

Exhibition: 01.10 – 31.10.2014

opening reception: Wednesday, October 1st, 2014, from 6 to 9 pm

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### Drive In

Curated by Galerie Esther Woerdehoff, Drive-In is an exhibition about cars, showing the approach of this subject by numerous photographers, from the fifties to nowadays.

When Elliott Erwitt, during and after the depression era, photographed those rolling dreams with his candid sense of humor and irony, cars, especially the very large and imposing ones, were already a landmark in the American landscape. In the early fifties, when Swiss photographer Robert Frank, thanks to a Guggenheim fellowship grant, drove his car across America for two years, he had his family with him. The picture of his wife Mary and their two children, totally exhausted and half asleep in the car, is an iconic image in the history of photography. When René Burri travelled to Brazil to document the building of modern cities, one of his most stunning photographs, Sao Paulo 1960, is a view of the rush hour traffic on a busy street. Simone Kappeler, another Swiss photographer, drove through America in 1981, 30 years after her fellow countryman Robert Frank, and took pictures with her Hasselblad, a Polaroid and cheap toy cameras like Diana. She saw America in color, influenced by American movies and photography. Driving a Gran Torino through the West she shows her fascination for this country built around the car culture, so different from what she knew back in small Switzerland. For Jason Langer or Andreas Fux, cars are elements of a vintage and elegant vision of the city in their black and white pictures, whereas for Xavier Dauny their absence become a conceptual questioning of the landscape ...

Symbol of the American dream, of the rise of the middle class and of individualism through the whole XXth century, cars appear in a great amount of photographs. With the rise of Street Photography, cars were bound to peep out on most photos taken. Still cars are photographed not only as a transportation device through the packed streets of cities or in the great outdoors emptiness but also as a traveling place of intimacy in the public space, where people talk, eat, sleep, love, as in a ever moving home. For photographers, cars are elements of decor, mechanical sculptures with their own modern esthetic, frames that echoes the camera's viewfinder but also boxes where small scenes take place between people as in a moving theater. Cars ends up belonging to a cinematographic imaginary and become a subject for their own esthetic qualities of machines and the symbolic of speed, power and freedom they convey.

Exhibition including photographs by :

Mario A.	Simone Kappeler
Evgen Bavcar	Jason Langer
René Burri	Xavier Lambours
Chien-Chi Chang	Inge Morath
Xavier Dauny	Gérard Musy
Elliott Erwitt	Loan Nguyen
Daniel Frasnay	Louis Stettner
Leonard Freed	Peter Suschitzky
Andreas Fux	Sam Shaw
Michael von Graffenried	Arthur Tress
Claudia Imbert	Buzz Uzzle

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## Mario A. (\*1959)

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Mario A. was born in Baden, Switzerland to an Italian mother and a German father. He studied at the Berlin Art University and obtained a Master of Arts from the Free University of Berlin. Since the mid 80's, he lives and works in Japan. At once disturbing and thought-provoking, his series focus on identity and on the modes of representation in the Japanese society, and especially on the role played by women. Nominated for the Paris Photo Art Fair Jury Prize in 2006, his work is held in institutional and private collections in Belgium, France, Germany, Great Britain, Italy, Japan, Mexico, The Netherlands, South Korea, Switzerland, the United States and has been exhibited in numerous museums including the Museum of Contemporary Art in Tokyo, the Academy of Arts in Berlin and the Rietberg Museum in Zürich.



