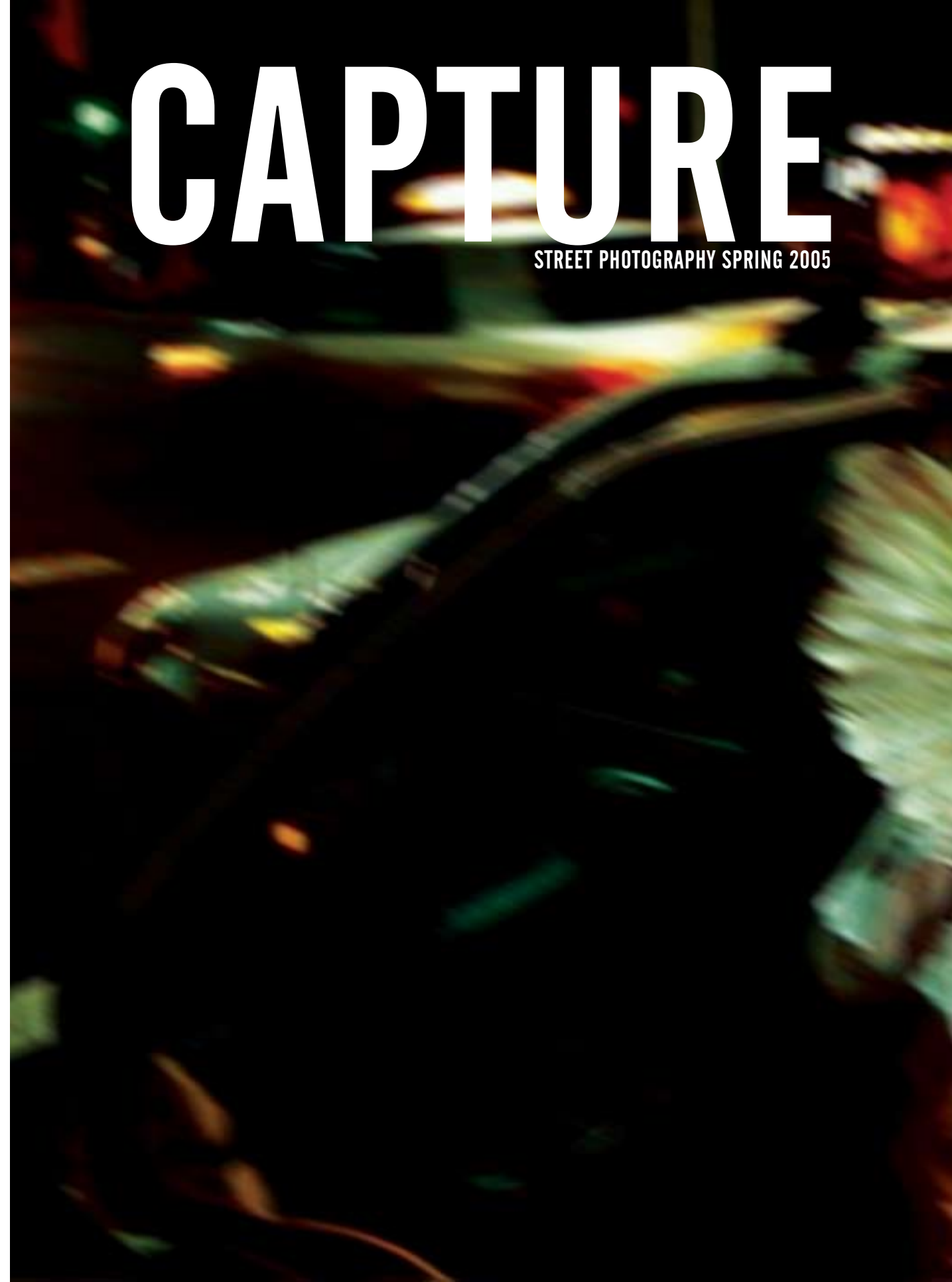


# CAPTURE

STREET PHOTOGRAPHY SPRING 2005



The objective of DMA 154B Spring 05's quarter-long project is to understand the important facets of photographs and how photography relates to typography. The accumulation of work done throughout the quarter is compiled in this fifteen page magazine.

