

# Lesson 10

## CONTENT:

### Picturing the Street



**Materials Needed:** Works listed below, digital projector, digital cameras.

**Masterworks:** Matthew Pillsbury, *Macy's Thanksgiving Day Parade*, 2011; Alex Webb, *Nuevo Laredo, Mexico*, 1996; Harry Callahan, *Chicago*, 1960; Larry Fink, *Pat Sabatine's 8th Birthday Party*, 1977; Antonio Perez, *A Group of First Holy Communion Pass the St. Michaels Rectory on Their Way to Church*, 1987; *Bikini*, William Klein, Moscow, 1964; Garry Winogrand, *New York*, 1968; Bruce Davidson, *Subway* (Aperture, 1986)

#### Students will:

- **Know:** Before, during, and after—photographers make choices.
- **Understand:** Photographers control the meaning of their pictures by making choices in real time. They work in the moment, often intuitively, but they also edit their choices afterward. Connection leads to intimate photographs. You can be more forward than you think while photographing on the street.
- **Do:** Students will be more comfortable photographing strangers in a public place. Students will be able to look at one subject from multiple points of view.

## Lesson Plan: (1 hr, 15 min)

- **Warm-up:** Share last week's photos from the collaborative portraiture shoot. (10)
- Introduce the topic of street portraits as you show the images by Pillsbury, Webb, Callahan, Fink, Perez and/or Klein. "Do you think the subjects were aware they were being photographed? How do you think the photographers got these images?" Work with students to identify the following types of street portraiture (10):
  1. People as part of the urban landscape
  2. People going about their business, unaware that they are being photographed
  3. People reacting to being confronted by the camera/photographer
- Show the series of pictures that Garry Winogrand made of the woman with the ice cream cone. "What was Winogrand's working process? How did he work with the situation and move around? How could he have gotten the subject smiling in every photograph? Why did he choose the final image?" (10)
- Look at Bruce Davidson's Subway series. A subway car is a small space, and many of the images were made with a flash. "How do you think Davidson got photographs that look spontaneous? How could you make someone comfortable?" (10)
- **Photo exercise:** Last week students photographed strangers who were posing. This week they'll make spontaneous, natural-looking photographs of people on the street. Most photographers aren't lucky enough to get a great photograph of someone on the first try, so it's a good idea to spend time with a subject, try different approaches, and take many pictures of a situation. Working in the smallest groups possible, take students outside and have them find an interesting person or situation. Tell students to introduce themselves and ask permission to photograph, then have them encourage the subject to go about their business, pretending they're not there. Encourage students to take photographs from different angles, points of view, and distances. If the subject seems uncomfortable, have students try chatting or joking to put them at ease. If students feel uncomfortable, take photographs to put them at ease. Spend at least ten minutes in the situation, if not more. (30)

**Staff Follow-Up:** Download images from the street work exercise. Finalize semester slide show for start of class next semester.

**Going Further:** Show Garry Winogrand video (<https://www.youtube.com/watch?v=3RM9KcYEYXs>), especially 00:00:53–00:01:42 and 00:02:13–00:04:06.