Mario A., *Ma Poupée japonaise, n° 15*, 2000  
Inkjet print

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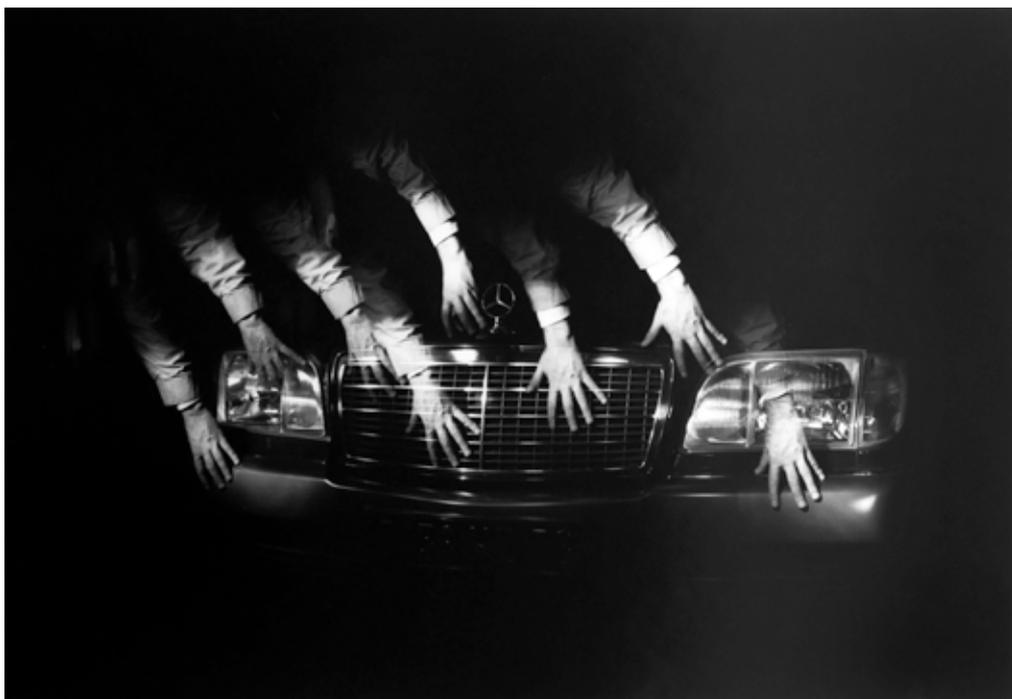
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Obligatory mention: © Mario A., Courtesy Galerie Esther Woerdehoff

## Evgen Bavcar (\*1946)

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Evgen Bavcar was born in 1946 in Slovenia, former Yugoslavia. During two accidents, he became blind at the age of 11, losing first his left eye then the right one. While a high school student at the Institute of young blind people in Ljubljana, he took his first photographs at the age of 16. After studying philosophy at the University of Ljubljana, he moved to Paris in 1972 where he completed his PhD in philosophy and aesthetics at the Sorbonne. In 1981, he acquired French citizenship and became an engineer at the CNRS, working within the Aesthetic Institute of Contemporary Arts. Bavcar is now Researcher Emeritus at the "Instituto de Estudios Criticos" in Mexico, where he is the head of the "laboratory of the invisible" that he also founded. Always seeking to overcome his disability, the photographer defines himself in a paradoxically way as the "absolute voyeur" and he has replaced the sight by a sensitive perception of reality. He began exhibiting his work in Paris in 1987 and in 1988, he was guest of honour during the Month of Photography. Within this darkness, Evgen Bavcar's research and ideas reveal a rich and mysterious inner world, using one or more light sources, which he handles like a Japanese brush, playing on the exposure time and layers, with the assistance of mediators to compose his images. He uses the autofocus settings on his camera to help him compose his photos; however, he listens and is able to assess the distance that separates him from his model. The themes of his timeless and dreamlike photographs resonate with surrealism and symbolism.



