

Sungkok Art Museum
42 KyoungHeeGoong-gil,
Jongno-gu, Seoul 110-062,
Korea

T +82 (0)2 737 7650 www.sungkokmuseum.org

VIVIAN MAIER
THE REVEALED
WORLD OF
VIVIAN MAIER

GARRY WINOGRAND
WOMEN ARE
BEAUTIFUL

2015.7.2 – 9.20

Visitor Information

Museum Hours
Tuesday–Sunday
10:00-18:00
Closed on Mondays
Ticket window closes
30 minutes prior to the
closing time.

Admission
Adults (age 19-64)
10,000 won
Adolescents (age 13-18)
8,000 won
Children (age 4-12)
6,000 won
Unlimited Pass and
Lectures 30,000 won

Free
under 4

Getting Here

Group Visits
20% discount per person
for groups of 20+ people
Reservations required
T. 02 737 7650
sungkok33@gmail.com

Reduced Admissions
Age 65+
Visitors with disabilities
5,000 won

B) Exit no.7 at Kyungbok
Palace Station (Line no.3)
— walk 200m straight
towards King’s Palace
apartment complex—
enter street between
Shinhan Bank and walk
uphill— take a right on 4
way stop— walk 10m

Bus
Accessible by all the bus
lines that pass the Seoul
Museum of History.

Organized by
Sungkok Art &
Cultural Foundation

* The Revealed World
of Vivian Maier was
curated by Anne
Morin with the
courtesy of Howard
Greenberg Gallery,
New York

** Women Are
Beautiful was made
possible through
the courtesy of Lola
Garrido Collection.

STREET
PHOTOGRAPHY
AND MODERNISM

‘Street photography’ is a genre in
photography, which features the human
condition within public places, such as
streets, parks, subways, shopping centers
and museums.

“What we can call street
photography, in retrospect, is
the reaction to the triumphant
modernism, to a cold formalism,
but also to the enthusiasm for
the industry and the metropolis -
machine”— François Brunet

With modernization, Europe became the
center of street photography in late 19th
century. Eugène Atget, considered as the
father of the genre, is often known to have
established the city of Paris as a celebrated
subject matter to capture on film, through
his work that reflects the essence of the
Parisian streets from the 1890s to 1920s.

Beyond indicating a spatial notion, the
term ‘street’ also relates to the human
condition at a given time. Countless
photographers have taken pictures in and
of streets ever since cameras became
portable in late 19th century. However,
it is in mid-20th century that, with Alfred
Stieglitz at the forefront, Walker Evans,
Lee Friedlander and Robert Frank, among
others, established ‘street photography’
as an artistic genre with the photographic
depictions of daily life, particularly in New
York.

Documenting one’s every day life with
pictures of objects and people has become
a ritualistic practice in present days.
Concerns over privacy and terrorism have
risen in the past decade, but photography
as an activity has never been more
prevalent and commonplace. Technology
has allowed everyone with access to a
camera to become street photographers
and artists in their own way.



WOMEN ARE
BEAUTIFUL

Women Are Beautiful series depicts the
change in attitude of women in the 1960’s
in America, at a time of extremes and
contrasts. Garry Winogrand captures the
social transformation of the era through a
photographic lens that reflects his artistic
instincts. The freedom of composition
marks a break from the “formal appearance
of an artwork” and in an unprecedented
document, Winogrand “immortalizes for
the history of photography this vigorous
change.”

In early 1970s, John Szarkowski, director
of the photography department at the
Museum of Modern Art in New York (MoMA)
at the time, selected 85 photographs that
Winogrand took of women in public. The
selection was published into a book in 1975
with the title *Women Are Beautiful*.

Vintage prints refer to the first
prints made directly by the
photographer, or under the
photographer’s supervision.
They are often signed by the
photographer.



