Street Photography

LensCulture's essential guide to making and sharing remarkable street photography

© Dougie Wallace

What comes to mind when you think of street photography?

For those who love the classics, Henri Cartier-Bresson's romantic black and white photographs might flash before your eyes. For others, your favourite account or hashtag on Instagram might be your first reference point — a symbol of the genre's explosive popularity in recent years.

In both aesthetic and approach, street photography has expanded and evolved so much that it can be difficult to find a singular definition for all of the street-based images being made around the world today.

In this guide, we embrace this diversity with open arms. Our aim is to highlight the many possibilities of street photography while giving you the tools and inspiration to harness your own unique perspective from the streets, wherever you are and however you define them.

Inside these pages, you'll find interviews and recommendations from top street photographers, editors and curators. Get to know some of the greats of the genre alongside new voices using street photography as a process. Thank you for downloading and enjoy!

© Frank Multari

Consider this a companion for all your future street meanderings. It's not so much a how-to, but a thought-starter from LensCulture to our community of photographers and photography lovers around the world.

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“The secret to compelling street photographs is ethical acknowledgement of the social dynamics of the spaces being photographed.”

LEKGETHO MAKOLA
Director of Market Photo Workshop
2019 Street Awards Juror

01. TAKE IT TO THE STREETS

© Tatsuo Suzuki

Put on your walking shoes, we're hitting the streets!

Street photography is varied in how it looks and how it's made, but there are still common elements that thread through the work of all the greats, from well-known masters to today's contemporary practitioners. It all boils down to a love for the unexpected, candid moments of life, an ability to find some order within the joyous chaos of the world, and an unparalleled creative vision.

In this chapter, we explore different approaches to making remarkable street photography. If you want to make images that deftly combine composition, light and content to reflect the world in a way we haven't seen before, read on.

AN ESSAY BY
PHOTOGRAPHER
AND EDUCATOR
SERGE J-F. LEVY

Street Photography As A Process

Los Angeles, 2013 © Ola Billmont

Street photography is both beloved and poorly defined—this essay offers a considered look at what truly sets this genre apart.

Over the past 20 years, I have been creating, teaching and looking at street photography. In that time, I have become increasingly interested in enriching the definitions and language that we use around this tradition. My goal is to extend the scope of the genre beyond its title (the streets, most often urban) and beyond its traditional content — often people and sometimes domestic animals (dogs, and more rarely, cats).

Street photography is a way of walking through a space while being constantly aware of how one can arrange and frame compositional elements in advance of a yet-to-be-seen sequence of events that may or may not happen. For example, when seeking images out, some photographers prefer the shady side of the street, walking along a curb to utilize the vanishing perspective lines of the sidewalk as they merge with adjacent buildings.

Paris, France, 1967 © Joel Meyerowitz

Loop Between Woman and Dog, 1976 © Mark Cohen

Street photography is about being open to the endless possibility of what might make an interesting photograph: arguing couples, balletic pedestrian movement, or uncanny and witty juxtapositions of seemingly unrelated subject matter. Street photography is also about spontaneity: the choreography of synchronizing an impulsive emotional or cerebral response that may transpire over the course of the milliseconds it takes to make a photographic exposure.

Some argue that street photography can only happen in public spaces, but because street photography is a process, it can happen anywhere: in the subway, at a political convention, at a private party, in the bedroom, and of course, in the streets.

Street photographs often contain a narrative, and when collected together, they can define cultures or places. Yet they aren't beholden to a greater narrative structure. The street photograph has no duty to serve a larger whole. While a street photograph may resonate with other images within the context of a body of work, fundamentally it can exist on its own. This is what sets street photography apart from documentary photography.

Another distinguishing aspect is that the street photographer, as opposed to the still life or landscape photographer, approaches each instant tabula rasa without a prescribed narrative or intention. When the intention of the photographer becomes more defined, and he or she begins to seek a type of image or specific subject matter, their work begins to step out of the street photography genre and moves towards a transformation into a documentary project.

Many street photographers curate their own work in retrospect, only realizing the development of themes throughout their process later on. In this case, the act of reflecting upon one's own work (or with the assistance of an astute observer) reveals one of the greatest rewards for working so spontaneously: the unconscious concerns of the photographer become revealed through an instinctive approach to making pictures.

Weymouth, 2006 © Paul Russell

My definition of street photography knocks out some of the most familiar street photography from being recognized as such. Garry Winogrand created a series of photographs exhibited under the title of "Public Relations." Many of the images were made at dinners, dances, press conferences and other indoor venues—and in the streets. He approached this work with the intention of portraying "the effect of media on events." However, for me, many of the "Public Relations" images extend beyond fulfilling his initial narrative and branching out into what makes Garry Winogrand's photographs so uniquely strong: their ability to defy a singular reading or purpose and feel so spontaneously spot-on.

Interacting with the subject can dilute the spontaneity of the moment, and the photographer often seeks a type of person to fulfil the structure of a narrative idea. For example, Bruce Davidson's *East 100th Street* work (which he would agree is not street photography), Robert Bergman's *A Kind of Rapture* and Jamel Shabazz's *Back in the Days* are three projects on the indistinct border between street photography and portraiture.

Genres are useful, but they also limit the possibilities of how a photograph can be approached and experienced by an audience. To me, Diane Arbus' recently-uncovered photograph of a newspaper stirring under a gentle breeze amidst a dark and oppressive ocean of pavement is much more than a street photograph, a still life, or even a landscape—it is everything a photograph can do that words cannot.

—Edited from a longer essay published on LensCulture

Windblown headline on a dark pavement, NYC, 1956 © Diane Arbus

“ I think every photographer should define what the street means to them in their own way. There’s no one way of defining street photography.”

CAROLYN DRAKE
Magnum Photographer
from *The Art of Street Photography*

Carolyn Drake, Bonez at AutoZone. Vallejo, California. USA. 2016.
Image © Carolyn Drake/Magnum Photos

In Search of Poets and New Masters

INTERVIEW WITH PHOTO EDITOR, OLIVIER LAURENT

Ethipia, Harar © Graciela Magnoni

In this interview, respected photo editor Olivier Laurent discusses the special qualities of great street photography, why the genre isn't dead, and the one question all photographers must consider when making work.

Questions by Alexander Strecker
Answers by Olivier Laurent

A– You have broad and eclectic tastes when it comes to photography. What's special about street photography for you?

O– There's something poetic about street photography. It's not just about being there—it's about imagination, it's about seeing the future. And by that, I mean being able to anticipate where different elements of a photograph—the street, the signs, the people—will align to make the perfect picture. There are many street photographers out there, but the great ones are poets and, like in any other field of photography, there are just a few of them.

In recent years, some have tried to innovate—for example, there was a craze a few years ago for Google Street View photographers. Their projects were interesting, but they can't replace the magical serendipity of a frame coming into place right in front of a street photographer's lens.

Bushwick, Brooklyn, 2014 © Andre D. Wagner

A– Some say that street photography is dead, and that its Golden Age has passed. Others proclaim it is more vibrant than ever, especially thanks to new platforms for dissemination (Instagram principally, but Flickr and Facebook as well). Where do you fall on this spectrum?

O– The “street photography is dead” refrain calls to mind the “photojournalism is dead” debate that has been raging since the 1950s. It’s ridiculous. Yes, there were giants of street photography who left us—from Garry Winogrand to Henry Cartier-Bresson, Weegee, Berenice Abbott and Robert Doisneau. And there are the established names like Robert Frank, Joel Meyerowitz and Lee Friedlander who are still working. But that doesn’t mean there aren’t new street photographers out there who are making amazing work. I was at *The New York Times’* New York Portfolio Review last year, and I saw the promising work of the young Andre D. Wagner. He has the eye. He is the future.

Starry Night by © Kin Wing Wong

From the series “Casablanca (Not the Movie)” © Yoriyas Yassine Alaoui Ismaili

O– Street photography is like everything else. Instagram, Flickr, Facebook, and mobile phones help create new ecosystems where new voices can emerge. Of course, there are now thousands, if not hundreds of thousands of people who think they are street photographers. But if we know where to look and, more importantly, if we take the time to look, we’ll find the new masters of street photography.

A– I know you were particularly interested in mobile photography a few years ago. Is this still a meaningful category or has the distinction between mobile and “real” photography been erased?

O– I wish I could say it’s been completely erased, but I still hear so many of my colleagues ask the question: “What camera did you use?” This is irrelevant. Photography has always been about the eye. I guess you could say that a mobile phone allows for a certain anonymity in the street, but I don’t ask myself that question when I look at the work of a street photographer. As I said, I look for traces of poetry and magic in their photos.

A– What are a few traits you recognize in all of the photographers you've published? Are there certain commonalities among the most successful ones?

O– In photojournalism, street photography, or any other genre of photography, I look for commitment and passion. I want to know that they chose to photograph something because they felt strongly about it, and that it was personal to them.

Too many photographers embark on projects because they think that's what the industry in general, and photo editors in particular, want to see. Maybe they're right sometimes, but the best projects I've seen always came from photographers who were deeply affected by and committed to their subjects. It's the question I always ask photographers who I meet: Why are you doing this? Why you over every other photographer?

From the series "I Speak of the City" © Dimitri Mellos

—Excerpt of an interview by Alexander Strecker

Martin Parr. Westbay. England, Great Britain. 1996.
Image © Martin Parr/Magnum Photos

“ Most of the pictures you see, you actually miss. So inevitably, what you end up doing is taking a lot of rubbish. In fact, the basic theory is, the more rubbish you take the better the chances of a good photo emerging as well. So, keep on taking the rubbish.”