Evgen Bavcar, *Mercedes*, 2000  
Silver gelatin print

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Obligatory mention: © Evgen Bavcar, Courtesy Galerie Esther Woerdehoff

## René Burri (\*1933)

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Born in 1933, René Burri studied graphic design and photography at the School of Applied Arts in Zurich. At first more interested in documentary film, he finally became a photographer and opened a studio with Walter Binder. During his military service in 1953, he started taking pictures using a Leica. In 1955, Life Magazine published his photo essay on a school for deaf-mute children. He became at first an associate and then, in 1959, a full member of the prestigious photo agency, Magnum. As a Photo-reporter, René Burri travelled around the world to follow the great events of his time, depicting everyday life, street scenes, atmospheres in pictures filled with humanity. His photo essays were published in the most important magazines and newspapers such as Life, Paris-Match, Du, Stern, The New York Times. In 1998, he won the "Erich Salomon Prize" of the German Society for Photography and in 2011, the "Swiss Press Photo Lifetime Achievement Award" for his entire career. In 2004, the Maison européenne de la photographie in Paris held a major retrospective exhibition of his work. In addition to his photographic work in black and white or in color, René Burri also filmed several documentaries and expressed himself as an artist with collages and drawings.



René Burri, *Chicago, Illinois, 1971*  
Lambda print

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Obligatory mention: © René Burri, Courtesy Galerie Esther Woerdehoff

## Chien-Chi Chang (\*1961)

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Chien-Chi Chang was born in Taiwan in 1961. Student at Soochow University, he graduated in 1984. Afterwards, he continued his studies at the Indiana University in the United States. In 1995, he joined Magnum and became a full member in 2001. For 20 years, Chang has documented the lives of Chinese immigrants in the Chinatown of Manhattan, along with the lives of their wives and their families back home in Fujian. The series earned Chang first place in the category Daily Life Story for the World Press Photo in 1999. That same year, he won a grant from the *W. Eugene Smith Memorial Fund for humanistic photography*. Chang's investigation of the ties that bind one person to another draws on his own deeply divided immigrant experience. In two books: *I do I do* (2001) and *Double Happiness* (2005), the photographer portrays the wedding industry in Taiwan and Vietnam. His work has been exhibited in renowned museums and art events such as the Taipei Fine Arts Museum, the Venice Biennale, the São Paulo Art Biennial, and the International Center of Photography in New York.



Chien-Chi Chang, *Taiwan, Taichung, A newlywed couple and flower children*, 1997  
Silver gelatin print

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Obligatory mention: © Chien-Chi Chang, Courtesy Galerie Esther Woerdehoff

## Xavier Dauny (\*1961)

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Xavier Dauny was born in 1961 in Paris. After getting a special education degree, he continued his studies in sociology at the École des hautes études en sciences sociales (EHESS) in Paris. From 1988 to 1999, he taught photography at various institutions and started to create photographic series composed of several dozen of images. *Mountains of sand*, *Snowy Mountains of Sand*, *Ski Resorts*, *Pylons*, *Railways*, *Soccer fields* or more recently *Signs*; in all those series, Xavier Dauny decided to photograph a chosen topic in a very methodical approach. Interested by the downtimes of industrial activity, he explores the natural landscape transformed by man. This continuous questioning on photography and its supposed objectivity has pushed the artist towards a graphic research in opposition to the picturesque, an austere approach but not without a certain sense of humour. The appearance of Xavier Dauny's black and white prints, which can be inexpertly judged "overexposed", is the result of a long process in the darkroom and a great control of the light. Xavier Dauny regularly publishes and exhibits his work, and the musée départemental de Gap devoted a major retrospective exhibition in 2006.



Xavier Dauny, *Col du Lautaret, Hautes Alpes, 20 novembre 2011*  
Silver gelatin print

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Obligatory mention: © Xavier Dauny, Courtesy Galerie Esther Woerdehoff

## Elliott Erwitt (\*1928)

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Member of Magnum Photos since 1953, Elliott Erwitt is loved worldwide for his irony and his candidness. Son of Russian immigrants, he was born in Paris in 1928. His interest in photography started during his teens when his family moved to the United States. In 1949, he undertook a journey between France and Italy with his Rolleiflex, which attested the beginning of his professional experience. In New York, he met Edward Steichen, Robert Capa and Roy Stryker who took him under their wings. From 1951 to 1953, although in the U.S. Army, he continued to photograph for various publications. For over fifty years, Elliott Erwitt has published numerous books and exhibited his work in international galleries and museums, including the MoMA in New York, the Smithsonian Institution in Washington, the Art Institute of Chicago, the Museum of Modern Art in Paris and the Kunsthaus in Zurich.



