

# How We See

- Seeing is an act of perception that helps us experience, learn, and understand our world.
- It is an individual skill that is conditioned by our cultural standards, education, and physical anatomy.

# Looking at a Picture

- Looking at a picture is not like glancing out a window and viewing a known world.
- Imaginative looking needs to be a conscious and directed act that requires **thinking, sorting, analyzing, and decision-making**. Simulating looking is an evolving system of thoughtful examination and scrutiny that can be taught and learned.



# Looking at a Picture

- Creative looking involves getting in closer and determining what lies below the realm of physical appearance.



Helen Leffitt, *Children with Laundry*, 1972

# Your Place in the World

Find your place in the world and communicate through images, what it is about this spot that makes it yours.

**Bill Finger, Age 12, from the series *Paramesia***  
(the distortion of memory in which fantasy and objective experience are confused. )  
Trying to recall memories from his past.





# Your Perfect Spot

- The idea that each of us has a particular place in the world where we feel completely ourselves is one that exists in mythic stories throughout time.



# Your Perfect Spot

- To find that special spot think of a place where you simultaneously feel connected yet separate: a place that reinforces your sense of self—perhaps a place where you feel safe or where you fit in.
- You may not find your spot the first time you try.

Henri Cartier-Bresson



# What Can Go Wrong

- There are two things that regularly go wrong. *The first thing is that you do not make sufficient effort.*
- You hop in the car and drive aimlessly, or walk in circles over familiar ground. *The other mistake is to find the spot but visit it in an inattentive mental state.*
- Either can occur for a number of reasons, the most common being a kind of underlying skepticism about the validity of the task.

- Photography is fundamentally an exercise in locating oneself in the world.
- When you show something you are also showing the point from which you saw something, and this point represents you as much as it shows the scene.

Walker  
Evans





- A photography is quite literally a point of view.
- Let's look at some photographs and photographers who find their place in various ways.
- Sometimes by showing someone else's place.



Annie Leibovitz, *Susan at Home*



**Henri Cartier-Bresson** discovered the Leica - his camera of choice- in 1932 and began a life-long passion for photography. In 1943, after escaping from a prisoner of war camp he photographed the liberation of Paris.

In 1947, with Robert Capa, George Rodger, David Seymour and William Vandivert, started Magnum Photos.<sup>11</sup>



For more than twenty-five years, he was the keenest observer of the theater of human affairs—and one of the great portraitists of the twentieth century.





Henri Cartier Bresson, *Man on a Bicycle*  
and *Behind the rue de*

His inventive work of the early 1930s helped define the creative potential of modern photography, and his uncanny ability to capture life on the run made his work synonymous with “the decisive moment”—the title of his first major book.



## Nan Goldin

Beginning in the 1960s and then later in the 1970s in New York, Goldin has taken intensely personal, spontaneous, sexual, and transgressive photographs of her friends, family and lovers.

This photo is one of her self-portraits, *Self-portrait in a Blue Bathroom*,



**Her documentary style self-portrait, *The Ballad of Sexual Dependency*, was photographs of her abusive relationship.**



Nan Goldin

*Self-portrait in a mirror, The Lodge, Belmont, Maine,  
1988*





Nan Goldin

*Self-portrait in my Blue Bathroom Berlin, 1991*





*Misty in bathroom, 1991.*



This tender image is of a friend  
dying of AIDS.

**Jamel Shabazz** is an African American photographer best known for his documentary style street photography.

His photos of New York, especially Brooklyn, in the 1980s show a candid but previously undocumented version of urban life.

Graffiti, drugs, hip hop and posturing that indicates owning the street.



Jamel Shabazz



Jamel Shabazz

Intent to visually represent the urban NY from a different perspective than that seen in the news--- one that didn't show violence.

He wanted to show a version of the African American urban experience he knew.

Jamel Shabazz,



**Fotokids**, is a collaboration set up in Guatemala by Reuters photographer Nancy McGirr, with children who live in a garbage dump.







## Fotokids

Now the program, which began in 1991, offers workshops for young people throughout Guatemala and in Honduras who photograph in their harsh environments.





*Born into Brothels*—Zana Briski and Ross Kauffman documentary, Calcutta.

Started a foundation in 2002 *Kids with Cameras* to children living in the red-light district in Calcutta.

Photos of and by Avijit



[http://  
headfirstdevelopment.org  
/kidswithcameras/](http://headfirstdevelopment.org/kidswithcameras/)







**Avijit Halder** was 12 years old when Zana Briski, a documentary photographer began her photo project with children in the red light district of Calcutta.



Avijit went on to finish school and attend college in the U.S. as a result of his photos of life on the streets.

*Bucket*

Avijit Halder





# Avijit Halder







*Boy with Carts, 1965*

**William Eggleston** is a photographer born in Memphis, Tennessee

His photographs create art from commonplace objects and situations.

Raised on a cotton plantation in the South, Eggleston began photographing in the 1960s.



Eggleston's *The Red Ceiling*, also known as *Greenwood, Mississippi, 1973*.

He began taking color photographs of mundane, often trivial, subjects so that often the real subject was the color itself.

Prior to his use of color in art photography, color had mostly been used in advertising.



Eggleston's, *The Democratic Forest*, was a series he worked on from 1983 to 1986

He traveled around the country looking for images that represented America as he witnessed it.





Eggleston's, *The Democratic Forest*, was a series he worked on from 1983 to 1986



**Gary Winogrand**, is best known as a photographer of New York City and American life between the 1950s and 1980s.

Considered one of the most accomplished ‘street photographers’ he also photographed famous actors, athletes and a series of animals, mostly in zoos.



*New York City, 1968*





**Gary Winogrand**

*New York Worlds Fair, 1964*





Capturing an odd moment when seemingly unrelated things coincide.



Gary Winogrand, *The Animals*

Photographs of people and animals at the zoo are a humorous and sarcastic look at the human race. Animals exhibit human-like qualities and it is often hard to tell who is performing for whom.





Gary Winogrand, *The Animals*



**Mel Rosenthal** was born in the South Bronx, New York.  
He photographs people living in New York city.

Photographs, he said, have to connect with the community  
where they're made, not just to be exhibited there but to  
engage residents in discussions.

*Teens creating a  
community garden  
Bronx, 1976-82*



## Mel Rosenthal

Most recently his work is seen in the Muslims in New York exhibit at the Museum of the City of New York



*Life as a Muslim in New York, and Debbie Almontaser with photograph of her son, 2001*



## Mel Rosenthal

Most recently his work is seen in the Muslims in New York exhibit at the Museum of the City of New York



*Girls in Hajabs at Al Noor School, 2001*





David Mount, *Night Scene*

Long exposure to illuminate the light from a street lamp in a public park. Nature and Man-made environment come together.

We have already  
looked at  
Bea Nettles -- a  
photographer whose  
work explores her  
personal life including  
people around her.

This series explores  
personal memories.

*Meadowbrook*







Bea Nettles, *Floating Fish Fantasy*, 1976





Doug DuBoiss-- *"My Sister's Bedroom"*



Allesandra Siguenetti, Taking pictures of seemingly ordinary things, DuBoiss transforms the everyday into something mysterious.



Gregory Crewdson, *Beneath the Roses*





Duane Michaels, *Body*