

# STREETS OF NEW YORK

Werner Bischof

Mario Carnicelli

Harold Feinstein

Larry Fink

Marc Riboud



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## STREETS OF NEW YORK

Streets of New York is an exhibition of Big Apple life, as captured by five masters of their craft. The show includes work from the late 1940s through to the mid-1970s, the period generally considered the golden age of street photography.

In alphabetical order, the five photographers in Streets of New York are Werner Bischof, the first non-founding member of Magnum Photos; Mario Carnicelli, who this year received the inaugural Prix Viviane Esders in recognition of his career as a photographer; Harold Feinstein, described by the New York Times as, 'One of the most accomplished recorders of the American experience'; Larry Fink, hugely influential, with many exhibitions, photobooks and books on photographic theory to his name; Marc Riboud, Magnum Photos photographer, whose humanist eye recorded some of most iconic images to be represented by the agency.

Seeing the work of these important artists together in a single exhibition provides greater insight to their work, the era, and the importance of the genre.

# Werner Bischof

‘The acclaimed Magnum photographer Werner Bischof’s early use of colour shaped the development of photojournalism.’

**The Guardian**



Roof of Bus Terminal, New York, 1953



Cruising at Night #1, New York, 1953



Cop Tossing Night Stick, New York City, 1953



S. Beckenstein, New York, 1953



Subway signal, New York, 1953





Bus Commute, New York, 1953



Car in Snowfall, New York, 1953



Madison, New York, USA 1953



Rushing Cars, New York, 1953



Steam Escapes, New York 1953

Werner Bischof was born in Switzerland. He studied photography with Hans Finsler in his native Zurich at the School for Arts and Crafts, then opened a photography and advertising studio. In 1942, he became a freelancer for *Du* magazine, which published his first major photo essays in 1943. Bischof received international recognition after the publication of his 1945 reportage on the devastation caused by the Second World War.

In the years that followed, Bischof traveled in Italy and Greece for Swiss Relief, an organisation dedicated to post-war reconstruction. In 1948, he photographed the Winter Olympics in St Moritz for *LIFE* magazine. After trips to Eastern Europe, Finland, Sweden and Denmark, he worked for *Picture Post*, *The Observer*, *Illustrated*, and *Epoca*. He was the first photographer to join Magnum Photos with the founding members in 1949.

Disliking the 'superficiality and sensationalism' of the magazine business, he devoted much of his working life to looking for order and tranquility in traditional culture, something that did not endear him to picture editors looking for hot topical material. Nonetheless, he found himself sent to report on the famine in India by *Life* magazine (1951), and he went on to work in Japan, Korea, Hong Kong and Indochina. The images from these reportages were used in major picture magazines throughout the world.

In the autumn of 1953, Bischof created a series of expansively composed colour photographs of the USA. The following year he traveled throughout Mexico and Panama, and then on to a remote part of Peru, where he was engaged in making a film. Tragically, Bischof died in a road accident in the Andes on 16 May 1954, only nine days before Magnum Photos founder Robert Capa lost his life in Indochina.

Super chromogenic estate prints, printed 2019

24 x 20 in. (61 x 50.8 cm) print, with 22 x 14.7 in. (55.9 x 37.3 cm) image area

Edition of eight, plus two Artist Proofs

Signed, dated, numbered and titled by Marco Bischof, on behalf of the Werner Bischof Estate, on custom label on verso

Edition numbers 1- 4 are GBP £2,850 including VAT, unframed / GBP £2,612 for export  
Edition numbers 5 and 6 are GBP £4,250 including VAT, unframed / GBP £3,895 for export  
Edition numbers 7 and 8 are GBP £6,500 including VAT, unframed / GBP £5,958 for export

Monochrome fibre-based silver gelatin estate prints, printed 2019

16 x 20 in. (40.6 x 50.8 cm) print, with 12 x 18 in. (30.5 x 20.3 cm) image area

Edition of eight, plus two Artist Proofs

Signed, dated, numbered and titled by Marco Bischof, on behalf of the Werner Bischof Estate, on custom label on verso

Edition numbers 1- 4 are GBP 2,400 including VAT, unframed / GBP 2,200 for export  
Edition numbers 5 and 6 are GBP 3,750 including VAT, unframed / GBP 3,437 for export  
Edition numbers 7 and 8 GBP 5,000 including VAT, unframed / GBP 4,583 for export



# Mario Carnicelli

‘Influenced by the humanist approach of New Deal photographers such as Dorothea Lange, Carnicelli focused his lens not on the skyscrapers but on what was happening at street level.’

