) is a fine art and fashion photographer based in Dakar, Senegal, whose works visualize the multicultural ethos of urban Africa, incorporating elements of costume design. For his series *Le Studio des vanités*, Diop collaborated with his photographic subjects on each portrait. He has been featured in the African Biennale of Photography, in Bamako, Mali, and in Paris Photo, with recent solo exhibitions in Málaga, Spain, and Paris, France.

ROBERT FRANK (American, born 1924) is a photographer and filmmaker who divides his time between Mabou, in Nova Scotia, and New York City. Still active, his pioneering work has been widely acclaimed. In the mid-1950s, Frank travelled across the United States on a Guggenheim Fellowship, taking photographs that would culminate in his landmark book, *The Americans* (1958). As Jack Kerouac wrote in the introduction, he “sucked a sad poem out of America onto film,” evident in the car scene in *Blackfoot Idaho* and the segregated streetcar in *Trolley*.

KATY GRANNAN (American, born 1969) is a photographer and filmmaker based in Berkeley, California. She has published five monographs, including *The Ninety-Nine and the Nine* (2014), a three-year project focusing on impoverished communities along California's Highway 99. She also produced a feature-length documentary, *The Nine* (2015), about South 9th Street in the California town of Modesto.

MIKE GRILL (Canadian, born 1965) is a Vancouver photographer whose practice encompasses both traditional and digital technologies. His still life and urban landscape studies reflect on the cultural and social conditions of a particular context. In addition to solo exhibitions, Grill's black-and-white and colour images have been featured in group exhibitions and critical publications, including *The Capilano Review*.

EIKOH HOSOE (Japanese, born 1933) is an artist and experimental filmmaker whose photographic series often feature his avant-garde contemporaries, such as novelist Yukio Mishima, who posed for Hosoe's 1962 series *Barakei* (*Killed by Roses*, 1963), and dancer Tatsumi Hijikata, who is the model in his 1969 series *Kamaitachi*. Hosoe is regarded as a pioneer of post-war Japanese expressionist photography.

PETER HUJAR (American, 1934-1987) was a photographer active in New York's downtown art scene of the 1970s and '80s. A skilled technician, Hujar produced striking black-and-white images that ranged from studio portraiture to street photography. In 1976, he oversaw the only major monograph of his work published in his lifetime, *Portraits in Life And Death*, now long out of print, with an introduction by Susan Sontag. *Orgasmic Man* (1969) was recently included in the publication and exhibition *Love & Lust* (2014) produced by Fraenkel Gallery, San Francisco.

HELEN LEVITT (American, 1913-2009) was an influential New York photographer and filmmaker who captured lyrical moments in everyday urban interactions. She had solo exhibitions at MoMA in 1943 and 1974, and retrospectives of her work continue to be shown internationally, including at Presentation House Gallery and in a survey show of her photographs from 1938-1990 at the Fondation Henri Cartier-Bresson (2007). Levitt was a pioneer in colour photography and made dye-transfer prints from the 1960s onward.

WILLIAM KLEIN (American, born 1928) is a photographer and filmmaker based in Paris. Since the 1950s, he has produced several important books on cities, including New York, Tokyo, Rome, and Moscow, and is also renowned for his fashion photography and satirical films. He used inventive photographic techniques in a radically casual style to capture intimate moments in street life.

RICHARD LEAROYD (British, born 1966) experiments with historic photographic processes such as the camera obscura to create unique images. *Olya, Square Mirror* (2010) was first shown in his solo exhibition *Presences* (2011) at Fraenkel Gallery, San Francisco, with an accompanying publication. In 2016, Learoyd had a retrospective at the Getty Museum and the Victoria and Albert Museum. *Aperture* has published a comprehensive monograph on his work, *Day for Night* (2015).

KEVIN MADILL (Pacific Northwest) is a Vancouver artist who investigates social, political, and economic questions understood through the homosexual male body. *Sisters* (1993) belongs to a portrait series that interrogates bonds within the nuclear family. His photographic work was part of the Vancouver exhibitions *Queer Citizenship*, Satellite Gallery; *Faces: Works from the Permanent Collection*, Morris and Helen Belkin Art Gallery; and *Acting the Part*, Vancouver Art Gallery.

RICHARD MAYNARD (British, 1832-1907) operated a commercial photography studio in Victoria, Canada, with his wife Hannah, also a photographer. From the 1870s to the 1890s, he was hired as a documentary photographer on numerous government and ethnographic expeditions along the Pacific Northwest coast. *Takush Harbour* (1873) was taken during Maynard's first major expedition, accompanying the Indian Affairs Commissioner of British Columbia. Maynard's views were sold in the commercial studio and were disseminated as lantern slides.

SCOTT MCFARLAND (Canadian, born 1975) is a photographer based in Toronto. He combines analogue and digital processes to produce dense collages presented as a single image; recently he has also produced moving pictures. In 2009, his survey exhibition and publication at the Vancouver Art Gallery featured *The Granite Bowl in the Berlin Lust Garten* (2007), an intricate composite of spatial and temporal realities.