Elliott Erwitt, *Wyoming USA*, 1954  
Silver gelatin print

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Obligatory mention: © Elliott Erwitt, Courtesy Galerie Esther Woerdehoff

## Daniel Frasnay (\*1928)

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Daniel Frasnay was born in 1928 in Villeneuve-le-Roi, near Paris, and was raised by his gypsy grandmother. He left school at the age of 12 and began working in 1944 as an apprentice in the studio of the portrait photographer, Roger Carlet, moving on to the Studio Harcourt where he learned the intricacies of black and white printing. After a sojourn in a sanatorium where he discovered literature and his determination to become a photographer, he got hired at the Lipnitzki studio, specialized in reporting and covering news of the entertaining industry in Paris. In 1952, he became a freelance photographer and also the official photographer of the Lido, the Carrousel and the Folies-Bergères. At the heart of the nightlife of the 50s and 60s, Daniel Frasnay photographed famous entertainers but also dancers, strippers or tramps. With his camera, he traveled the city through its most secret recesses and his images of Paris by night showed the behind the scenes. Beyond the subject and composition of the image, Daniel Frasnay always had a great concern for the printing process in the darkroom in order to truly accomplish the photograph. He also worked as a reporter for the international press, and photographed Magritte, Chagall, Miró or Dalí, and published more than twenty books. The photographer lives and works in Lyon since 1988. In 1991, he was honoured with a retrospective exhibition at the Photographic Centre Ile de France: Daniel Frasnay remains a key figure among the humanist photographers of the postwar era.



Daniel Frasnay, *Clochards, place du Châtelet, 1957*  
Silver gelatin print

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Obligatory mention: © Daniel Frasnay, Courtesy Galerie Esther Woerdehoff

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## Leonard Freed (1929-2006)

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Son of Jewish immigrants from Eastern Europe, Leonard Freed was born in Brooklyn in 1929 where he grew up in a working class environment. While destined for a career as a painter, he discovered Henri Cartier-Bresson's book *Images à la Sauvette* and decided to go to Europe. It was during his first visit to the Netherlands in 1953, that his vocation as a photographer was revealed. A year later, back in New York, he trained with the influential art director, Alexey Brodovitch and met Steichen who was then the head of the department of photography at the MoMA and bought him a few prints. At first, Freed focused his work on the Jewish community. As a freelance photographer, he published in 1958 the book *Joden van Amsterdam (Jews of Amsterdam)* followed by *Heute Deutsche Juden (German Jews today)* in 1965. In 1969, the release of the book *Black in White America* which included photographs taken during the civil rights movement in the United States, marked a milestone in his career. He became a correspondent then a full member of the famous agency Magnum in 1972. His photographs of conflicts in the Middle East, post-Franco Spain, the Hasidic community, the scenes of the New York police or the Asian immigration in England were published in the major magazines of the time. In 2006, Leonard Freed died in the United States.



Leonard Freed, *Kate in a car*, 2002  
Silver gelatin print

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## Andreas Fux (\*1964)

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Andreas Fux was born in East Berlin in 1964. When he took his first pictures in the 80's, the representation of intimacy was already at the center of his work. During the last years of East Germany, Fux trained as an electrician but he also continued to learn on his own photography. He worked as a freelance photographer for cultural magazines such as *DAS Magazin* and participated in the making of films for the Deutsche Film Aktiengesellschaft (DFA productions). His photographic artwork focuses on the individual and how he can become his own artistic creation. Berlin is also an important theme in his work, as an urban quintessence of tension between the vulgar and the original during the social upheavals of the last thirty years. It is this tension experienced by the individual that Fux photographs. His photographs have been exhibited at the Künstlerhaus Bethanien in Berlin, at the New York Photo Festival, at Photokina in Cologne, at Moritzbastei in Leipzig, as well as in galleries in Berlin, Frankfurt, Zurich, Kassel, Halle, Cologne and Munich. Andreas Fux lives and works in Berlin.