MARTIN PARR
Magnum Photographer
from *The Art of Street Photography*

Street Manipulations

INTERVIEW WITH ESTHER HOVERS

Traveling Salesman, 2018 – Ongoing © Esther Hovers

From intelligent surveillance technology to figuring out the best route for our day, Esther Hovers forges new visual languages to investigate how our movements through public space are shaped and structured by hidden forces.

Questions by Sophie Wright
Answers by Esther Hovers

S_ **Your approach to the street is quite a conceptual one. Your previous project *False Positives* looked at intelligent surveillance systems that detect deviant behaviour in public space and the way it, often invisibly, shapes our behaviour. Do you call yourself a street photographer?**

E_ In my work, it's not necessarily about the visible structure of the street, but the invisible power structures in public space. It's about the question of how architecture somehow determines our movement and is used as an expression of power. The street is so present in it. It seems weird to go out of my way to not call myself a street photographer. If street photography is a genre that can be redefined, then why not?

Image Left: Anomaly 1, Standing Still © Esther Hovers Right: Anomaly 4, Placement On A Corner © Esther Hovers

S– **Have you been influenced by the street genre, or any of the greats of street photography in any way?**

E– Not so much. For me, the first person that comes to mind is Paul Graham. *A Shimmer of Possibility* was like my bible, and he was deeply influenced by traditional street photography. The title, the way he finds beauty in these little things, and the unpredictability of everyday life fascinates me. And the idea of street photography and the street itself as something going on around you, and the way that you can play or interact with that is very strong in the work.

S– **What was your first encounter with the street in your work? What drew you there?**

E– A lot of it has to do with the relationship between people, body language and architecture. But in the beginning, I went about photographing it in a strictly documentary and observational way. At school, I would go out and photograph for my assignments in this ‘hunter’ approach, where you’re pacing around, trying to find something. I still love to do that, but it’s not so present in my work anymore.

Overview E Timeframe: 0 min 04 © Esther Hovers

Image right: Anomaly 5, Clusters Breaking Apart © Esther Hovers
Image left: Overview H, Timeframe: 02 min 13 © Esther Hovers

S– **You were working in La Défense, the business district of Paris, when you first had the idea for *False Positives*. Tell me about how it started. When did you start developing a different, more conceptual approach?**

E– I started to manipulate my images. They were based on observation, but I began to take things out or to put things into the image. I started using a tripod and a fixed frame, and then I waited for people to pass by and photographed them. Then, I layered and stacked the images into a montage. When I did that in La Défense, it was not necessarily with a conceptual idea behind it. It was just to try it out.

S– **You collaborate with a lot of other specialists and thinkers in your work. Can you tell me a bit about how your research on intelligent surveillance technology shaped your approach to shooting?**

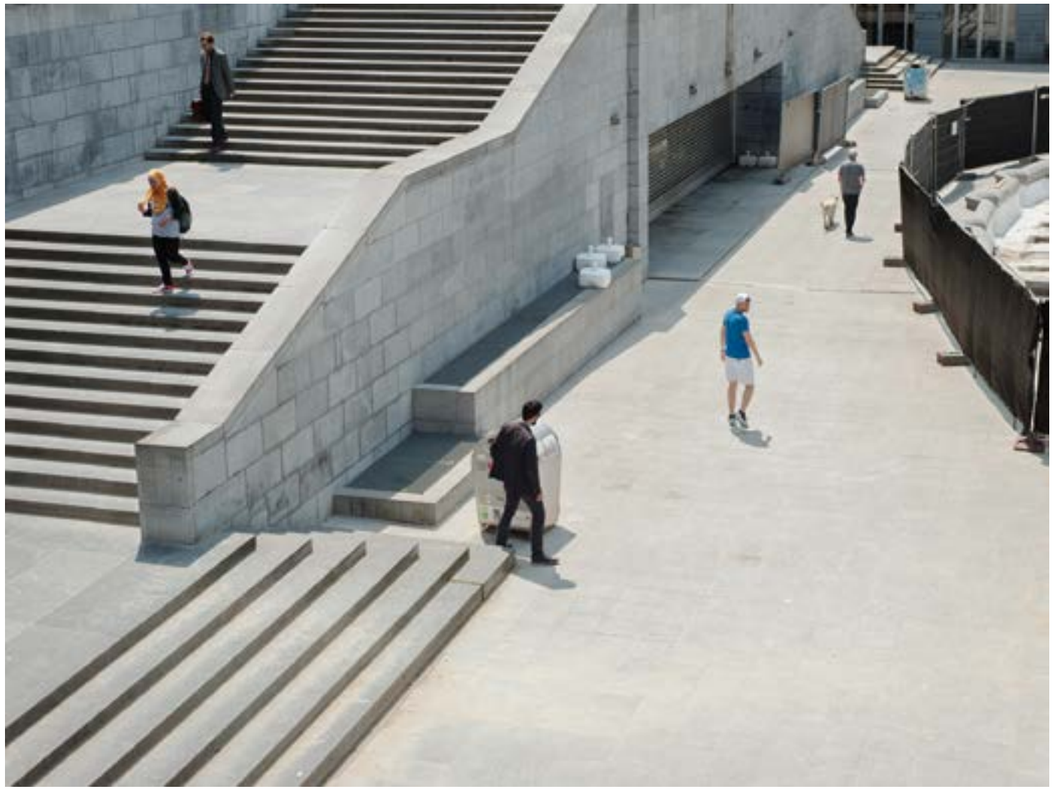
E– I'm interested in the idea of not understanding the technology that is very important in our daily life. I want to make it less abstract, and find a more poetic and human way of talking about these technologies. I definitely benefit from looking at different fields and disciplines when visually translating these connections—like the patterns in thinking about algorithms. The art world can be a very closed place. A lot of my references and inspirations definitely come from there, but it's also a breath of fresh air to open up.

S– **When you're dealing with the more hidden relations of public space, it's important—and almost necessary—to lean on other forms of research.**

E– Yes, and we often can't see how architecture influences us. That seems much less technical, or much less like a power structure, but it still is.

S– **In *False Positives*, you adopted the vantage point and 'neutral' aesthetic of a surveillance camera. It's often almost a non-human perspective that you are shooting from. How did the aesthetic choices for the project develop?**

E– I would start out by observing, and then I also worked with the interface used in a lot of free intelligence software. I'd have all these neon colors as an overlay for my photographs. Then I started approaching passersby and interacting with them. What I liked about that is that they were very much aware of me photographing them, which was important because I didn't want to surveil them!



Overview L, Timeframe: 03 min 16 © Esther Hovers

S_ So it begins with observation and then builds into something more staged. How much happens outside and how much happens in the studio?

E_ Before, I was manipulating the images. But now I am definitely staging them. I prepare a lot before shooting, so I'll go and scout locations and know where I want to photograph. But then, when I start photographing this actor, a lot is done in the moment. The street becomes a stage.

—Excerpt of an interview by Sophie Wright

Image left: Overview A, Timeframe: 04 min 26 © Esther Hovers. Right: Regular pattern of movement 'B' © Esther Hovers.

Bruce Gilden, New York City. USA. 1984.
Image © Bruce Gilden/Magnum Photos

“ A good photograph is one that works well within the frame and has a strong emotional content. It emotes something in you, it makes you have a feeling, the viewer. Whether you love it or hate it.”

BRUCE GILDEN
Magnum Photographer
from *The Art of Street Photography*

Time, Patience & Repetition

INTERVIEW WITH STREET PHOTOGRAPHER MATT STUART

London, 2015. England. GB. © Matt Stuart /Magnum Photos

In this interview, London-based photographer Matt Stuart shares his approach to street photography, why he enjoys shooting the same places repeatedly, and what motivates him to keep capturing the streets after 20 years.

Questions by Coralie Kraft
Answers by Matt Stuart

C– **I've read in a few of your interviews that you like to feel invisible when you shoot on the street—you prefer to observe a scene quietly and then slip away before anyone notices you. Some photographers prefer to meet their subjects. Why do you work the way you do?**

M– I'm quite an extrovert, so I would be happy to confront subjects directly. But in fact, I find it more challenging not to. I also prefer the process of being an observer as opposed to being part of the scene. This isn't to say that the other approach isn't valid—this is just my personal preference. Maybe it is part of my childhood dream to one day be a spy, like a photographic 007.

New Bond Street, 2006. London, England, GB. © Matt Stuart / Magnum Photos

Needham Road, 2005. London, England, GB. © Matt Stuart / Magnum Photos

C– **The spontaneous images you capture have elements of humor, but they are also a real documentation of pedestrian life in London. Do you consider yourself to be a documentarian or more of an artist? What's your view on the boundaries between photography and "art"?**

M– I am really not too bothered about labels. The easy label I have is a "street photographer," but I'm happy to be called whatever anyone finds convenient. My skin crawls a bit at the word "artist," but call me that if you want.I'm a photographer.

C– **Some of your shots remind me of Cartier-Bresson—especially his "Children over a Fibonacci Spiral Staircase." I know that your father gave you one of his books when you were first starting out. What are a few things you take as inspiration from him that you incorporate into your own photographic practice?**

M– I'm flattered by the comparison, but Cartier-Bresson was in a completely different league. I have pawed over many a Cartier-Bresson book and quote, but the one that I always come back to, which keeps me going (especially on bad days), is: "It takes a lot of milk to make cream." He's absolutely right. It also reminds me that even Cartier-Bresson had to work hard, even though he made it look so effortless.