AL MCWILLIAMS (Canadian, born 1944) is a Vancouver artist who applies a minimalist aesthetic to various media and materials, including glass, metal, and, beeswax, as in *Head (D)* (1998). This 3-D work was included in the exhibition *Heads* (1998), McWilliams' first solo show with Equinox Gallery, Vancouver. His sculptures and installations have been exhibited widely, and he has produced many commissioned public works.

XAVIER MISERACHS (Spanish, 1937-1998) was a photojournalist and street photographer based in Barcelona who by his mid teens was already a member of the Photographic Association of Catalonia. Miserachs published many monographs during his lifetime, the first and most prominent being *Barcelona, blanc i negre* (1964), which featured his photograph *El Piropo a la Via Laietana, Barcelona* (1962). Miserachs' archives are now held at MACBA, Barcelona.

DAIDO MORIYAMA (Japanese, born 1938) is renowned for his stark images of post-war Tokyo, which he shot with a handheld automatic camera. His grainy, raw photographs of everyday life in Japan express his dictum that "capturing what I feel with my body is more important than the technicalities of photography." He continues to be influential, having major international exhibitions worldwide and, since 1968, has been an important photobook innovator. He received the prestigious Lifetime Achievement Infinity Award from the International Center for Photography, New York, in 2012.

MICHAEL MORRIS (Canadian, born 1942) is a painter, photographer, video and performance artist, and curator. His experimental multimedia practice involved founding Image Bank with Vincent Trasov in 1969, an exchange network between artists. He has exhibited widely, including a solo exhibition and publication at the Morris and Helen Belkin Art Gallery, Vancouver, in 2012. Shot as slides in 1966, the *Hollywood/Babylon* series was printed as cibachromes in 1975 and was first exhibited in 2014.

AUGUST SANDER (German, 1876-1964) is best known for *Citizens of the Twentieth Century*, his series of portraits, first exhibited in 1927, documenting Weimar society. Photographs like *Westerwald Farmers Couple* (1927), with their straightforward documentary style, evidence his affiliation with Neue Sachlichkeit (New Objectivity). A selection of photographs from the series was published in 1928 as *Antlitz der Zeit (Faces of Our Time)* to enthusiastic reviews but was banned by the Nazis in 1936. His forty-year project is considered the most important portraiture series in the history of photography.

AARON SISKIND (American, 1903-1991) was a photographer, editor, and teacher associated with the abstract expressionist movement. Early in his career, Siskind was involved with the New York Photo League, garnering attention with his socially-minded photo essays. Among his most influential series was *Harlem Document* from the 1930s, published as a small-edition book in 1981, before a major reissue and exhibition by the Smithsonian in 1990.

OTTO STEINERT (German, 1915-1978) was a photographer, curator, collector, and teacher. Trained as a doctor, Steinert was unbound by photographic conventions, founding the Fotoform group of experimental art photographers in 1949, when he abandoned medicine and took up portrait photography. In the 1950s, he curated an influential series of touring exhibitions, *Subjektive Fotografie*, examining the range of photography in post-war West Germany with an emphasis on abstraction.

MIROSLAV TICHÝ (Czech, 1926-2011) built home-made cameras from scrap material, taking thousands of surreptitious photographs of women in his hometown of Kyjov in Moravia from the 1950s until 1986. He did not receive widespread attention until 2004, when he participated in the Biennial of Contemporary Art in Seville and the documentary film *Miroslav Tichý: Tarzan Retired* was released. Presentation House Gallery had a solo exhibition of his work in 2006.

STEPHEN WADDELL (Canadian, born 1968) is a photographer from Vancouver, where he teaches at Emily Carr University of Art + Design. Initially a painter, he has exhibited widely, and in 2016 had a solo exhibition *Dark Matter Atlas*, at the Vancouver Art Gallery. His depictions of people in urban space are featured in his monograph, *Hunt and Gather*, published by Steidl in 2011. *Jelena*

(2014) was featured in his solo exhibition *During the Day* (2014) at Monte Clark Gallery, Vancouver.

HIROSHI WATANABE (Japanese/American, born 1951) is a Japanese photographer based in Los Angeles. His first monograph, *Veiled Observations and Reflections*, self-published in 2002, was followed by a series of four portfolios of portraiture entitled *FACES* (2003-2005). Since then, he has produced seven more, with a forthcoming photobook of his *Suo Sarumawashi* series (2009) to be published by Glitterati, New York, in 2017.

GARRY WINOGRAND (American, 1928-1984) was a New York photographer who documented the enigmas of American society through an impolite eye. Winogrand was one of a trio of New York photographers included in the influential MoMA exhibition *New Documents* (1967), and had three subsequent solo exhibitions at MoMA. He has several books including *Women are Beautiful* (1975), which also includes the photograph reproduced in this publication.