Andreas Fux, *Havana*, 2013  
Silver gelatin print, selenium toned

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## Michael von Graffenried (\*1957)

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Born in Bern, Switzerland in 1957, Michael von Graffenried lives and works between Paris, New York City and Switzerland. Self-taught, he takes his first photographs in the 1970's and starts to travel the world and to work as photojournalist for numerous publications. In 1991, he goes to Algeria to follow the free elections; this is the beginning of a long series of trips in this country - from the civil war in the 90's to 2000. This photographic work, created with a panoramic camera (a very specific format and technic which has become his signature) was followed in 2000 by a documentary film *War without Images - Algeria, I know that you*, co-directed with Mohammed Soudani which was first screened at the Locarno film festival in 2002. Internationally published and exhibited, his photographs can be found in the most important art collections. He has published many books including *Sudan, a forgotten war* (Benteli 1995), *Naked in Paradise* (Dewi Lewis 1996), *Inside Algeria* (Aperture 1998) and *Cocainelove* (Benteli 2005), *Eye on Africa* (2009) and *Bierfest* (2014, Steidl). Michael von Graffenried was given the title of Chevalier des Arts et Lettres of the French Légion d'Honneur in 2006, and in 2010, he is the third Swiss photographer to obtain the Dr. Erich Salomon Prize of the German Society of Photography, after René Burri and Robert Frank. That same year, the Maison européenne de la photographie in Paris organized for him a retrospective exhibition. While always trying to take a sharp and unique look at the world, he has recently shifted to a more conceptual approach to photography and is now involved in several artistic and media projects.



Michael von Graffenried, *Playground in the East Village, New York United States*, 1981  
Silver gelatin print

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## Claudia Imbert (\*1971)

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At first an assistant and technician in the cinema industry, Claudia Imbert began her career as a photographer in 2006. She started with the *Zone Pavillonnaire* in which she staged her neighbors in hieratic postures in front of their home. She received a special mention for the Architecture prize Lucien and Rodolfe Hervé. If she denies any documentary approach, her work is nevertheless a contemporary account of the social transmutations in the suburban housing development. In 2012 with the photographic series *La Famille Incertaine*, she continues to explore her everyday space to penetrate this time inside the houses, inhabited by young families in all respects similar to hers. "Suburbia, is the theater of families" says the artist. The sets created in her photographs are immaculate, cleansed, bare, almost clinical, like open houses or flats where she places her characters, reinforcing the feeling of loneliness, introspection and melancholy that seems to be within them. Her very particular way to represent the inside/outside border is reminiscent of Edward Hopper's pictorial world. Along with the video *Le Garage*, the series won the Arcimboldo prize organized by the association Gens d'Images. At the same time, she received the award for young creators for a video installation, *Le Cercle*, which consisted of three photographic films. These elegant choreographies of waterpolo players, captured during intimate rituals, totally broke away from the sports clichés. Exhibited at the art center 104, *Le Cercle* is free of any limitations of a conventional portrait and succeeds in mesmerizing the viewer.