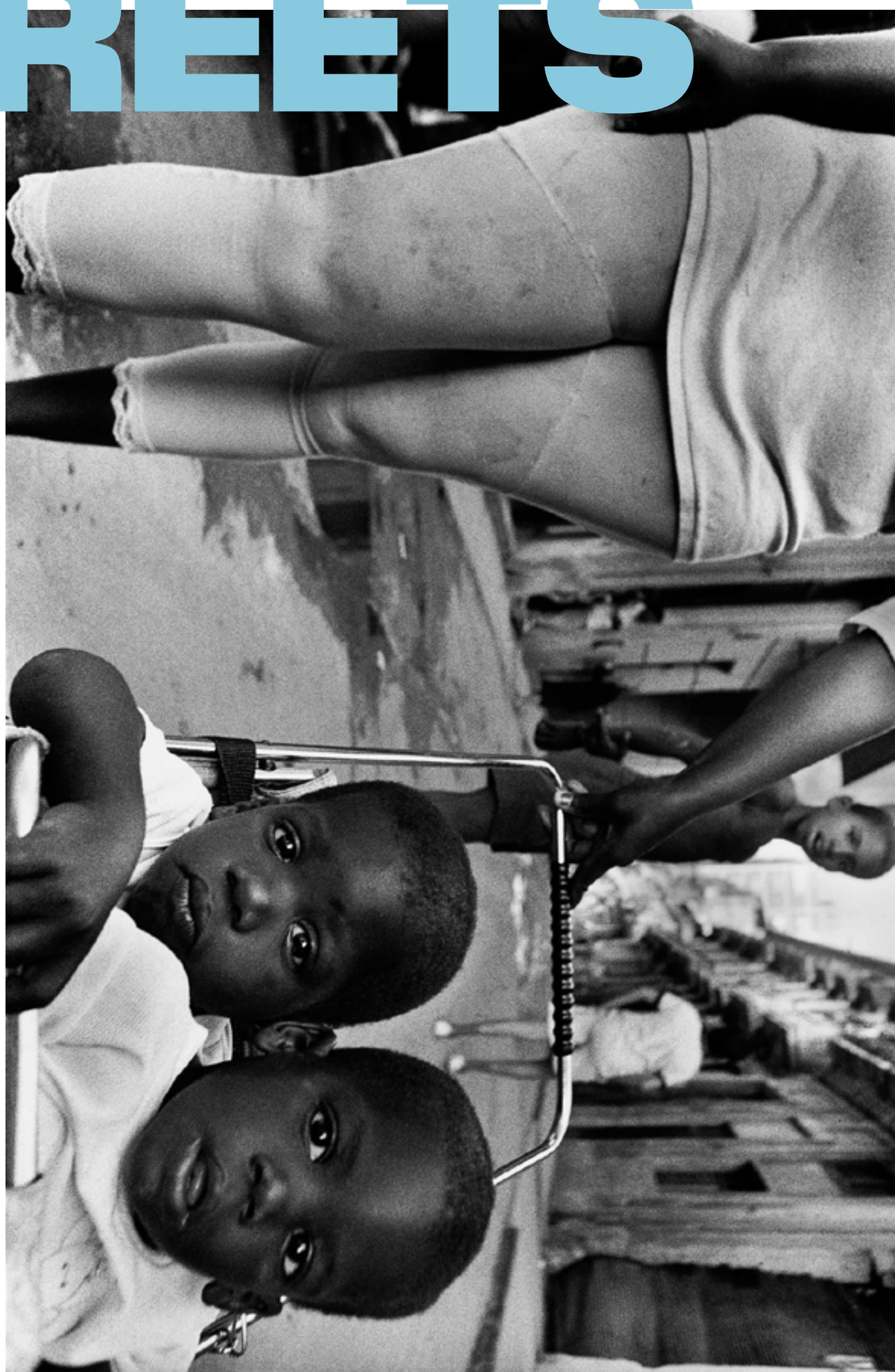
C– **You work a lot in London—a place you've lived for decades. Are you inspired by shooting in the same places over and over again? Is there something about the repeat visits that is integral to your way of working?**

M– These days, I'm not working in London as much, although I do feel that a degree of repetition is helpful for truly discovering a wonderful place, the flow of people at different times, the light and the seasons. I am now trying to shoot in different places. I tried Brussels, and I am starting to work more in America and other parts of England. Ever since Trump became President, I have been fascinated by the United States and the direction it is taking. I have long been inspired by America, but the present political situation has pushed some buttons for me.

—Interview by Coralie Kraft

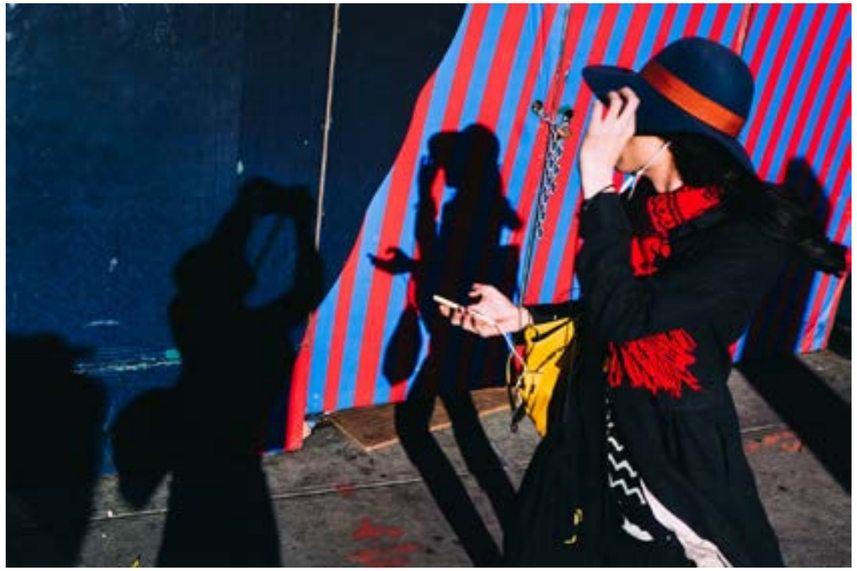
Oxford Street, 2004. London, England, GB. © Matt Stuart / Magnum Photos

02. SHARE YOUR STREETS



© Bela Doka

When looking at the volume of street photography shared online today, it can be overwhelming to try and discern where your work fits, or have the courage to share it at all.



© Jonathan Higbee

Our aim with this chapter is to highlight the many ways in which you can get your work out there in ways that feel right for you.

Why? Because we believe exposure, recognition and feedback are key to moving forward for any creative endeavour. Sharing is a the best way to build relationships with peers, mentors, and the broader photography community. Sharing allows you to access different perspectives, which may give you new ideas or cement your own. And sharing can result in a boost in confidence or an injection of motivation to keep going, keep creating, and keep learning.

Competitions and Festivals

JANUARY

Sony World Photography Awards - Street Photography Category

FEBRUARY

Street Week at LA Centre of Photography

MARCH

iPhone Photography Awards

LensCulture Street Photography Awards

APRIL

Aussie Street 2019

Italian Street Photography Festival

StreetFoto San Francisco - International Street Photography Awards

MAY

Luxemburg Street Photography Festival

Street Photo Milano

Urban Photo Awards

JULY

The Bangkok Street Photography Festival

AUGUST

London Street Photography Festival

OCTOBER

Brussels Street Photography Festival

Travel Photographer of the Year Awards - Various Categories

DECEMBER

Miami Street Photography Festival

“LIGHT LIKE A BIRD

How you collaborate with the world may help you eventually uncover the central metaphor of a book or project. While working on Violet Isle, the most common creature I found in Cuban menageries was the bird. I love the complex and resonant questions this raises: of all the creatures, why are birds the most popular animal in Cuban menageries? Does this hint at some kind of longing for flight in a country where few people are allowed to travel? Over the years, I’ve learned that the more questions a particular image evokes, the richer the metaphor will ultimately be.”

—REBECCA NORRIS WEBB
From the Aperture book, *Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image*
2019 LensCulture Street Photography Awards Juror

Rebecca Norris Webb

THE KEY TO GROWTH,
CONNECTIONS AND
FINDING YOUR VOICE

Feedback & reviews

© Lucia Herrero

Hearing or reading another person's perspective on your work can be one of the best ways to further your photography, refine your approach, have your work seen, and connect with others in the industry.

Portfolio Reviews

Many photography-related events and festivals offer 20-minute portfolio review sessions for photographers to show their work to influential experts in the industry and gain valuable feedback. This is an excellent way to make in-person connections with people who can help you in your career.

Tip: Overprepare. Research the reviewers and determine who is the best fit for your work. Know a few questions you want to ask each reviewer. Present your portfolio professionally, in a manner that is easy to carry, open and show without hassle.

LensCulture Professional Reviews

Did you know that by entering a series of five or more single images in any of our awards, you can get a free written review of your submitted work? This is a unique opportunity for you to receive critical and constructive feedback on your photography from top photo editors, curators, publishers, gallerists, educators, critics, consultants, and other industry professionals.

"I definitely needed a review like this. It's exactly what I was looking for: a real critical, clever, and incredibly accurate review. You've enlightened me about my weak points, but instead of feeling hurt, it gave me the will and the acknowledgment to work on them and improve." Giulia Parisi

Connect with Your Community

Reach out to other photographers and arrange a time to specifically look at each other's work in person or online. Many other photographers are going through similar challenges to you. Sharing feedback and experiences with others can help you (and them!) move past creative blocks.

Tip: Not all feedback is helpful. Reach out to people you respect and trust to provide honest and constructive criticism. Be willing to show work in progress.

Online Courses

Prefer to learn in your own time? Check out these two fantastic online learning opportunities for street photographers.

The Art of Street Photography by Magnum Photos

This online course brings together seven Magnum photographers plus industry experts who share their unique insights, vast knowledge and world-class experiences. Featuring ten in-depth video lessons and insight from Magnum photographers such as Martin Parr, Bruce Gilden, Carolyn Drake and Susan Meiselas, The Art of Street Photography aims to help photographers develop their practice in the street and beyond.