VIVIAN
MAIER



SUNGKOK ART MUSEUM

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“Winogrand was committed to
taking photographs of women
anywhere: at swimming pools,
cafeterias, high-society parties
and above all in the streets of New
York. By avoiding naked pictures
and studio portraits, Winogrand
explores the way in which women
express their sexuality through
their clothes, hairstyles, gestures,
laughter or whispers.”
— Lola Garrido



GARRY
WINOGRAND

The Revealed World of Vivian Maier

Women Are Beautiful

VIVIAN MAIER × GARRY WINOGRAND

Sungkok Art Museum presents the dual exhibition of the works of photographers Vivian Maier and Garry Winogrand. Both Maier and Winogrand captured the streets of America from the 1950s through 1970s, at a time of extremes and transformational changes. In contrast to Winogrand, who was already a renowned photographer in his lifetime, Maier took hundreds of thousands of photographs while working as a nanny, without the intention to be exhibited or published. The juxtaposition of works by two such contrasting photographers from the same generation provides a platform to think about one's search for *regard naïf*.



The Revealed World of Vivian Maier brings together 110 prints, 8mm footages and the documentary *Who Took Nanny's Pictures?* produced by British Broadcasting Corporation (BBC). *Women Are Beautiful* presents Winogrand's complete portfolio in 85 vintage prints, as well as interview footages with the photographer.



VIVIAN MAIER, THE MYSTERIOUS PHOTOGRAPHER (1926–2009)

Born in New York in 1926, Vivian Maier spent her childhood in France and returned to New York in 1951, where she began to take photographs. She, then, moved to Chicago in 1956, where she stayed working as a nanny until her death in 2009.

Maier's works were discovered at a storage auction in Chicago by John Maloof, a former real estate agent. While Maloof was acquiring historical memorabilia at the auction, he also purchased Maier's prints, negatives, slide films and super 8mm films. Maier took more than 120,000 photographs over the course of 30 years, most of which have not been developed. She photographed the streets of New York and Chicago in her spare time using a Kodak Brownie box camera, Rolleiflex and Leica cameras. An introvert by character, she is described by her charges as cultivated and open-minded, yet brusque and curt.



Maier's photographs project a sense of curiosity on everyday objects and deep interest in people. They convey a subject's facial expressions, attitude, clothing and accessories. Some photographs were taken secretly from afar, and others at a close distance.

Maier died in April 2009. The Gensburg family, for whom Maier had worked for 19 years, provided her with some financial help but inevitably, her possessions, which were kept at a storage facility, were put to auction, as she could no longer afford to pay storage rent.

Maier was Austro-Hungarian by her father's lineage and French by her mother's. She has traveled widely in France, Asia and America. Why she decided to remain private about her work is a mystery.

GARRY WINOGRAND: DEPICTING THE SOCIAL LANDSCAPE (1928–1986)

Winogrand was born to a Jewish working-class family in Bronx, New York. He took painting classes at Columbia University and later studied photography under Alexey Brodovitch at The New School for Social Research.

Winogrand's photographs were shown to the public for the first time at the Museum of Modern Art in New York (MoMA) in 1955, in the historical exhibition *The Family of Man* curated by Edward Steichen. His works were shown again at MoMA in 1963 and 1967, together with the works of Lee Friedlander, Diane Arbus and Duane Michals. Three-time recipient of the Guggenheim Fellowship (in 1964, 1969 and 1978), Winogrand traveled across the United States to document life in America. He also taught photography at the School of Visual Art, Illinois Institute of Technology and University of Texas at Austin, among other universities. His well-known portfolios include *Animals* (1969), *Public Relations* (1977), *Stock Photographs: The Fort Worth Fat Stock Show and Rodeo* (1980) and *Women Are Beautiful* (1975).



Winogrand does not provide a critique of the world; he aims to capture a fleeting instance into a tangible moment through photographs. "I don't have to have any storytelling responsibility to what I'm photographing. I have a responsibility to describe well. The fact that they're photographs, they're mute, they don't have any narrative ability at all." Winogrand died abruptly at the age of 56 of gallbladder cancer, leaving behind more than 6,500 rolls of undeveloped film.

© for photographs by Garry Winogrand:
Garry Winogrand

© for photographs by Vivian Maier:
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Howard Greenberg Gallery

"The art in photography is literary art
before it is anything else"
—Clement Greenberg