Claudia Imbert, *Le Garage*  
2'20 HD video with sound, in loop

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Obligatory mention: © Claudia Imbert, Courtesy Galerie Esther Woerdehoff

## Simone Kappeler (\*1952)

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Born in 1952 in Frauenfeld (Switzerland) where she still lives and works, Simone Kappeler began taking photographs at the age of 11 year-old. After studying German literature and art history, she attended the Zurich University of the Arts in photography major. In 1981, she began a four-month journey through the U.S. driving an old Gran Torino. During her road trip, she took black and white and color pictures with toy cameras like a Diana. With these images, rediscovered only in 2010, we dive into a world of sensations, a personal representation of what the United States were thirty years ago, long before the Bush era and the invention of the internet and mobile phones. Since 1970, Simone Kappeler explores all types of photographic techniques using Leica, Diana, Brownie, Polaroid, disposable camera, outdated or infrared film. Her photographs, both experimental and poetic, reveal a strangely foreign world that surrounds us. Her work has been regularly exhibited in Europe and gathered in a first monograph *Seile. Fluss. Nacht. Fotografien 1964-2011*, published by Hatje Cantz. She recently had her first solo show in New York City.



Simone Kappeler, *Erie-See*, 10.6.81  
Ilfochrome print

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Obligatory mention: © Simone Kappeler, Courtesy Galerie Esther Woerdehoff

## Jason Langer (\*1967)

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Jason Langer was born in 1967 in Tucson, Arizona. After graduating from the University of Oregon, the photographer, specialized in black and white, became the assistant to Michael Kenna, and the printer for Ruth Bernhard, Arthur Tress, James Fee, Hansel Meith, among others. From 1998 to 2010, he also taught photography at the Academy of Art University in San Francisco. In 2006, Jason Langer released his first monograph, *Secret City* (now out of print) published by Nazraeli Press, which was followed by *Possession* in 2013. His work has been exhibited throughout Europe and the United States and can be found in many collections. Jason Langer lives and works in Portland, Oregon.



Jason Langer, *Central Park South*, 1998  
Pigment print

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Obligatory mention: © Jason Langer, Courtesy Galerie Esther Woerdehoff

## Philippe Monsel (\*1948)

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French citizen, Philippe Monsel was born in 1948 in Liège (Belgium). He lives and works in Paris. Philippe Monsel discovered photography at the age of 10, on the beach of Zeebrugge in Belgium using the family Kodak Brownie. In 1965, he left Belgium for Paris, where he soon joined the photographer Jean-Pierre Leloir and became his first assistant. For Rock & Folk, Jazz Hot, Jazz Magazine and also record labels, he photographed the biggest names in jazz, pop and rythm's blues such as BB King, Otis Redding, Aretha Franklin, Jimmy Hendrix, The Rolling Stones, The Beatles etc. In 1982, Philippe Monsel took over the Éditions Cercle d'Art (created by Picasso and Charles Feld en 1950). He has published hundreds of books on the greatest artists of the twentieth century and has directed several documentaries. In 2000, the metamorphosis of photography which started in the 1960s lead him to new horizons. Interested in places of memory, he wishes to capture the atmosphere and the drama behind. By exploring the classic theme of vanity, Philippe Monsel is seeking new languages using video, photography and also mixing both medium.



Philippe Monsel, *New York Antique II*, 2012  
Lambda print mounted on alucobond

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Obligatory mention: © Philippe Monsel, Courtesy Galerie Esther Woerdehoff

## Xavier Lambours (\*1955)

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Xavier Lambours was born in 1955 in Paris, where he lives and works. For seven years, he worked for Hara-Kiri magazine and specialized in portraiture and fotonovelas. He collaborates with Vu and Viva agencies, and his images are regularly published in major French newspapers and magazines such as *Télérama*, *Le Monde* or *Liberation* for which he covers his first Festival de Cannes and establishes himself as a photographer in the cinema industry. In 1989, he co-founded the agency *Métis* where he met and worked with Luc Choquer and Marie-Paul Nègre. During his residency in Kyoto, he created the series *Gaijin Story*, which was then exhibited in 1994 at the Centre national de la photographie in Paris. That same year, he was awarded the prestigious Prix Niépce. In 2001, the Maison Européenne de la photographie organized a solo show with an exhibition catalogue. While photographing Orson Welles, François Truffaut, David Lynch, politicians or anonymous, Xavier Lambours has never ceased to explore the technical and visual possibilities of portraiture, especially with the use of flash. Member of Signatures agency since its inception, today Lambours has devoted himself to both commissioned work and personal projects. His photographs have been part of several exhibitions and publications.