Educational aims:

- > Developing ways of looking, giving an understanding of the basics of semiotics, doing research on 'when/why' this image has been made, awareness of good composition in photography, and a deeper understanding in 'contemporary photography'.
- > Enhancing writing skills, learning to describe an image, from being very precise to being very personal in interpretation based on analyzing principles.
- > The magazine form is used to understand the order of giving information, from cover to content page, to analyzing studies, to articles and 'end conclusion'.
- > Typography skills

**“He has no props or lighting, no time for selecting and changing lenses or filters, he has a split second to recognise and react to a happening.”**

**4 untitled by narelle autio +**

**“what is street photography?”**

**5 five characteristics + typefaces**

**6 infographic study**

**10 “more than just an urban landscape”**

**12 visual context study**

**13 nouns + descriptive sentences**

**13 typographic study**

**15 biography: narelle autio**



untitled photograph  
by Narelle Autio

## WHAT IS STREET PHOTOGRAPHY?

Over the last few decades the phrase 'Street Photography' has come to mean a great deal more than simply making exposures in a public place. Photographers like Robert Frank, Garry Winogrand, Lee Friedlander and Joel Meyerowitz have forced a redefinition of the phrase that has many new implications.

Primarily Street Photography is not reportage, it is not a series of images displaying, together, the different facets of a subject or issue. For the Street Photographer there is no specific subject matter and only the issue of 'life' in general, he does not leave the house in the morning with an agenda and he doesn't visualise his photographs in advance of taking them. Street Photography is about seeing and reacting, almost by-passing thought altogether.

**MARK**

CINQUENTA MIL METICAIS

**uncertain**

TIMES AND TIMES AGAIN

**harsh**

ITC STONE SERIF

**urban**

CAFETA

**delicate**

MANKSANS

# SERIES OF PHOTOGRAPHIC STUDIES

what makes a photograph? its composition. anything from 'angles', background, foreground, horizon, and light source make up the composition and can be studied. for this particular photograph, three studies give deeper understanding: light & dark, lines, and space.

## LIGHT AND DARK

Since this photograph is taken at night, light sources are an important part of the composition. The dark spots of the photograph will help with the placement of text in the composition exercise.



## LINES OF RELATIVITY

The are unseen lines filling the photograph. The radial lines of the angel wings show the central focus of the photograph is the child. The street also plays a big role in the photograph, providing a vanishing point and perspective. The lines also act as guides in placing text.



“...massive emphasis on the careful selection of those elements to include and exclude from the composition and an overwhelming obsession with the moment selected to make the exposure.”

## SPACE

How much of the actual photograph does the protagonist and her partner, the taxi, use in the photograph? At first glance it looks like the child is bigger than she seems because she is the focus of the picture, but from the study, the taxi takes up more than 70% of the entire image.



ORIGINAL



BACKGROUND

- crosswalk  
68C 52M 86Y 57K
- night  
72C 67M 68Y 87K
- street  
63C 70M 70Y 82K
- lights of traffic  
25C 67M 91Y 27K

“POINTILLIZED”

to hide the pixelation  
of the image



CHILD

- hair  
65C 63M 75Y 77K
- shadows in creases of robe  
47C 28M 60Y 3K
- wings  
53C 29M 74Y 7K
- robe  
39C 63M 82Y 32K

“MOSAIC”

to bring out the more  
prominent colors  
in the photograph



TAXI CAB

- lights  
24C 98M 100Y 19K
- car interior  
68C 68M 69Y 84K
- shadowed exterior  
81C 49M 80Y 56K
- ceiling  
38C 14M 44Y 0K

> For many Street Photographers the process does not need 'unpacking'. It is, for them, a simple 'Zen' like experience, they know what it feels like to take a great shot in the same way that the archer knows he has hit the bullseye before the arrow has fully left the bow. As an archer and Street Photographer myself, I can testify that, in either discipline, if I think about the shot too hard, it is gone.