**The Observer**



42nd Street at Night, New York, 1966



Fashion Students, New York, 1966



Black 1967 Plymouth Belvedere, Brooklyn, New York, 1967



Harley Davidson Rider, New York, 1966



Newsstand, New York, 1966

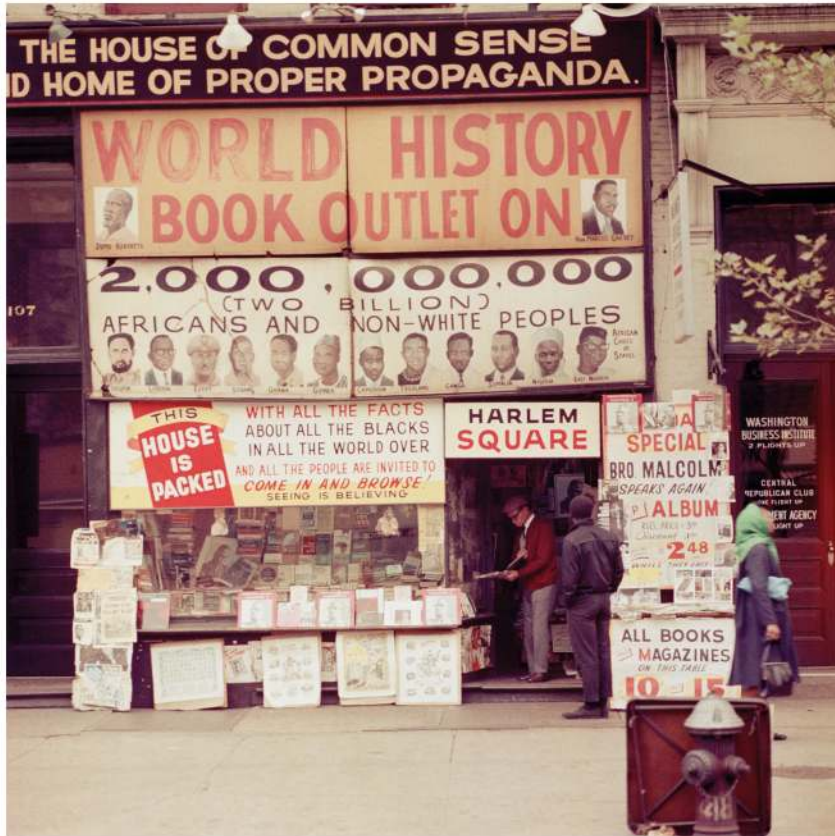




Broadway and Times Square at Night, New York, 1966



Hailing a Cab, New York, 1969



Nation of Islam Book Store, Harlem, New York, 1966



Nurses Outfitters, New York, 1966





Grocery Shopping, Harlem, 1966

In 1966, Mario Carnicelli won first place in a national Italian photography competition, the prize being a scholarship to photograph America. Carnicelli approached the country as an outsider, and yet his perspective managed to capture the essence of the American experience. He was fascinated by the freedom offered by America, with its mix of cultures and traditions, its fashion and individuality, but at the same time he was aware of a pervading loneliness and rootlessness in people separated from family and clan.

With an eye informed by New Wave cinema, Carnicelli's photographs are truly compelling, offering a view of the American dream that is both optimistic and contemplative. Unseen since the 1960s, Carnicelli's images were shown for the first time by David Hill Gallery in 2018.

In 2022, Mario Carnicelli was awarded the lifetime achievement award at the inaugural Prix Viviane Esders. Mario is currently working monograph that will cover his his 1964 series documenting the funeral of Togliatti, the three 1960s trips to the United States, and South East Asian street photography.

