

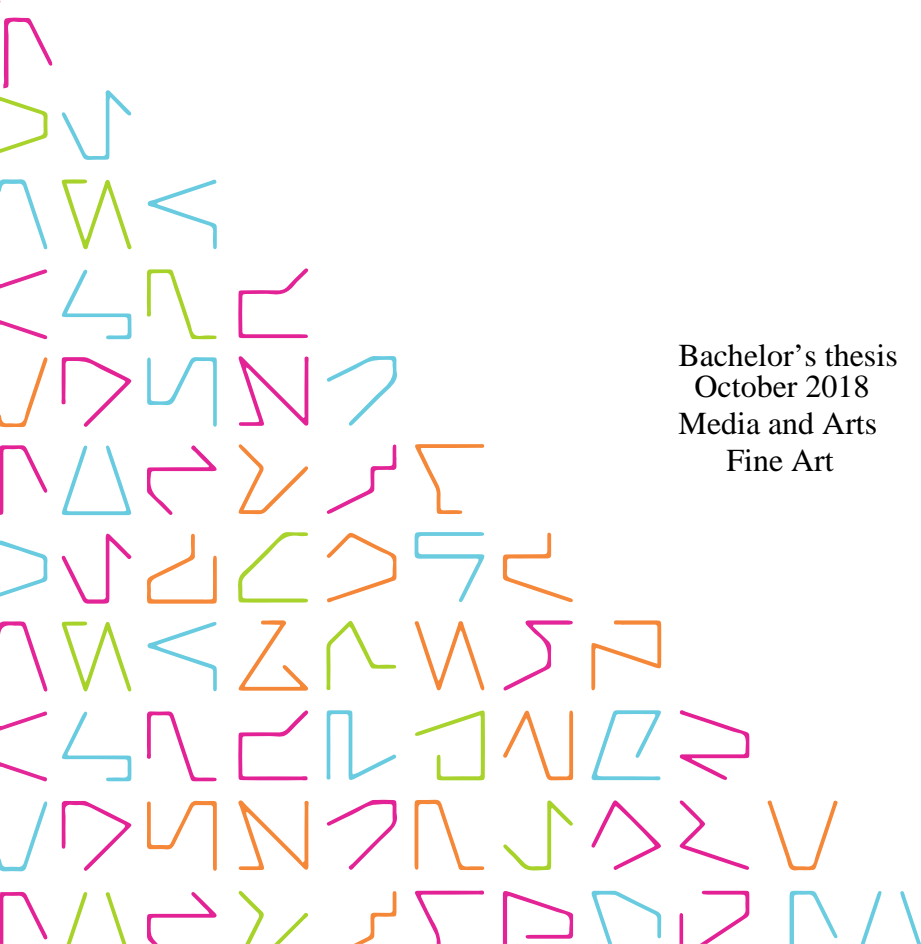


TAMPERE UNIVERSITY
OF APPLIED SCIENCES

Women behind Cameras Expanding Street Photography with Artistic Qualities

Julia Matinniemi

Bachelor's thesis
October 2018
Media and Arts
Fine Art



ABSTRACT

Tampereen ammattikorkeakoulu
Tampere University of Applied Sciences
Media and Arts
Fine Art

JULIA MATINNIEMI

Women behind Cameras Expanding Street Photography with Artistic Qualities

Bachelor's thesis 75 pages October
2018

In this written part of my bachelor's thesis I present progressive female photographers, who have brought artistic elements and new approaches to street photography in their own time, expanding traditional street photography with features of fine art and contemporary art from the strict definition of early male-dominated street photography.

The discussed thirteen photographers have been active between the early 20th Century and the 21st Century, and they all represent different artistic backgrounds and visual styles. I introduce either one project or a larger body of work that depicts strangers by each photographer, and I analyze them by finding answers to questions such as the following ones: what is the main focus of their work, and is it based for example on visual or political values? What is the photographer's relationship with the strangers, and is it humanistic? What is the role of urban environment in their work? Besides these questions, I study the motivations and backgrounds that the photographers had when they expanded the genre of traditional strict street documentary towards free artistic expression.

The fourteenth artistic representation of strangers comes in the last chapter, where I present my own artwork *Love Is to Share*, which is a two-channel video installation where traditional strict street photography has been expanded to the form of video art. Eventually in the end of this paper, I compare the discussed photographers and their artistic approaches with each other, and I ponder on how my own work relates to them.