MORE INFO

Tip: Enter our **2019 Street Awards** *to get free access to the first chapter of* The Art Of Street Photography*. Simply start a submission and we'll give you the chance to try this fantastic learning opportunity.*

Online Courses

Masters of Photography with Joel Meyerowitz

Learn from legendary street photographer Joel Meyerowitz through Masters of Photography, a comprehensive series of video lessons that are suitable for photographers of all levels. See the world through Meyerowitz's eyes and gain access to tips, advice and expertise he has acquired over five decades of making photographs. Masters of Photography also has online courses with visual storyteller Steve McCurry and portrait and fashion photographer Albert Watson.

MORE INFO

© Joel Meyerowitz

Workshops and Mentoring

Keep an eye out for interesting workshops taking place near you. Some of the world's best photographers offer tailored week-long or weekend education experiences for small groups that include reviews of participant work. Others actively mentor other photographers, whether that be through a formal, paid arrangement or a free exchange of feedback and ideas. Don't be afraid to email and ask.

Tip: Respect others' time. Be clear about what you are asking. Would you like a one-off review of your work, or an ongoing relationship? Online or in person? What are your goals for the mentorship?

Embrace the darkness

INTERVIEW WITH STREET PHOTOGRAPHER ARKO DATTO

77. From the series "Will My Mannequin Be Home When I Return" © Arko Datto

Arko Datto reveals the inspiration and thinking behind his book *Will My Mannequin Be Home When I Return*, the first in a trilogy of 'existential explorations of the night' through street photography.

44. From the series "What News of the Snake That Lost Its Heart in the Fire" © Arko Datto

Questions by Cat Lachowskyj
Answers by Arko Datto

C– **Why did you divide your *Will My Mannequin Be Home When I Return* series into distinct parts, and what is the structure of this trilogy?**

A– It is a really big project, which is why I chose to break it up. The trilogy explores the idea of the night in the context of our developing world, primarily in Asia. I'm looking at the experiences of people and animals caught in a confrontational moment – in the urban environments they are forced to live in. I describe them as "existential explorations of the night." The first book looks at India, the second looks at Malaysia and Indonesia, and the third will look at Bangladesh.

40. From the series “What News of the Snake That Lost Its Heart in the Fire” © Arko Datto

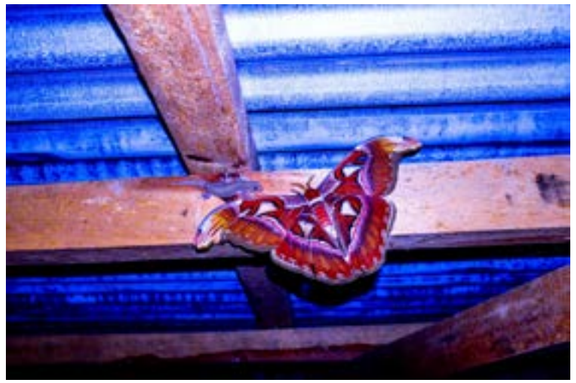
C– What makes the night so different from pursuing these themes during the day?

A– I want to explore the politics of representation, and I want to question and develop ways in which we use color to show the Indian subcontinent. There is a huge history of colonial photography in India and many photographers still have a very problematic perspective.

C– How does your use of color work to subvert the traditional white gaze that has come to define photography of India?

A– I came across this quote from Steidl after I started making this work, where he says, “Fuck the mid-tones.” I think that really makes sense with what I’m trying to do. I’m playing off these extremes of high and low key, and that’s the spectrum I look at. At certain points, I’m suffusing or infusing my projects with color, but it’s also an organic process.

When we look at photojournalism in the Indian subcontinent, the way we see colors doesn’t feel very genuine – you can tell they are from an outsider’s perspective. I wanted to show people what the colors look like from somebody who is actually from that place.



C– **Your work is also about how color is represented through light, especially because these images are taken at night when luminosity is more sparse.**

A– *Mannequin* works in darkness, so every image is illuminated by flash. I'm bringing out things from the depths of the darkness, and it's very confrontational – it's brutal, and I risk getting hit or physically assaulted by the people I am photographing. It's a world that is used to existing in complete darkness, and I am bringing it out of that.

C– **How did you come up with the title *Will My Mannequin Be Home When I Return?***

A– The title comes from sitting down with the images for a long time and seeing what came to me. The title is a question, but it's intentionally phrased without a question mark. Mannequins are a big thing in Hinduism – they are idols. We construct them out of clay and then we throw them into the river. I wanted the title to be relevant but to probe and push you to create your own narrative as well.

Top Image: 38. From the series "What News of the Snake That Lost Its Heart in the Fire" © Arko Datto
Bottom Image: 75. From the series "Will My Mannequin Be Home When I Return" © Arko Datto

13. From the series “Will My Mannequin Be Home When I Return” © Arko Datto

C– How did you sequence the images in your book to guide readers through the narrative you want to present?

A– We invite the reader to imagine they are walking through the night, and have these different images coming at them. They’re unsure of where they’ve seen them before – it’s confusing, like déjà vu. We had the original images and then we took them to the surgical table and cut them up, blew them up, and mixed and matched them with other images to create a sense of torpor.

C– You also incorporate some words in the book. What language is this, and why did you include them?

A– Together with the designer, Nicolas Polli, I created a language that you can see when you open the interior flap. It’s a language that you can almost feel, touch, and maybe understand. Nicolas studied many Indian scripts, like Hindi, Bengal and others, and we made a mix of them to create that language. It stands as the language of the night.

C– **And how did your experimentation with color translate to the printing of this publication?**

A– The book is printed with six colors. Instead of the normal CMYK, we removed the yellow and replaced it with a fluorescent yellow, and then we added a fluorescent pink and blue Pantone, so there are three fluorescent colors. That's why the book looks pretty wacky. The symbol on the cover is the letter M – which stands for *Mannequin* – and it is luminescent, so it glows a bit at night.

C– **This work is so grounded in storytelling and narratives in its book form, so what is it like for you to select individual prints to be displayed in traditional exhibition settings?**

A– There is always risk with work that is so intrinsic with a delicate narrative and strong process. When you take a few images out and put them on a wall, they lose that narrative value. But many of the images do stand by themselves. However, I always refer people back to the book for the entire story.

11. From the series "What News of the Snake That Lost Its Heart in the Fire" © Arko Datto

53. From the series “Will My Mannequin Be Home When I Return” © Arko Datto

C_ **How do you want people to approach this work if they don’t have you or the book there to explain? What are the reactions you are looking for from your viewers?**

A_ I try to make it clear that my primary imperative as an artist is to create worlds. When I work on these projects over a span of many years, they each become a world on their own that I create with my choice of subject, colors and composition. At the end of the day, I want people to immerse themselves in the world that I am creating for them.

As an artist, I infuse the work with multiple levels of interpretation – there is the realm of aesthetic, there is the realm of colors, there is the realm of interactions you have with people, and then there is the political subtext. You can take away whatever you can from them, but hopefully, in the end, you are affected by the work in some way or another.

—Excerpt of an interview by Cat Lachowskyj

Alex Webb

“THE ART OF FAILURE

Street photography is 99.9 percent about failure. So often I feel defeated by the street. I sometimes find, however, that if I keep walking, keep looking, and keep pushing myself, eventually something interesting will happen.

Every once in a while, at the end of the day, when I’m most exhausted and hungry, something—a shaft of light, an unexpected gesture, an odd juxtaposition—suddenly reveals a photograph. It’s almost as if I had to go through all those hours of frustration and failure in order to get to the place where I could finally see that singular moment at day’s end.”

—ALEX WEBB
From the Aperture book, *Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image*
2019 LensCulture Street Photography Awards Juror

Know your why!

INTERVIEW WITH PUBLISHER, DEWI LEWIS

Image by © Dougie Wallace, from *Harrodsburg*, published by Dewi Lewis

In this interview, the renowned publisher Dewi Lewis offers his advice to street photographers hoping to publish their first photobook, revealing what questions all photographers should ask themselves before publishing.

Questions by Lauren Jackson
Answers by Dewi Lewis

L– What compels you towards projects that deal with our contemporary culture? Do you think street photography is a promising avenue for such explorations?

D– I think that street photography can offer up a rich vein for an exploration of today's culture, with all its quirks and vagaries. But it has to be about the curiosity of the photographer—their ability to decipher the signs and symbols that are all around us. In a way, that goes beyond the immediate surface of things. Photographers must have something to say to be able to make good photographs.

I've always been curious about how people work within the realities we all confront. I've always felt that if I find something interesting or important, then other people should and will as well. Over my years of experience, I have learned that this is often not the case. However, I do feel that photography has an obligation to address things that are external to it.

You state on your website, “There are now only very few first books that we’re able to do with emerging photographers.” How do you feel about young photographers using books as a way to establish themselves?*

My concern is that too many photographers now feel that they need a book to move forward—even if they haven’t really found their subject yet. Many younger photographers would do far better to focus their time and resources on creating new work rather than trying to get their “first” project published. One harsh reality is that the majority of photobooks are now funded by the photographer, and this is unlikely to change. Emerging photographers without access to financial resources are at a critical disadvantage.