Xavier Lambours, *Orson Welles*, 1982  
Silver gelatin print on fiber-based paper

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Obligatory mention: © Xavier Lambours, Courtesy Galerie Esther Woerdehoff

## Inge Morath (1923-2002)

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In 1923, Inge Morath was born in Graz, Austria. After living in various European cities, her parents, both scientists, settled in Berlin in the late 30s where Inge studies languages during the war. Journalist and translator, Inge Morath became the editor for the magazine "Heute" in 1945. With photographer Ernst Haas who was published by Heute, Inge Morath is invited by Robert Capa to join Magnum. It is only in 1951, when she took her first pictures as a self-taught photographer that Inge Morath decided to devote herself to photography. After an internship at Simon Guttman's agency in London, she became Henri Cartier-Bresson's assistant and correspondent for Magnum. In 1955, she is one of the first women to join the famous agency as a full member. She travelled around the globe, producing many photo essays for the leading magazines of the time. She also worked in the film industry and photographed many artists and celebrities. In 1962, Morath married the playwright Henry Miller and moved to the United States where she lived until the end of her life in 2002. While continuing to shoot in colour and black and white all around the world, she travelled to the USSR in 1965 and China in 1978.



Inge Morath, *London. Publisher Eveleigh Nash at Buckingham Palace Mall, 1953*  
Silver gelatin print

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Obligatory mention: © Inge Morath, Courtesy Galerie Esther Woerdehoff

## Loan Nguyen (\*1977)

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Loan Nguyen was born in 1977 in Lausanne, Switzerland, where she lives and works. In 2000, she graduated from the prestigious College of Applied Arts in Vevey (CEPV). In 1998, she participated to many group exhibitions and festivals, and also international fairs. Since 2003, she regularly has solo shows in Europe and the United States. She has published two books, *Mobile* (2005) and *De retour* (2007), based on a trip back to Vietnam with her father. In her photographic series, the main subject is often staged with a certain sense of humor, creating an artistic and imaginative composition while remaining close to a documentary approach. Within her images, a subtle connection appears between the environment and the main subject, allowing the artist to share her own meditative experience during the creation of the photograph. Finding her inspiration from her childhood memories, Loan Nguyen offers a contemplative and poetic approach to photography.



Loan Nguyen, *Camion*, 2000  
C-print mounted on aluminum

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## Sam Shaw (1912-1999)

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Sam Shaw was born in New York in 1912. At an early age, he showed an interest in art, to the point of picking up bits of asphalt to create sculptures of animals. In the 40s, he was successively a courtroom artist, cartoonist and art director for the magazine *Brooklyn Eagle*. He began his career as a photojournalist for *Collier's* magazine, which allowed him to travel throughout the United States. In 1950, he started working in the film industry on the movie set of Elia Kazan's *Panic in the Streets*. Shaw's spontaneous and natural style was very appealing as it differed from the glamorous Hollywood standards. He is the author of the iconic picture of Marilyn Monroe –his future muse – in her white dress over a subway grate in the film *The Seven Year Itch*. He photographed countless movie stars but also musicians, painters and the most important intellectuals of the time. His images were featured in *Life*, *Look*, *Paris Match* and *Harper's Bazaar* among others. In 1961, Shaw produced his first movie, *Paris Blues* which will be followed by several others directed by John Cassavetes such as *A Woman Under the Influence* and *Gloria*. Sam Shaw always carried at least two cameras around his neck and he never ceased to photograph, in colour or black and white, anything that would catch his attention. Sam Shaw died in New York in 1999. In 2010, Hatje Cantz published the first monograph of Sam Shaw.



