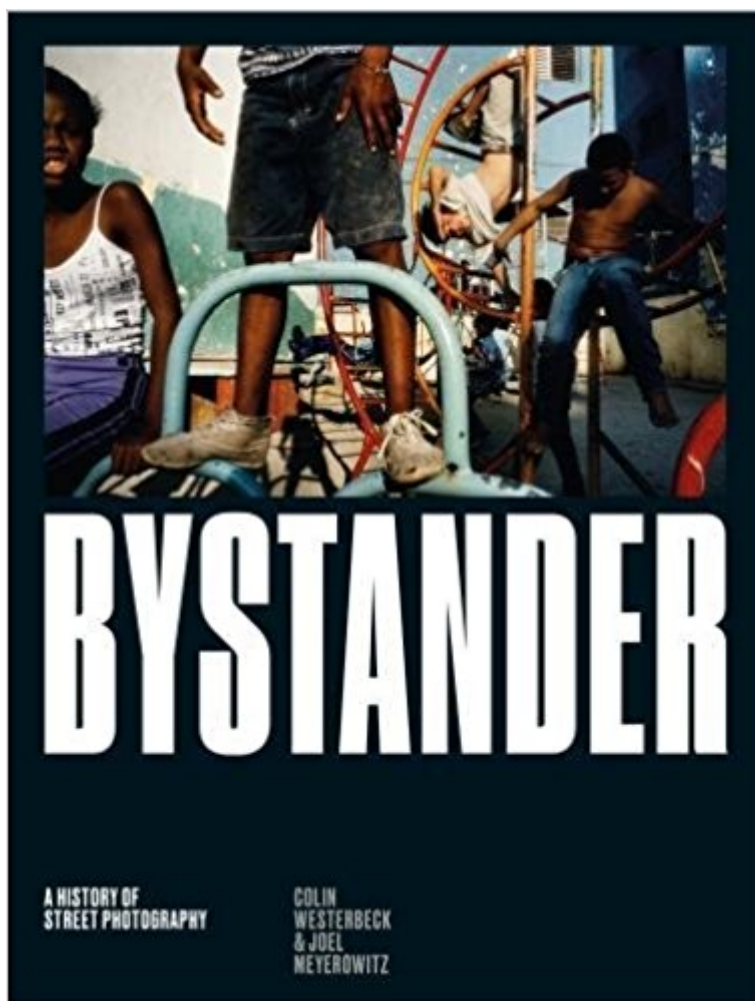


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# Bystander: A History Of Street Photography



## Synopsis

In this book, the authors explore and discuss the development of one of the most interesting and dynamic of photographic genres. Hailed as a landmark work when it was first published in 1994, *Bystander* is widely regarded by street photographers as the "bible" of street photography. It covers an incredible array of talent, from the unknowns of the late 19th century to the acknowledged masters of the 20th, such as Atget, Stieglitz, Strand, Cartier-Bresson, Brassai, Kertesz, Frank, Arbus, Winogrand, and Levitt to name just a few. In this new and fully revised edition, the story of street photography is brought up to date with a re-evaluation of some historical material, the inclusion of more contemporary photographers, and a discussion of the ongoing rise of digital photography.

## Book Information

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## Customer Reviews

This substantial book embraces the history of street photography as social and cultural document. Generously illustrated with black-and-white photographs as well as a small selection of color images, the book touches upon the work of acknowledged masters such as Henri Cartier-Bresson, Andre Kertesz, Paul Strand, Bill Brandt, Manuel Alvarez Bravo, and many others. Farm Security Administration photographers, including Walker Evans and Dorothea Lange, also receive their due along with contemporary American photographers Weegee (Arthur Fellig), Gary Winogrand, Lee Friedlander, Diane Arbus, and Helen Levitt-to name just a few. This ambitious effort is perhaps most successful in bringing together the work of these classic photographers in a thoughtful, coherent