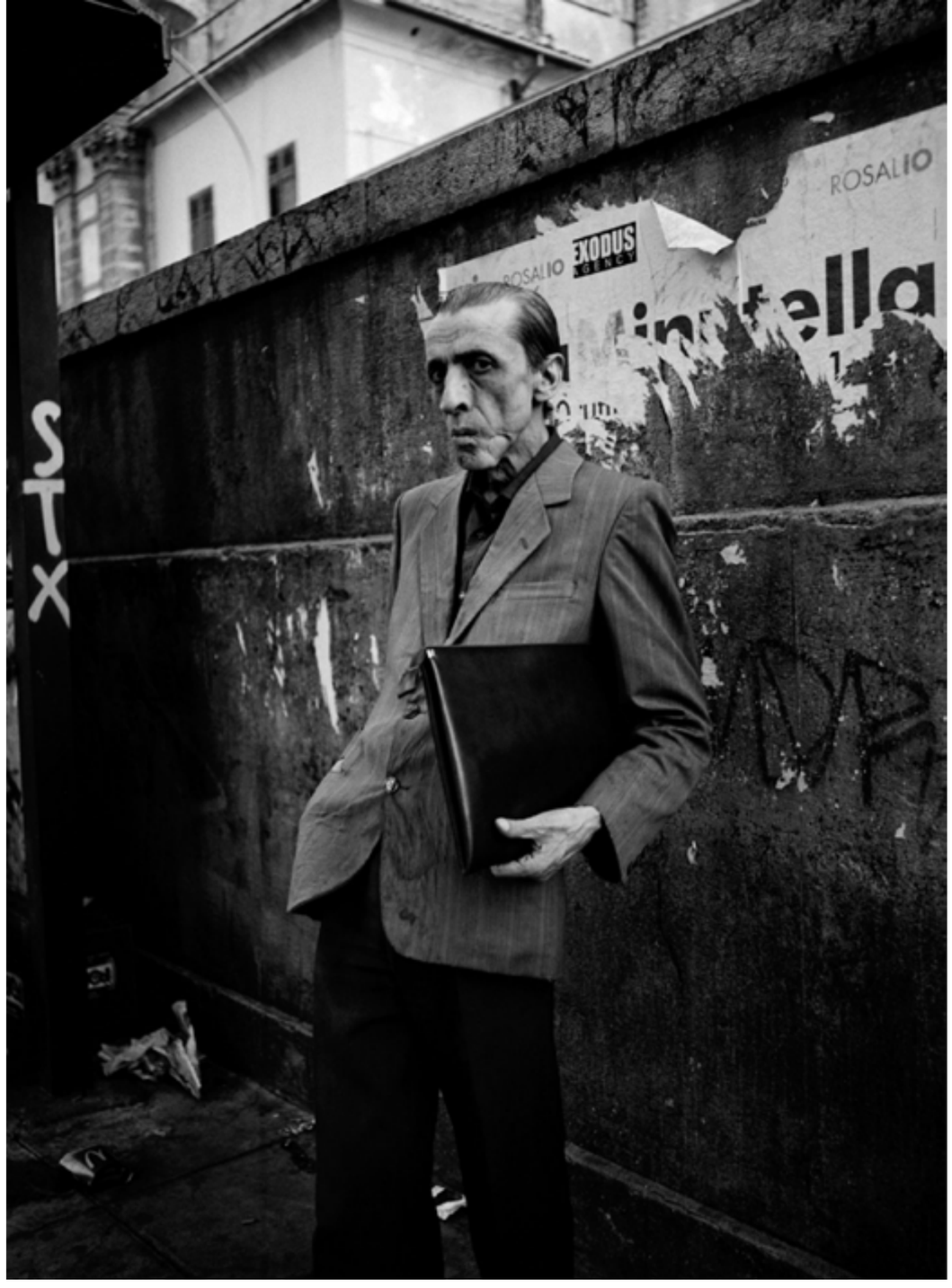
Harrodsburg © Dougie Wallace. Published by Dewi Lewis.

L– I feel that the design of a photobook sometimes threatens to overshadow its content. How can young photographers avoid this trap for their early-career publications?*

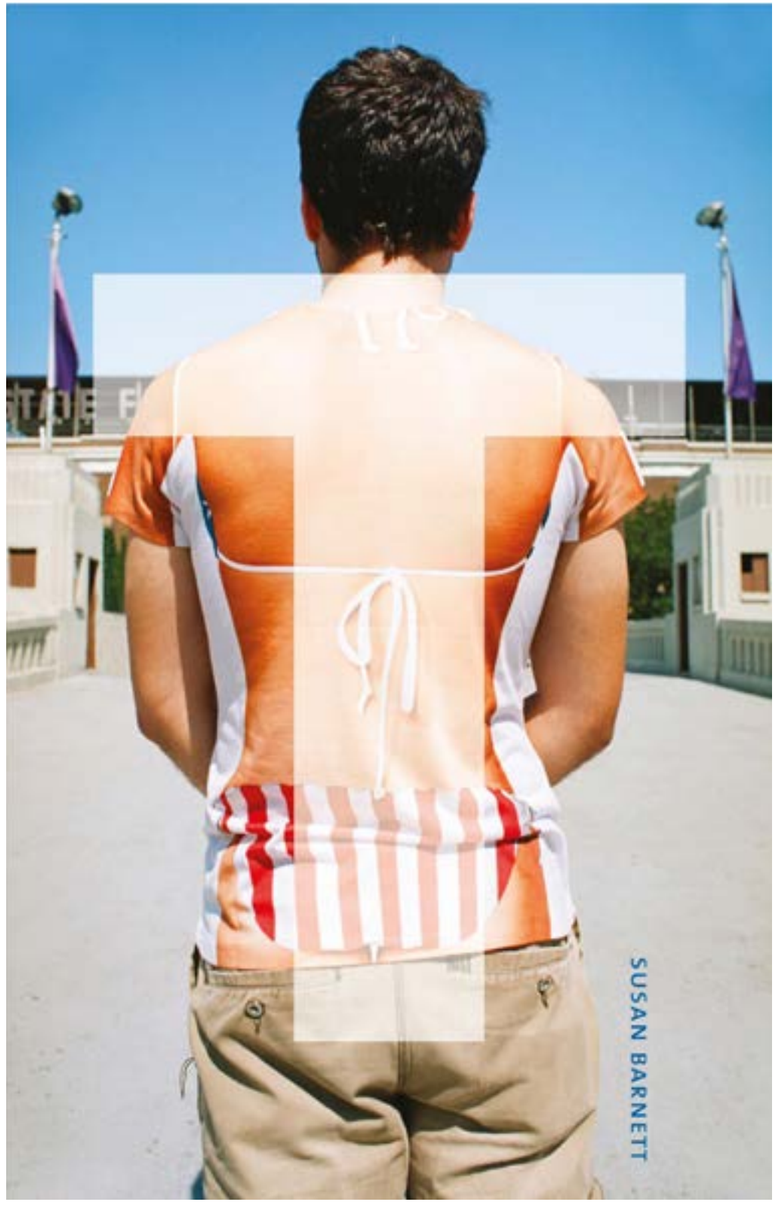
D– The book should always be about what the photographer has to say or show. Design is critical, but only in the sense of making work more accessible and understandable. I believe that form should always try to follow function. Many books involve complex and unique elements, which require handiwork in their production. It has become increasingly common to see books that cost more to produce than they can possibly recoup from bookshop sales.

L– What is the most important outcome after you publish a book? And when do you feel that one of your books has been a success?*

D– It's great when a book sells well, or when you get critical acclaim, or when the photographer has a positive reaction. But in reality, it comes down to my own personal reaction: Do I still feel that the work is strong? Do I feel that we've done it justice? Is it a project that I'm proud of? For me, it tends to be a few years before I can make that final judgement.



Terra Nostra © Mimi Mollica. Published by Dewi Lewis.



T: A Typology of T-Shirts © Susan Barnett. Published by Dewi Lewis.

What does fresh and innovative street photography look like? Do you think street photography has recently taken a new direction?

D– Street photography is one of the most difficult areas to present work that has any real depth to it. For me, the images that work are complex and dynamic, offering up layers rather than focusing on a single element. This is the way in which the genre is changing. It's rarely enough to come across an unusual situation or a strange juxtaposition. When done well, street photography can offer up the most expressive way of exploring the world around us.

What advice do you have for street photographers who are looking to publish their first photobook?

D– Firstly, decide why, then what, then how. Ask yourself these questions: Is a book the best way to take things forward for me? Is there a way of bringing the work together coherently? What would be the best way to reach my audience? What form should the book take?

The key to a successful book is in the answers, which need to be totally honest, self-aware, and self-critical. And, if at the end of the process you are still 100% convinced, then go for it.

—Excerpt of an interview by Lauren Jackson

Shining a light on absurd moments

INTERVIEW WITH STREET PHOTOGRAPHER, FENG LI

From the series "White Night" © Feng Li

In this interview, Feng Li speaks about his signature flash style, why he blends classical and street photography elements, and how his work as a civil servant for the Sichuan provincial Department of Communication has influenced his images.

Questions by Cat Lachowskyj
Answers by Feng Li

From the series “White Night” © Feng Li

└– While there are always people depicted in your work, there’s also this push and pull between classical methods and the present, and finding that moment of tension between tradition and modernization. Why do you think the medium of photography works especially well to tackle these themes?

F– I’ve always had a very strong relationship with traditional, classical photography, and I always want my own practice to respect that lineage. I use a simple camera, and I focus on that very basic action of taking a photograph. But even though I am documenting things using a very classical method, it’s always within a modern context of a bustling city and contemporary life—it’s always about the now.

What's so interesting about this method is that you're able to capture these specific, absurd, candid scenes. When were you first drawn to these strange moments?

I remember very clearly that it began in 2005. I was asked to take photos for the Propaganda Department at a park with strange, large public sculptures, so the setting already felt pretty surreal. There was this cinematic element to it, and I shot a series that really set in motion what is now the soul of my work: this absurdity or odd moment that you mentioned. From that point on, this theatricality started making more and more sense to me, and I started finding similar things in more common places, especially when I entered the city.

From the series "White Night" © Feng Li

And while these scenarios are important, your lighting is also crucial for maintaining continuity throughout your work. It's the flash that sustains this thread. How did this aesthetic choice first come about?