'With Mario Carnicelli, the word documentary takes on another dimension, as he engages in a true societal analysis, whether in black and white or in colour, in his native Italy or the United States. He seeks to reveal the essence of man rather than facts or gestures.' **Sophie Bernard**

Super chromogenic estate prints, printed 2019

24 x 20 in. (61 x 50.8 cm) print, with 18 x 18 in. (45.7 x 45.7 cm) image area

Edition of six, plus two Artist Proofs

Signed, dated, numbered and titled by the artist on custom label on verso

Edition numbers 1-3 are GBP 2,850 including VAT, unframed / GBP 2,612 for export

Edition numbers 4 and 5 are GBP 3,500 including VAT, unframed / GBP 3,217 for export

Edition number 6 is GBP 4,500 including VAT, unframed / GBP 4,134 for export

Monochrome fibre-based silver gelatin prints, printed 2019

16 x 20 in. (40.6 x 50.8 cm) print, with 12 x 18 in. (30.5 x 20.3 cm) image area

Edition of ten, plus two Artist Proofs

Signed, dated, numbered and titled by the artist on custom label on verso

Edition numbers 1-5 are GBP 2,400 including VAT, unframed / GBP 2,200 for export

Edition numbers 6-8 are GBP 3,100 including VAT, unframed / GBP 2,850 for export

Edition number 9 and 10 are GBP 4,000 including VAT, unframed / GBP 3,675 for export

# Harold Feinstein

‘One of the most accomplished recorders of the American experience’  
**New York Times**



Men in Fedoras, Coney Island, 1950  
20 x 16 in. (50.8 x 40.6 cm) fibre-based silver gelatin print, printed 2012  
Signed by the artist in ink on recto  
GBP 3,825 inc. VAT, unframed / USD 4,500 for export



Coke Sign on the Boardwalk, Coney Island, 1949  
11 x 14 in. (27.9 x 35.6 cm) fibre-based silver gelatin print, printed 1970s  
Signed by the artist in ink on recto  
GBP 7,650 inc. VAT, unframed / USD 9,000 for export



Cruisin' on Saturday Night, Brooklyn, 1957  
16 x 20 in. (40.6 x 50.8 cm) fibre-based silver gelatin print, printed 2012  
Signed by the artist in ink on recto  
GBP 4,675 inc. VAT, unframed / USD 5,500 for export

‘Feinstein established himself as an eagle-eyed observer of city life, matching exquisite black-and-white compositions with a rare command of printing.’ **The Guardian**



Coney Island Teenagers, Coney Island, 1949  
20 x 24 in. (50.8 x 61 cm) fibre-based silver gelatin print, printed 2014  
Signed by the artist in ink on recto  
GBP 6,625 inc. VAT, unframed / USD 7,800 for export



125th Street from Elevated Train, New York, 1950  
 20 x 16 in. (50.8 x 40.6 cm) fibre-based silver gelatin print, printed 2012  
 Signed by the artist in ink on recto  
 GBP 4,250 inc. VAT, unframed / USD 5,000 for export



Times Square Lights Reflected on Car, New York, 1953  
 20 x 16 in. (50.8 x 40.6 cm) fibre-based silver gelatin print, printed 2009  
 Signed by the artist in ink on recto  
 GBP 5,100 inc. VAT, unframed / USD 6,000 for export





Broken Christ with Children, Coney Island, 1950  
 14 x 11 in. (35.6 x 27.9 cm) fibre-based silver gelatin print, printed 1970s  
 Signed by the artist in ink on recto  
 GBP 5,300 inc. VAT, unframed / USD 6,250 for export



Man and Daughters at the Sideshow, Coney Island, 1950  
 20 x 16 in. (50.8 x 40.6 cm) fibre-based silver gelatin print, printed 2009  
 Signed by the artist in ink on recto  
 GBP 3,825 inc. VAT, unframed / USD 4,500 for export



Woman Stepping Out of Car, New York, 1947  
14 x 11 in. (35.6 x 27.9 cm) fibre-based silver gelatin print, printed 1970s  
Signed by the artist in ink on recto  
GBP 5,100 inc. VAT, unframed / USD 6,000 for export

While influenced by the likes of W. Eugene Smith and Henri Cartier-Bresson, Feinstein was not a photographer who would stand back and observe, unnoticed by his subjects. In fact, in nearly every image, Feinstein's proximity to his subject is clear. It is this physical closeness, an extension of Feinstein's profound connection to his subjects, that sets his work apart from other street photographers from the same period. Whether standing over a group of teenagers lying on a Coney Island beach, photographing a couple on the boulevard, or capturing the immutable gaze of a young child, intimacy and compassion sit at the core of each image.