If I were pushed to analyse further the characteristics of contemporary Street Photography it would have to include the following: Firstly, a massive emphasis on the careful selection of those elements to include and exclude from the composition and an overwhelming obsession with the moment selected to make the exposure. These two decisions may at first seem obvious and universal to all kinds of photography, but it is with these two tools alone that the Street Photographer finds or creates the meaning in his images. He has no props or lighting, no time for selecting and changing lenses or filters, he has a split second to recognise and react to a happening. Secondly, a high degree of empathy with the subject matter, Street Photographers often report a loss of 'self' when carefully watching the behavior of others, such is their emotional involvement. Thirdly, many Street Photographers seem to be preoccupied with scenes that trigger an immediate emotional response, especially humour or a fascination with ambiguous or surreal happenings. A series of street photographs may show a 'crazy' world, perhaps 'dreamlike'. This is, for me, the most fascinating aspect of Street Photography, the fact that these 'crazy', 'unreal' images were all made in the most 'everyday' and 'real' location, the street. It was this paradox that fascinated

me and kept me shooting in the 'everyday' streets of London when many of my colleagues were traveling to the worlds famines and war zones in search of exciting subject matter. Friends that I met for lunch would, just be back from the 'war in Bosnia' and I would declare proudly that I was just back from 'the 'sales in Oxford Street'.

<http://www.in-public.com/site/about.php>

## IMAGES THAT RELATE IN FORM, CONTENT, ATMOSPHERE + SUBJECT MATTER

FORM > an old photograph of a faceless woman climbing into a taxi cab

CONTENT > the combination of a blurred photograph of a taxi

ATMOSPHERE > other examples of street photography

SUBJECT MATTER > the uncertainty in any given photograph



# MORE THAN JUST AN URBAN LANDSCAPE

BY JENNIFER CHOU

This photograph is untitled; location, unknown; date, unknown; participants, unknown; the only thing that is certain about this photograph is its composer, Narelle Autio. I came across this photograph while skimming through an online portfolio of street photography called In-Public. It is strangely unusual and perfectly taken.

An image that makes you pause to take in what is happening, that is how stunning this photograph is. Confusion, concern, and mystery shroud the image of a child climbing into a taxicab in the night. Traffic of city life zooms by as this child climbs through the left backseat door of the white cab. The protagonist of the photograph is not only a child but also a depiction of a higher being, with a pair of angel wings extending from her shoulder blades. The central focus of this awing snapshot is the angel climbing into a dark cab.

Who is this angel? Child? Her identity is hidden; only her backside is shown, with angel wings as long as her torso reaching up towards the night sky. From the position of her wings while she climbs into the cab, she looks as if she is about to take flight. Each feather in her white wings look carefully pruned - nothing is out of place. Her long silky brown hair is pulled back into a simple low ponytail and the folds of her white robe cast uncanny shadows across her body. Slowly her body is swallowed by the darkness of the interior of the taxi. A source of light shines down on her back;

eluding to the aura that accompanies the well-known symbol of angels - a halo. The purity of the light dissipates under her waste as the light turns into a muddy orange hue.

Where is she going? She is climbing into an empty taxi; even the driver is not seen. The only sign that the taxi is functioning is its vacancy lights located on the roof. A red glow surrounds the typical block letters that create the word TAXI. The back door is flung wide open as she gingerly steps in with her right foot first. The tinted windows of the cab block out any signs of life in the cab. Another light source, possibly coming from the same direction as the source hitting the child, puts the white cab aglow. This also creates an eerie effect on the car. The pure whiteness of the roof turns into a sooty green spanning the entire left side of the cab.

The scene of the photograph enhances the daunting feeling. This is occurring at night, on a busy city street. Other cabs zooming left into the vanishing street. The lights and body of the other cars blur into a smudge in the background. The darkness of the asphalt pavement absorbs any light, preventing any reflections. An ambiguous array of, also blurred, red lights stands out from behind the cab and child. The obscure content of the backdrop increases the awareness that this child is out of place.