F- It was definitely a practical choice at first. The reason I used flash was that I was interested in immediately capturing what my eyes were witnessing, and sometimes I see things that are very hard to believe. I don't want to waste time trying to find the right combination of proper exposure and other features, so by using the flash I don't have to worry about whether or not the photo is going to work out or not—I just focus on what's happening in front of me and make sure I actually capture it.

And I get the sense that this also ties into your title for the series: *White Night.* Do you think the title informs how you approach making and selecting photographs to be included in the series?

F- The reason the series is called *White Night* is definitely linked to the fact that I use flash in every photo, which creates an illusion where you're never quite sure if it's day or night-time. I always want my images to be associated with these two words, so they are never captioned—not even with an indication of the place where they were taken.

From the series "White Night" © Feng Li

From the series “White Night” © Feng Li

└– What are your interactions with your subjects like?

F– When I first started making this work, I was going into the street and actively looking for these types of strange scenarios. But now I believe that I’m not really looking for them anymore—they are actually appearing in front of me, so it’s a more natural process.

└– What are the main factors you consider when presenting your work in a book?

F– Presenting my work in a book is very important to me because it’s so radically different from an exhibition, for a number of reasons. For starters, the quantity of images I am able to show is so different: I can present way more than we display in a show, and since I am constantly photographing, this quantity really matters. I don’t have to select four or five great pictures that are meant to capture the essence of many years of work.

Of course, unlike an exhibition, a book also survives throughout time, and that’s a great way for the work to live on. When it comes to the actual bookmaking, I don’t pay much attention to paper or design. What’s important to me is the sequencing, where I create a flow that sometimes plays on color, form and content. And then sometimes these sequences are broken by something else entirely.

All images from the series
“White Night” © Feng Li

What do you most enjoy about viewers engaging with your work? What are you trying to bring to them?

The most significant and meaningful interactions for me are best embodied in an Instagram comment that was left on one of my images: “Proving your unique point of view is cross-cultural.” This is exactly how I want my work to always be seen.

–Excerpt of an interview by Cat Lachowskyj

03. INSPIRATION

© Manuel Armenis

In this chapter we've created a list of thought-provoking and varied resources to stir your street photographer within.

Pour over stunning series from previous Street Photography Awards and make your way through our curated list of notable and interesting books, films and Instagram accounts related to street photography. There's something for everyone and hours to be lost exploring these fantastic resources.

Image by © Fabre Herve

Exploring new creative territory

INTERVIEW WITH ALEX WEBB AND REBECCA NORRIS WEBB

Night Before Aretha Died, 2018, from the upcoming Aperture book, *Brooklyn: The City Within* © Rebecca Norris Webb

Rebecca Norris Webb is a poet and a photography virtuoso whose enigmatic images distill moments of silence and introspection. Her partner, Magnum photographer Alex Webb, is a photojournalist and street photographer famous for his vibrant colors, exotic locales, and hard-edged decisive moments. Together they're one of photography's most prolific creative duos.

Questions by Cat Lachowskyj
Answers by Rebecca Norris Webb and Alex Webb

C– **Rebecca, your work is consistently evocative, and while its initial impact is visual, text plays such an important role. But in your projects, the text is complementary, not explanatory. Tell me a bit about why it is important for you to merge these two mediums that are usually made distinct.***

R– I'm at heart a bookmaker working in a hybrid personal documentary form that interweaves my photographs and spare text. Bringing the two together, I hope to create a more spacious and expansive form that allows me to explore terrain that falls outside the frame—such as memory, history and reverie.

C– **A number of photography collectives and duos band together to make work, but there is something particularly expansive and unifying about your projects. When did you realize it made sense to create work together, and how has it affected your individual practices when you return to them?**

A– Our first collaboration, a book on Cuba called *Violet Isle*, happened organically, and only after ten years of marriage, and twenty years of friendship. For some fifteen years, we'd been traveling to Cuba to work on two separate bodies of work: I was photographing the streets of Cuba, and Rebecca was photographing the quirky menageries of animals that she had discovered there. For some reason—perhaps initially because we hoped to create a book that was unlike others we'd seen on Cuba—we ended up interweaving our two bodies of work. In doing so, we began to realize that our photographs talked to one another in interesting and evocative ways, ultimately creating a more multilayered portrait of the island than either of our individual projects would have done on their own.

R– Working collaboratively with Alex, I often find myself exploring new creative territory, which has enriched my monographs as well as my joint books with him.

Havana, Cuba, 2000, from the Radius book, *Violet Isle: A Duet of Photographs from Cuba* © Alex Webb

C– **Alex, lighting is crucial in your work, and something that immediately reveals itself as its own character in each of your images. But ambient light is hard to control, particularly in street and outdoor settings. Tell me a bit about your relationship to light and how you've come to work with it over time. Is there a type of lighting you have a soft spot for (in a certain place or context)?**

A– I started working in color because I found myself drawn to photographing in Haiti and along the U.S.-Mexico border, places of vibrant color and intense light, very different than the gray-brown reticence of my New England background. These places inspired me to switch from photographing in black and white, in doing so I rapidly realized that working in color demanded a more nuanced attention to light. Different kinds of light strike different notes of color, each with its own emotional resonance.

Havana, Cuba, 2007, from the Radius book, *Violet Isle: A Duet of Photographs from Cuba* © Rebecca Norris Webb

C– Rebecca, tell me about your earliest memories of understanding the potential of combining images and text into a singular creative form. Was this a way you always worked, or did you start combining things later? Was there a specific moment?*

R– Originally a poet, I found my writing deserted me after college. Looking back, I think the kind of lyric poetry I was writing then didn't contain enough of the wider world—nor my curiosity about it. My response to writer's block was to buy a small camera and travel for a year, hoping my photographs would spark my poetry when I returned. Instead, I fell in love with photography. I realized that the eye focusing on those images in my poetry was the same eye looking through the lens. I think Wright Morris, the Nebraska writer and photographer, said it best: "I don't give up the camera eye when I write, merely the camera."

Left Image: Stained Glass, 2006, from the La Fabrica book, *Slant Rhymes* © Rebecca Norris Webb
Right Image: Arcahaie, Haiti, 1987, from the La Fabrica book, *Slant Rhymes* © Alex Webb

C– **In your view, what makes compelling street photography?**

A– The term street photography has very different meanings for different people. Garry Winogrand, considered by many to be the quintessential street photographer, disliked the term. So for clarity's sake, I'll elaborate a bit on what street photography means us.

More than anything else, it implies an approach to photography driven largely by curiosity and instinct rather than intellect. This stands in stark contrast to certain kinds of traditional photojournalistic work, as well as to conceptual photography. A photojournalist might embark on a journey because he or she has a specific subject or "story" in mind; a conceptual photographer is often led by an idea. The street photographer, on the other hand, approaches a place or situation with as few preconceptions as possible, and simply tries to respond visually.

Williamsburg, 2016, from the upcoming Aperture book, *Brooklyn: The City Within* © Alex Webb

A– Most street photography is conducted in public places but it isn't necessarily always done in the street. For instance, Rebecca often photographs private moments in semi-public places, as Teju Cole has written about her, "in the tradition of those quietly reflective photographs of André Kertész, Robert Frank, and Saul Leiter—images that suggest as much about the photographer's interiority as they do about the wider world."

What excites us most about street photography—or photography in general—is work that takes us somewhere we've never been before: visually, emotionally, psychologically, and sometimes physically. It may be the particular way the photographer sees, the particular subject or place he or she chooses, or, perhaps, as in many of the most memorable street photographs, a combination of all of the above.

–Excerpt of an interview by Cat Lachowskyj

Badlands, 2006, from the Radius book, *My Dakota* © Rebecca Norris Webb

Photographs from the Periphery

THOUGHTS ON VIVIAN MAIER BY CURATOR ANNE MORIN

Self-portrait, 1959 © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

Untitled, 1957 © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

New York, NY, 1954 © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

In 2009, 150,000 photographs spanning 40 years were discovered in a storage locker in Chicago. They belonged to Vivian Maier, a reclusive nanny who photographed the streets of the city, along with New York City and Los Angeles.

Questions by Jim Casper
Answers by Anne Morin

Maier's story generated worldwide attention, from monographs to gallery exhibitions and an academy-nominated documentary - her personal story dwarfed only by the astounding quality of the photographs she left behind. In this interview, Anne Morin, the curator of the Vivian Maier: A Photographic Revelation *exhibition, shares her thoughts on the photographer behind the camera.*

J– **Much of the attention surrounding Maier has focused on her mysterious, quirky personality, her psychology, and her story. But outside of that, what are your curatorial feelings about her work as a photographer?**

A– Her story is definitely amazing, but I have to work hard to keep it separate from the physical reality of her photographs. In terms of her work, I think she's one of the top street photographers, ever. She has a key place in the history of the medium—right next to Robert Frank and all the other great practitioners.

New York, NY © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

A– Her images contain all the specificity of street photography while also referencing the history of visual culture. This is no accident. She used to frequent exhibitions and museums as much as she could. She knew the work of Brassaï, of Henri Cartier-Bresson.

J– **How would you describe her approach to the photography process?**

A– Looking at some of her 120,000-150,000 personal prints, it seems to me that she was much more interested in the process of taking photographs than in producing a physical image, a print. In many, many cases, after taking a photograph, the film would be set aside, undeveloped. She was obsessed with recording the world, but didn't necessarily need to see these recordings afterwards. Her relationship with the world occurred through her camera, and through the process of photographing and filming her surroundings. But once the recording was finished, she wasn't as interested in looking at the result.