Where his contemporaries – photographers like Diane Arbus, Walker Evans and Garry Winogrand – documented the plight of the human condition without their subjects' awareness, Feinstein celebrated humanity with his subjects. From the glittering lights of Times Square, to the streets of Harlem; from the smoke-filled coffee shops to subway cars; from city stoops to crowded beaches, Feinstein's desire to connect with the world around him and share the experiences he saw is evident in every composition. A deep sense of empathetic humanity runs through these photographs. As Feinstein himself put it, 'Everywhere people live out their own personal story, yet are tied together through the universal emotions of love, loss, curiosity, humour and compassion... My street photography is a small sampling of my photographic journey bearing witness to the beauty and mystery of this human life.'

Born in Coney Island in 1931, Feinstein left school to begin photographing at the age of 15 and became one of the most prominent figures in the vanguard of the New York City street photography scene, joining the famed Photo League when he was 17. At the age of 19, Feinstein's work was acquired by Edward Steichen for the Museum of Modern Art (MoMA). He was included in shows at the Whitney Museum of American Art in 1954 and at the Museum of Modern Art in 1957. Feinstein also had a solo show at the legendary Helen Gee's Limelight Gallery in 1957. Despite this early success, Feinstein's extensive collection of classic street photography, nudes, portraits and still life have seldom been exhibited. However, that is changing.

A renaissance of his remarkable work is currently underway as evidenced by the 2018 feature length documentary *Last Stop Coney Island: The Life and Photography of Harold Feinstein*, which had its world premier at DOCNYC to a sold-out crowd. Thanks to the continued success of the film, the acclaimed monograph, *Harold Feinstein: A Retrospective* (Nazraeli Press, 2012), and a growing number of solo exhibitions worldwide, including this exhibition at the David Hill Gallery in London, Feinstein is finally beginning to receive the critical and public attention he so deserves.

# Larry Fink

‘I photograph because I live. I want to contribute that passion of living to posterity in the best way I can.’ **Larry Fink**