# TYPOGRAPHIC EXERCISE



## CHILD

(wings) a mode of transportation taking oneself from from realm to realm neatly organized white feathers angelically extending towards the night sky

## TAXI DOOR

(door) it's night. a whitetaxi's vacant light is on. it stops to pick-up a girl. the back door is swung wide open allowing the passenger to gracefully ease in. no other life form is seen

# NARELLE AUTIO

I was born in a beachside suburb of Adelaide, South Australia. On leaving school I went to an art college with the vision of becoming a painter.....somehow I ended up with a camera, instead of a paintbrush in my hand. After graduating with a degree in Visual Arts in 1990, I began working for the Adelaide Advertiser. Leaving Australia in 1995 I traveled extensively, working in England for numerous UK national newspapers as well as being the principle photographer for Australia's News Limited London bureau. I returned home in 1998 and currently work as a staff photographer at the Sydney Morning Herald. Last year in collaboration with Trent Parke, our book, THE SEVENTH WAVE was published. The book of surreal black and white photographs, documents Australian beach culture from under the waves.

Arriving back in Australia proved to be an awakening for me. It is true what they say that you don't know what you miss until you don't have it. I realized there was so much here to photograph, things that I had grown up with, that I knew about and loved. All things that I had taken for granted. The only inspiration I needed was this country and the ability to see it with new eyes.

<http://www.in-public.com/site/narelleautio/index.php>

**PHOTOGRAPHER**

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The background of the entire page is a light blue, textured surface. It features faint, overlapping lines and text that seem to be part of a larger, more complex design or map. The text is mostly illegible but appears to be related to photography or art, possibly a list of exhibitions or awards. The overall effect is one of a vast, interconnected network of information.

GROUP EXHIBITIONS  
2004 Look, Newcastle Regional Art Gallery  
Witness: An Exhibition of Australian Photojournalism, Monash  
Gallery of Art, VIC  
2003 Second Sight: Australian Photography in the National Gallery  
of Victoria, National Gallery of Victoria  
Sydney NSW  
RePresenting the Real: Documentary Photography, Stills Gallery,  
Summer Life, 'The Seventh Wave', Alice Austen House Museum,  
New York  
2002 Witness: An exhibition of Australian Photojournalism, 'Outback  
Races', Australian Centre for Photography,  
Sydney NSW  
Art Rotterdam  
Amsterdam Art fair  
2001 World Press Photo Award / Exhibition, 'Mercy Street', seventy  
Locations worldwide, including State Library of  
NSW  
Watermarks Exhibition, Maritime Museum NSW  
Leica / Centre for Contemporary Photography - Documentary  
Photography Exhibition & Award, Melbourne  
Victoria  
CAS, Hobart, Tasmania  
Stills Gallery, Sydney NSW  
Geelong Art Gallery, Geelong VIC  
Phyllis Palmer Gallery, La Trobe University Bendigo VIC  
Lovett Gallery, Newcastle Region Library, Newcastle NSW  
Logan Art Gallery, Logan QLD  
Mildura Art Centre, Mildura VIC  
Sasakawa World Sports Award / Exhibition, Tokyo Metropolitan  
Museum of Photography  
Reportage, Twin Cinemas Paddington NSW, Outback Races (with  
Narelle Autio)  
2000 World Press Photo Masterclass, The Netherlands Institute of  
Photography  
World Press Photo Award / Exhibition 'The Seventh Wave',  
seventy locations worldwide  
Reportage, 'The Seventh Wave' (with Narelle Autio), Valhalla  
Cinema, Sydney  
Art at Work, Sydney Airport Project  
Thirty under Thirty up and coming photographers to watch,  
American Photo District News, New York City  
1999 World Press Photo Award / Exhibition 'Bathurst Car Races',  
seventy locations worldwide  
On the Road, The Car in Australian Art, Heide Museum of Mod-  
ern Art, Melbourne  
Leica / Centre for Contemporary Photography - Documentary  
Photography Exhibition & Award, Melbourne  
Victoria  
Wagga Wagga Regional Art Gallery NSW  
Logan Art Gallery, Logan QLD  
Noosa Regional Library NSW  
Newcastle Regional Gallery VIC  
Swan Hill Regional Gallery, Sale VIC  
Gippsland Art Gallery VIC  
Shepparton Art Gallery VIC  
Reportage, Valhalla Cinema, Sydney 'Dream/Life'  
Exhibitions with Narelle Autio  
2004 The Seventh Wave, Focus Gallery, London  
Dream/Life & The Seventh Wave, Ariel Meyerowitz Gallery,  
New York, USA  
Fotofreo Photographic Festival, 'Dream/Life' & 'The Seventh  
Wave', Western Australian Maritime Museum,  
Fremantle  
2002 Dva Pivo Prosim (Two Beers Please) Train journey through the  
Czech Republic, Stills Gallery, Paddington  
Outback Races, Tamworth City Gallery, NSW  
Dream/Life and The Seventh Wave, Canvas International Art  
Gallery, Amsterdam  
2001 The Seventh Wave, Stills Gallery, Paddington  
2000 The Seventh Wave, Stills Gallery, Paddington