J– **What seemed to interest Maier out in the world? What was her eye drawn towards?**

A– One persistent tendency was her desire to take pictures of people on the periphery. She said that she preferred to shoot in poor neighborhoods because that's where people are living out on the streets. In rich areas, she couldn't take as many pictures because rich people stay in their apartments. And in the business centers, people moved too fast to be photographed. So, she spent most of her time in poor neighborhoods, photographing people like her—people outside of society, outside of the establishment, on the edge. There's a strong connection between her and her subjects. It seems like there's a mirror-like quality in all of her portraits of these people, as if she were present in all her photographs.

Occasionally, she would make portraits of rich people. But these photographs feel very different. There's something very aggressive about these pictures. She is very close to them and right in their face. It's as if she's stealing something from them, rather than seeing herself in their image. And of course, her literal self-portraits are a thread that runs throughout her 40 years of photographing. She works brilliantly in this genre. In these photos, it's where she experiments the most and tries to find her place in the world.

Top Image: Untitled © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

Left: Untitled © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

Untitled © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

Untitled, 1953 © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

Untitled, September 1954 © Vivian Maier/John Maloof Collection. Courtesy Howard Greenberg Gallery, New York

J– When you look at her color work versus her black and white work, you get the sense that the former is very geometric. Do you think that working in color improved her black and white photographs?

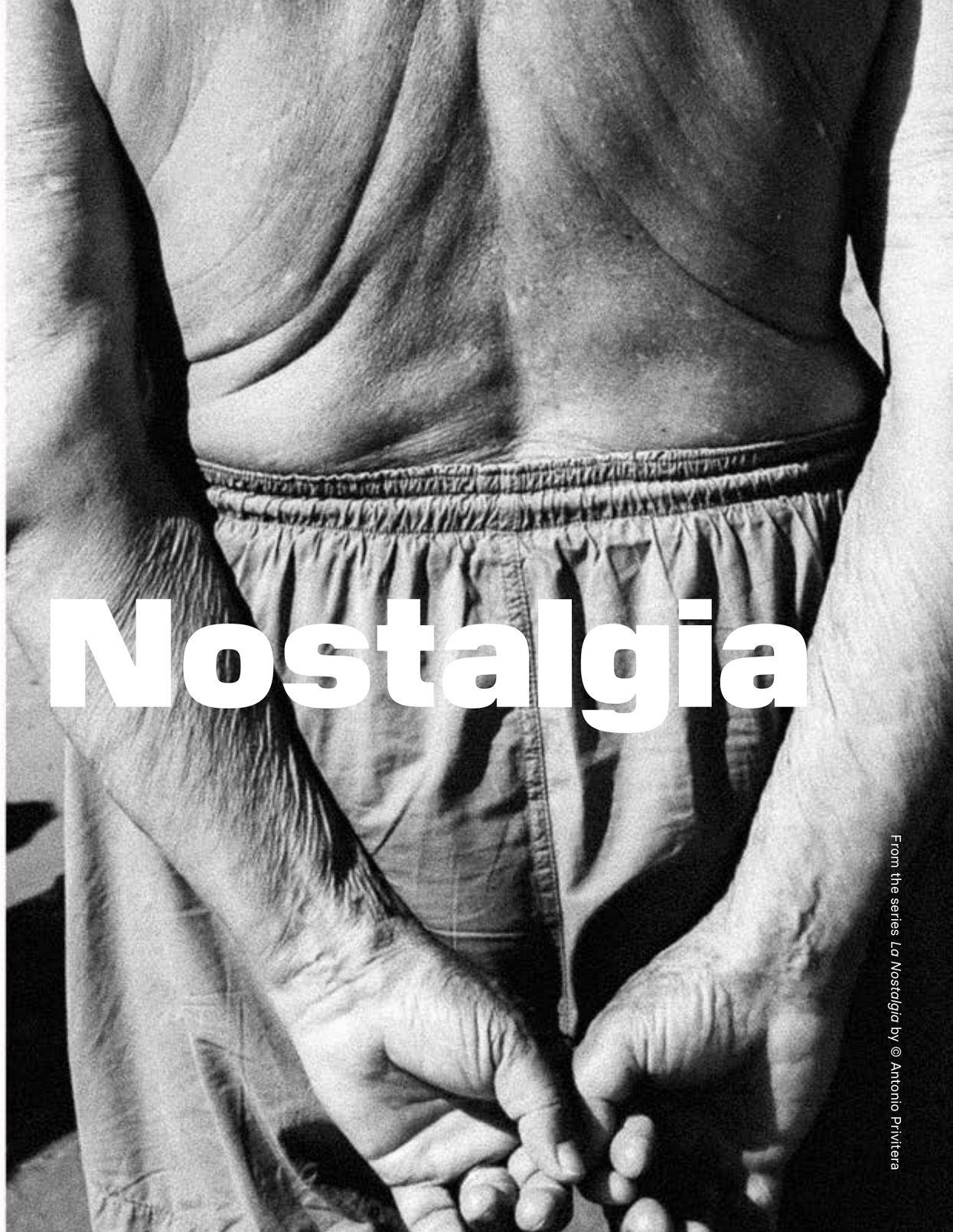
A– Her color photographs focus on the musicality of the image—the forms, the density of the colors. She was really working in the medium of color when she took color photographs. In her black and white work, her focus seems to be on her subjects—on the people pictured. She also took most of her self-portraits in black and white. In the color photographs, the figures begin to disappear. I think the color work announces the end of her life. She's about to finish making photographs and about to disappear from the world. As her identity is fading, we can feel that fading through the growing abstraction in her images.

—Excerpt of an interview by Jim Casper

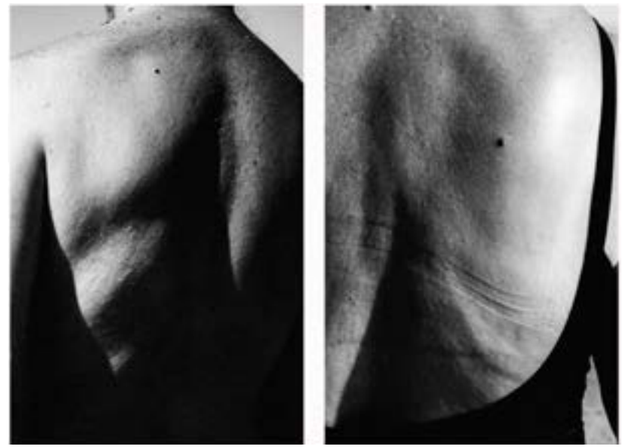
Project Spotlight

La Nostalgia

BY ANTONIO PRIVITERA

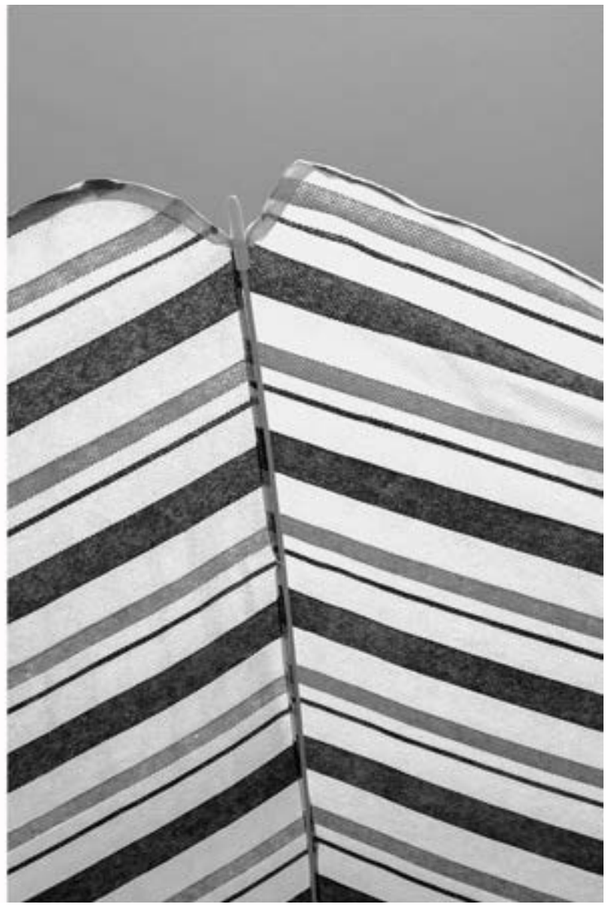


From the series *La Nostalgia* by © Antonio Privitera



Images from the series *La Nostalgia* by © Antonio Privitera

Nostalgia is associated with a wistful yearning for the past, its personalities and events. In this series of black and white diptychs, photographer Antonio Privitera explores this passing, pernicious mood using images made on daily walks near San Benedetto del Tronto and Pescara on the Adriatic Sea in Italy.



Images from the series *La Nostalgia* by © Antonio Privitera

"I developed the story between the sea and people, without rules or purpose, just with the desire to be free and elegant. Candid moments from a daily stroll. I fell in love with the solitude."

BY İLKER KARAMAN

In Pursuit of Myself

Project Spotlight

From the series *In Pursuit of Myself* by © İlker Karaman

Images from the series *In Pursuit of Myself* by © İlker Karaman

İlker Karaman uses street scenes as a backdrop for self-portraiture in this unique project made in his hometown of Ankara, Turkey. Through shadows and reflections, Karaman captures his own presence on the street as a visual tool for self-discovery and personal reflection, expanding the notion of a traditional street photography practice.

“My character and my knowledge are shaped by the environment that I live in, and my photographic practice incorporates codes from my understanding of this life. I’m trying to discover myself in my photos. In this series, I tried to make myself visible in each frame to emphasize my research into understanding who I am.”