Sam Shaw, *Marilyn Monroe et Henry Miller en voiture, New York City, 1957*  
Silver gelatin print on fiber-based paper

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## Louis Stettner (\*1922)

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Louis Stettner was born in 1922 in Brooklyn. In 1940, he enlisted in the U.S. Army as a photographer and left for New Guinea, the Philippines and Japan. After the war, he left the army and became a member of the famous organization of photographers, the Photo League in New York and became friend with Sid Grossman, one of its founders. In 1947, he moved to Paris where he continued his studies in cinema at the Institut des Hautes Études Cinématographiques (IDHEC). During this time, he met Brassai, Edward Boubat, Willy Ronis, Robert Doisneau and Izis. With the Photo League, he organized the first exhibition showing the work of these important humanist photographers in New York City. While living in the United States and also in France, he taught photography and created some of his most renowned photography series, including the very famous *Penn Station*. His prolific body of work has mainly focused on the cities of Paris and New York. For more than 60-years, he has photographed the evanescent moments of everyday life in these two major cities, capturing their transformation in the heart of the street. Now living in Saint-Ouen, near Paris, Louis Stettner continues to photograph, paint and sculpt. Many of his photographs are included in numerous museums' collections such as the Musée de l'Elysée, MoMA, the Metropolitan Museum, the International Center of Photography and the Maison européenne de la photographie.



Louis Stettner, *On a Dutch Ferry*, 1958  
Silver gelatin print

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## Peter Suschitzky (\*1941)

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Peter Suschitzky was born in London in 1941. His father, Wolfgang, photographer and filmmaker, had fled Austria and settled in England in 1934. Peter received his first camera at the age of 6 and his father taught him how to develop and print in his darkroom. In 1964, after finishing his studies in cinema at the Institut des Hautes Etudes Cinématographiques (IDHEC) in Paris, Peter Suschitzky began working as a director of photography. Among the many films of his career, there are many cult movies such as *The Rocky Horror Picture Show* (1975) or *The Empire Strikes Back* (1980) which have had a profound influence in the history of cinema. But his most productive and accomplished collaboration remains the one with David Cronenberg, which started in 1988 with the motion picture *Dead Ringers*. Aside from his work in the world of cinema, Peter Suschitzky has been taking photographs since the late 1950s. While photographing street scenes, nudes or artists, he created timeless images, in the spirit of street photography, with a great attention to light and composition and with a certain touch of surrealism. He has always developed and printed with great skills and dexterity his own photographs. In 2011, Peter Suschitzky had two exhibitions showcasing a selection of his photographs: *Nudes* and *Observation of Life*, during the Lisbon & Estoril Film Festival, in Portugal.



Peter Suschitzky, *New York*, 1961  
Silver gelatin print

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Obligatory mention: © Peter Suschitzky, Courtesy Galerie Esther Woerdehoff

## Arthur Tress (\*1940)

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Born in 1940 in Brooklyn, Arthur Tress grew up near Luna Park in Coney Island and started photographing when he was in elementary school. In 1962, he received his Bachelor's degree from Bard College where he had studied art, art history and philosophy. While pursuing his photography, he began directing short films. After his graduation, Arthur Tress moved to Paris and enrolled in film school, which he quickly left. His travels took him through Europe, to Egypt, Japan, India and Mexico and he finally settled in Stockholm (Sweden) where he ended up working for the ethnographic museum. In 1968, Arthur Tress returned to New York to become a professional photographer and exhibited his series *Appalachia-People and Places* at the Smithsonian Institute then at the Sierra Gallery in New York. He continued with his street photography and also worked as photojournalist. In 1972, he published his first book, *The Dream Collector*. His images revealed a strangeness, which he called himself "magical realism": the appearance of the fantastic in a common world, as it would first seem. Although these photos-fictions used a documentary style, they all created dreamlike and subversive images, truly like a small theater of a fantasized reality. In 1992, he moved to Cambria in California where he still lives and works today.



Arthur Tress, *Man in steam, NY, 1968*  
Silver gelatin print

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