study of this fascinating genre of photography. Westerbeck is associate curator of at the Art Institute of Chicago and Meyerowitz is a photographer (Bay/Sky, LJ 12/93). Highly recommended, especially for large public libraries and academic libraries. Raymond Bial, Parkland Coll. Lib., Champaign, Ill. Copyright 1995 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Joel Meyerowitz started making spontaneous color photographs on the streets of New York in 1962 with friends such as Tony Ray-Jones and Garry Winogrand. He has since become known as one of the most important street photographers of his generation. Instrumental in changing attitudes towards color photography in the 1970s, he is known as a pioneer, an important innovator, and a highly influential teacher. Formerly a Curator of Photography at the Art Institute of Chicago and Director of the California Museum of Photography at the University of California, Riverside, Colin Westerbeck has also taught the history of photography at the University of Southern California and, currently, UCLA. He is internationally acknowledged as the foremost expert on street photography.

Great history of street photography! If you want to be a good street photographer; learn your roots! Tons of photographs, pretty much ALL the iconic images of the genre. The text is scholarly but flows nicely. One of my favorite photography books of all time

A quality piece of work from Bulfinch (Little, Brown.) Green cloth over hardback boards with a sewn binding in dustcover; 430 pp; approximately 300 b&w illustrations. Indexed, 3 pp of End Notes, and a 10 p Bibliography. TABLE OF CONTENTS Part One: Eugene Atget & the 19th Century- Before Photography- In the Beginning- The View from Abroad- Busmen's Holidays- Art for Art's Sake- Documents for Artists Part Two: Cartier-Bresson & Europe in the 20th Century- Children of the Century- The Decisive Photographer- Hungarian Rhapsody- Foreign Correspondents- The Fourth Estate Part Three: Walker Evans & America Before the War- Social Uplift- Collective Vision- American Classic Part Four: Robert Frank & America Since the War- Displaced Persons- Naturalized Citizens- An American in Paris- In the American Grain- The Chicago School- Still Going

first off, the authors do a fine job presenting to the reader an insightful history of street photography. they especially succeeded in explaining (or at least theorizing) how the various photographers came to create their respective photographic styles by finding sources of influence in modern art, architecture, and of course each other. although there are other reviewers who believe the authors

didn't give enough credit to hcb for shaping street photography into what it is today, it is important to note that even in the chapters which focus on the american photographers hcb is continuously cited as a major influence. just remember that this book is a history of street photography, not a bio of hcb! i also agree with the reviewer who thought the photo placement within the book was a little inconvenient at times. but that minor problem does in no way detract from the overall value of such an insightful look at the history of street photography. enjoy!

BYSTANDER embraces the social & cultural history of street photography. It touches upon the works of master photographers, yet leaves out so much about the actual photographs. Trying to follow Meyerowitz's & Westerbeck's conversation, both obviously deeply emotional about the subject of street photography, simply went over my head in a rush of technical details & passionate positing as to why which photographer did what. It is, however, the photographs in BYSTANDER that draw you back, again & again. The earliest ones that beg to have been enlarged, so rich in texture & composition; the later ones with their implicit social commentaries. When we say that a picture is worth a thousand words, we're not kidding! Each & every photograph, even those that I couldn't make head nor tail, tell stories of our predecessors' lives & times, letting social history unravel before our eyes. BYSTANDER is for everyone who loves to look at the past - the everyday, angular, shadow & light city past, through the window of a camera.

This book is more of a written history of street photography than a visual history. Too much space is given up to text, and there aren't enough images to satisfy. Nevertheless, the book is an interesting read, or should I say an interesting skim. I skimmed through the text, stopping to read interesting bits here and there. Had those interesting bits been retained, much of the rest of the text eliminated and more images included, it would be a 5-star book. One other comment is that the emphasis is on American street photography, to the point that some notable non-American street photographers are excluded completely.

A history of street photography described in both text and photos. The authors are well knowledgeable in the field and provide a very well laid out book that is enjoyable to read. A great coffee table book.

This book is a wonderful, detailed history and study of an area of photography usually lumped in with other forms of documentary photography or photojournalism. The quality of the commentary is

extraordinary. My only criticism -- and it's a mild one -- was that often the photos referred to are not near the text.

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