AWARDS  
2003 W. Eugene Smith Grant/Award for Minutes To Midnight, a two  
year road journey  
documenting the state of the nation of Australia  
2002 Selected as the first Australian to become a nominee of the  
famous Magnum Photo Agency  
2001 World Press Photo Award, Roadkill, Australia, 1st prize 'Nature &  
The Environment Stories'  
Runner-up in the Leica Oskar Barnack Award, Europe for The  
Seventh Wave  
The Seventh Wave awarded second prize for best photographic  
books in the American Pictures OF The Year  
Awards  
2000 Selected in the Leica/ CCP Documentary touring Exhibition  
World Press Photo Award, The Seventh Wave, 2nd prize Daily  
Life Stories  
Dream/Life awarded second prize for best photographic books  
in the American Pictures OF The Year  
Awards  
Canon photo essay prize in the Sasakawa World Sports Award  
Japan  
1999 Selected by 'Australian Art Collector Magazine' in the 50 most  
collectable artists in Australia  
World Press Photo Award, Bathurst Mountain Car Races, 2nd  
prize 'Daily Life Singles'  
Selected to participate in the World Press Photo Masterclass in  
Amsterdam  
Selected in American Photo District New's 30 up-and-coming  
photographers to watch  
1996-97, 98 Five Gold Lenses from the International Olympic Committee  
Selected in the Leica/CCP Documentary touring Exhibition  
2002 SELECTED BIBLIOGRAPHY  
Susan Skelly, 'A Trick of Light', The Good Weekend, March 9th  
Chad Watson, 'Everyday Surreal', Weekend, The Newcastle  
Herald/Magazine, June  
Sarah Stock, 'Magnum Opens The Eyes OF The Works To Elite  
Lensman's Obsession', The Australian  
Newspaper, July 4th  
Jennifer Crone Producer of Dream Lives, 30 minute ABC tv  
Documentary on Trent Parke & Narelle Autio,  
July 28th  
2001 Robert McFarlane, 'When the Markets dead give 'em Roadkill'  
The Sydney Morning Herald, June  
David Marr, 'Sydney-the Beauty and the Vice' The Unesco  
Courier, June  
'Roadkill', Time Magazine, July  
Dream/Life, Abaddon issue 3, Autumn  
'Up close and personal at press photo exhibition', The Jakarta  
Post, October  
Jenny O'Meara, 'Oculi.com.au - The whole story', The Jakarta  
November/December  
2000 'Aussies Win World Awards', Commercial  
June  
Wave Theory', Black and White  
Sharon Verghis, 'Intoxicating', The Sydney Morning  
Sydney Morning Herald, July 2nd  
Robert Drewe, 'The Seventh Wave', The Sydney Morning  
22nd  
Robert McFarlane, 'The Seventh Wave', The Sydney Morning  
Morning Herald, July 2nd  
Sama Morel, 'Life Stories', The Sydney Morning  
gust  
Critics Pics, 'The Seventh Wave', The Sydney Morning  
Herald, Aug 4th  
Robert Drewe, 'Hidden Depths', The Independent Magazine,  
September 9th  
Rosalie Hgson, 'Big City Limits', The Australian Magazine,  
Nov 13-14  
'Mt Pandemonium', The Australian Magazine, Sept 18-19

“...preoccupied with scenes that trigger  
an immediate emotional response,  
especially humour or a fascination  
with ambiguous or surreal happenings.”

PHOTOGRAPHER

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**PHOTOGRAPHER**

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