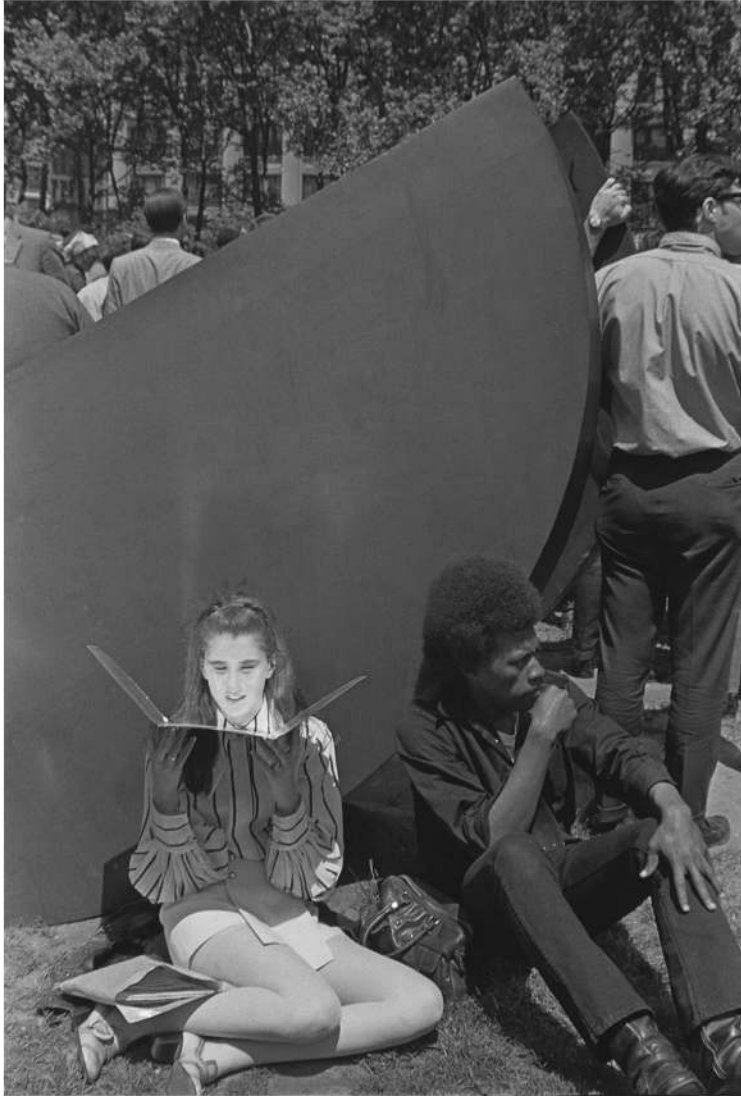
Convergence, New York, October 1972



12th Street from the Window, New York, April 1964



Amsterdam Avenue, New York, May 1962



Reflecting, New York, May 1969



The Star is For You, New York, July 1967





8th Street Crosstown Bus, New York, November 1965

Working as a professional photographer for over fifty-five years, Larry Fink has had solo shows at New York's Museum of Modern Art and the Whitney Museum of Modern Art, among many others. In Europe, he has had one-man shows at the Musée de l'Elysée in Lausanne, Switzerland, the Musée de la Photographie in Charleroi, Belgium, and in 2019 a retrospective at Fotografia Europea in Italy. He was awarded the Best of Show for an exhibition curated by Christian Caujolle at the Arles Festival of Photography in France. There have also been recent retrospective shows at the Museo de Arte Contemporáneo in Panama City, as well as six different museums in Spain.

In 2018, The Philadelphia Museum of Art exhibited Larry's boxing photographs, and the deCordova Sculpture Park and Museum showed his deeply humanistic *Primal Empathy* series. Larry was the recipient of the Lucie Award for Documentary Photography in 2017, and in 2015, he received the International Center for Photography (ICP) Infinity Award for Lifetime Fine Art Photography. He has also been awarded two John Simon Guggenheim Fellowships and two National Endowment for the Arts, Individual Photography Fellowships. Larry has taught for over fifty-two years, with professorial positions held at Yale University, Cooper Union, and lastly at Bard College, where he is an honoured professor emeritus.

Larry's first monograph, the seminal *Social Graces* (Aperture, 1984) left a lasting impression in the photographic community. There have been twelve other monographs with the subject matter crossing the class barrier in unexpected ways. Two of his recently published books were on several 'Best Of' lists for their years: *The Beats* (Artiere /Powerhouse), and *Larry Fink on Composition and Improvisation* (Aperture). As an editorial photographer, *The New Yorker* and *Vanity Fair* have been among a long list of accounts. He has recently collaborated with fashion house Jil Sander, and in 2017, Larry's work from *The Beats* and *The Vanities* was on display at Giorgio Armani's Silos exhibition space in Milan, Italy. This exhibition was the first of its kind for the space. Additionally, the Newport Museum of Art in Rhode Island exhibited pictures from his monograph *Somewhere There's Music* (Damiani).

*Fink On Warhol: New York Photographs of the 1960s* (Damiani), was published in 2017 and featured rare photographs of Andy Warhol and friends at the Factory, interspersed with street scenes and the political atmosphere of 1960s New York. *The Polarities* (L'Artiere) was published in the same year and chronicled his recent work, as was *The Outpour* (L'Artiere), which contained images taken at and around the Women's March on Washington, D.C.

Larry Fink's work is held in the permanent collections of numerous museums around the world.

20 x 16 in. ( 50.8 x 40.6 cm) print size, with 18 x 12 in. (45.7 x 30.5 cm) image area

2022 silver gelatin fibre-based print

Edition of 8 plus 2 Artist Proofs

Artist signed, dated and numbered, with gallery stamp, all on verso

GBP 6,000 including VAT, unframed / GBP 5,500 for export

# Marc Riboud

‘The eye is made to see and not to think... A good photograph is a surprise. How could we plan and foresee a surprise? We just have to be ready.’ **Marc Riboud**



In Front of the Stock Exchange, New York, 1959

Vintage silver gelatin print, on single-weight lustre paper

Paper dimensions 7.3 x 10 in. (18.5 x 25.5 cm)

Image dimensions 7.3 x 10 in. (18.5 x 25.5 cm)

Annotation and stamps on verso

Condition: crease to top left corner (1 x 2.5 in. / 25 x 64 mm), crease to bottom right corner (0.6 x 0.3 in. / 14 x 7mm)

Property of Riboud family

GBP 3,000 including VAT / GBP 2,800 for export