Images from the series *In Pursuit of Myself* by © İlker Karaman

Project Spotlight

Gaps

BY COCOA LANEY

From the series *Gaps* by © Cocoa Laney

Images from the series *Gaps* by © Cocoa Laney

After moving from Alabama, USA to Florence, Italy, photographer Cocoa Laney couldn't ignore the missing pieces in the mental picture she had of her new home. The more time she spent there, the more she understood the cultural differences she faced, primarily catalyzed by the language barrier. This series of images - never quite complete and full of obstructions - demonstrates Laney's desire to visualize these gaps. The absence of crucial information is a metaphor for her mental abstractions.

“Filling in the blank spaces in my comprehension of Italian language and culture is a slow and daunting process, but by documenting the experience, I am giving shape to both the closeness I feel to Florence and the barriers I have yet to overcome.”

Images from the series *Gaps* by © Cocoa Laney

Out of Breath

BY HAKAN SIMSEK

From the series *Out of Breath* by © Hakan Simsek

Images from the series *Out of Breath* by © Hakan Simsek

For photographer Hakan Simsek, the starting point of this project was a feeling from a precise moment in his childhood: the day he realized he could die. In this work, he explores this feeling through photographs that represent flashes about himself and his death.

Images from the series *Out of Breath* by © Hakan Simsek

Born in Turkey but growing up in Belgium, Simsek had two nationalities and two identities, but felt he didn't belong to either. This work explores an acceptance of sorts. The place where he is buried will define who he is in the end.

Book recommendations

ANDREW SHABANGU: FOOTPRINTS

This acclaimed South African photographer spent decades photographing daily life across South Africa and beyond.

APERTURE: ALEX WEBB AND REBECCA NORRIS WEBB ON STREET PHOTOGRAPHY AND THE POETIC IMAGE

An insightful and helpful resource for photographers written by two internationally acclaimed street photographers.

ALEX WEBB: THE SUFFERING OF LIGHT

The first comprehensive book exploring the expansive 30-year career of Alex Webb, a celebrated street photographer and member of Magnum Photos.

BRUCE DAVIDSON: SUBWAY

A uncompromising visual exploration of the New York subway system in the 1980s.

BYSTANDER: A HISTORY OF STREET PHOTOGRAPHY

Legendary street photographer Joel Meyerowitz swapped his camera for his pen to create this comprehensive bible of street photography.

DAIDO MORIYAMA: THE WORLD THROUGH MY EYES

A broad monograph devoted to Daido Moriyama, one of the most respected names in contemporary Japanese photography. This book reveals his unique perspective on Japanese society from the 50s to the 70s, and beyond.

DOUGIE WALLACE: ROAD WALLAH

Over a four year period, London-based photographer Dougie Wallace documented Premier Padmini taxis and their passengers as they travelled through the streets of Mumbai, India.

ERNEST COLE: THE PHOTOGRAPHER

Before he was exiled and fled South Africa, Ernest Cole photographed the country during apartheid. This book celebrates the work of Cole, the first black freelance photographer of his country.

Book recommendations

GORDON PARKS:
THE SEGREGATION STORY

In 1956, photographer Gordon Parks visited Alabama and Georgia to capture the faces of segregation on assignment for *Life*. This book features a wide selection of color images from that assignment, many published for the first time.

JOSEF KOUDELKA: EXILES

Exiled from Czechoslovakia for photographing the 1968 Soviet invasion, Koudelka roamed Europe photographing for Magnum Photos for decades. This book documents his search for a spiritual homeland, and is considered one of the greatest photobooks of the 20th century.

RENI BURRI:
IMPOSSIBLE REMINISCENCES

A retrospective of this remarkable photojournalist's color photographs, edited in close collaboration with Burri himself.

SAUL LEITER: EARLY COLOR

A remarkable collection of 1950s and 1960s photographs by Saul Leiter, an American photographer and painter who pioneered color photography.

SLIDE SHOW: THE COLOR PHOTOGRAPHS OF HELEN LEVITT

This monograph features more than one hundred color photographs from the street of New York in the 1970s.

ROBERT FRANK: THE AMERICANS

The indisputable masterpiece that continues to inspire generation after generation of street photographers.

TAUZA: BOB GOSANI'S PEOPLE

Extraordinary photographs of the lives of black people under South Africa's apartheid regime in the 1950s and 1960s by photographer Bob Gosani, one of two black photographers at Drum, an anti-apartheid magazine in Johannesburg.

Book recommendations

THE STREET PHOTOGRAPHER'S MANUAL

This how-to book that takes you through a series of detailed tutorials and lessons for capturing the unexpected.

THE WORLD ATLAS OF STREET PHOTOGRAPHY

Featuring captured moments from the miraculous to the mundane, this book shows the breadth and variety of street photography today across five continents and more than 100 photographers.

TRENT PARKE: THE BLACK ROSE

In his quest to uncover memories of his mother and childhood, Magnum photographer Trent Parke photographs details of the natural world and incidents from everyday life to create a mesmerizing visual poem about Australia.

MAGNUM CONTACT SHEETS

A remarkable and insightful compilation of photographer contact sheets and other material, revealing how the most celebrated Magnum photographers capture and edit their very best shots.

MARTIN PARR: THE LAST RESORT

It's difficult to choose just one of Martin Parr's photobooks, but this is one of our favourites. *The Last Resort* documents UK's New Brighton, a run-down urban seaside resort that remains very much alive, in the quirky signature style of Parr.

WILLIEM KLEIN CONTACTS

The first collection of William Klein's famous contact sheets is an excellent study of how this highly regarded photographer worked and photographed on the street.

Film recommendations

EVERYBODY STREET

This film illuminates the lives the lives and work of New York's iconic street photographers and the city that has inspired them for decades - a true tribute to the spirit of street photography by filmmaker Cheryl Dunn.

FINDING VIVIAN MAIER

A documentary about the now-famous nanny who secretly made hundreds of thousands of street photographs in Chicago, New York and Los Angeles. When finally discovered, Vivian Maier's work gained global acclaim and attention.

IN-SIGHT

This film was produced to celebrate the tenth anniversary of in-public, a recognised street photography group. The film follows members of the group as they photography the streets of their cities, using a small video camera attached to their cameras.

IN NO GREAT HURRY: 13 LESSONS IN LIFE WITH SAUL LEITER

A documentary exploring the work and practice of Saul Leiter, one of the original New York street photographers.

JAMEL SHABAZZ: STREET PHOTOGRAPHER

Brooklyn-born photographer Jamel Shabazz documented the pioneers of hip-hop in the early days of the music genre. This film pays tribute to his work and those instrumental in bringing hip-hop to the world.

JUST PLAIN LOVE

Directed by Raphaël O'Byrne, this film provides some fascinating insight into one of the greatest and most influential minds in street photography, Henri Cartier-Bresson, who was 91 at the time of filming.

Film recommendations

THE CONTACTS

Through a series of images (contact sheets, proofs, prints and slides) and commentary, this 35-episode series explores the secret universe of the world's greatest photographers, guiding viewers into the heart of their creative process.

THE MAN WHO SAW TOO MUCH

A unique documentary by Trisha Ziff that charts the story of photojournalist Enrique Metidines, a man obsessed with photographing crime, death and accidents in Mexico.

BILL CUNNINGHAM: NEW YORK

An entertaining documentary about Bill Cunningham, an American photographer who walked and cycled the streets of New York making candid images of the city's most fashionable. A gentle and cheerful portrait of a dedicated and much-loved artist.

Street Photography on Instagram

DAILY STREET PHOTOGRAPHY INSPIRATION FROM AROUND THE WORLD!

We were overwhelmed with the huge number of responses to our call for the top street photography accounts. We weren't able to feature all of your amazing suggestions here, so check the comments on our original post to see the full list!

- Abinet Teshome
- Adama Jalloh
- Alan Shaller
- Andre De Wagner
- Andrea Torrei
- Andrea Enlaluna
- Arnold Daniel
- Babak Kanaani
- Bhadri Verduzco
- Bruce Gilden
- Castro Frank
- Eric Mencher
- Everyday Africa
- Eyeshot Magazine
- Feng Lee
- From The Street With Love
- Gianpaolo La Paglia
- Graciela Magnoni
- Gustavo Minas
- Hojjat Hamidi
- Ilker Karaman
- Ilya Shtutsa
- In Public Collective
- Ivan Margot
- Jesse Marlow
- Jonny Sharp
- Josh Kack
- Julia Gillard
- Julie Hrudova
- Lauren Wells
- Life Is Street
- Maria Moldes
- Marina Koryakin
- Masoud Mirzaei
- Mayank Austen Soofi
- Michelle Groskopf

Street Photography on Instagram

- Michelle Viljoen
- Munich Street Collective
- Nick Hannes
- Nikos Economopoulos
- Nontsikele Loveleko
- Panagiotis
- Piero Percoco
- Poupay Jutharat
- Rebecca Whiltshire
- Rudy Boyer
- Rui Pina
- Sakis Dazanis
- Sarah Pannell
- Sebastian Hermann
- Shin Noguchi
- Six Street Under
- Soumyendra Saha
- Street Photo Thailand
- Street Photography International
- Street Photography Journal
- Street Repeat
- Suzan Pektaş
- Suzanne Stein
- Taras Bychko
- Tatsuo Suzuki
- The Street Collective
- TJ Washington
- Vineet Vohra
- Wan Chee (Michelle) Chan
- Women Street Photographers

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LensCulture is one of the most popular and far-reaching resources for discovering the best in contemporary photography around the world.

We believe that recognition and exposure are key for photographers of all levels to move forward creatively and professionally. Our mission is to help photographers succeed and, after nearly 15 years, we're proud to offer career-changing opportunities alongside advice, inspiration and recommendations through our awards, online magazine and free guides like the one you've just read.

Go on, get out there and make remarkable images.

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