Keywords: photography, street photography, strangers, women photographers, female perspective, artistic qualities, contemporary art, public spaces, urban photography

CONTENTS

1	INTRODUCTION	4
2	WOMEN AND STREET PHOTOGRAPHY.....	7
3	EARLY STREET PHOTOGRAPHERS	10
3.1.	Street Photography in the Begin of the 20 th Century	10
3.1.1.	Humans as a Part of Architecture: Signe Brander.....	11
3.1.2.	Light, Shadows and New Angles: Eva Besnyö.....	14
3.1.3.	Satire and Political Humor: Lisette Model.....	18
4	FROM THE 1950S UNTIL THE TURN OF THE CENTURY	22
4.1.	The New Age of Street Photography.....	22
4.1.1.	The Polished City: Claire Aho.....	23
4.1.2.	Vulnerability and Isolation: Diane Arbus.....	26
4.1.3.	Self-Portraiture Among Strangers: Vivian Maier.....	30
4.1.4.	Capturing the Opposite Sex: Jill Freedman.....	34
4.1.5.	Strangers as Part of a Phenomenon: Merja Salo.....	38
5	THE 21 ST CENTURY	42
5.1.	Street Photography in the 21 st Century.....	43
5.1.1.	Hybrid of Staged and Instinctive: Lise Sarfati.....	43
5.1.2.	Abstract Documentary: Cheryl Dunn.....	47
5.1.3.	Environmental Issues: Tine Poppe.....	50
5.1.4.	Political Autobiography: Cocoa Laney.....	53
5.1.5.	Rethinking Street Photography: Julie Dawn Dennis.....	55
6	LOVE IS TO SHARE - STREET VIDEOGRAPHY.....	59
7	CONCLUSIONS.....	65
8	REFERENCES.....	70

1 INTRODUCTION

Traditional street photography is very straightforward documentary; its main focus is to show the raw truth and the pure perception of life one can observe in public places in a strict documentary manner. As a contrast to that, the female photographers that I present in this paper have brought artistic elements and fresh approaches to street photography that have been new to the genre in their own time, expanding traditional street photography with elements of fine art and contemporary art traditions. Most of the photographers that I discuss are referred to as street photographers, but some though have created notable work outside the genre as well, and calling them as street photographers would not be the only way to define them as artists. The finale of the study is the presentation of my own two-channel video artwork, which has expanded street photography to the form of a video installation.

Street photography goes in many ways hand in hand with documentary photography. The main focus of traditional street photography is to give a truthful image of everyday life that takes place in the streets. In this thesis I research women who have expanded traditional documentary street photography towards a more artistic expression, and who have introduced progressive ways of depicting strangers to the genre. Their works show artistic qualities similar to fine art and contemporary art, such as painting-like compositions, social issues, identity and gender politics, climate change, autobiographical elements, cultural criticism, abstract style, surrealism and the search for new ways of expressing.

I examine how women from different eras and artistic backgrounds have verged on their subjects and presented them in their street photography. I analyze each photographer, and introduce shortly their background, and then one project or a larger body of work. At the end of the presentation, I interpret their work from my own perspective, and I show how they expanded street photography with their artistic qualities. The research questions that I use to analyze the photographers and their works are the following:

- What is the focus of their work? Is it based for example on visual or political ideas?
- What is the relationship of the photographer with the strangers in their photographs? For example, what kind of contact do they have, and is the camera

visible or hidden? Does the situation have autobiographical elements? Is their work humanistic?

- What kind of relationship does the photographer have with the urban environment?

The photographers that I will introduce in this thesis are Signe Brander, Eva Besnyö, Lisette Model, Claire Aho, Diane Arbus, Vivian Maier, Jill Freedman, Merja Salo, Lise Sarfati, Cheryl Dunn, Tine Poppe, Cocoa Laney and Julie Dawn Dennis. Each of them has a different combination of artistic background and artistic qualities in relation to the others. The photographers are chosen because they all represent exceptionally strong features that are similar to fine art and contemporary art tradition. They are documentary photographers, humanistic photographers, conceptual photographers, photographers who take staged images or use their intuition, etc.

Eventually, I will discuss my own video installation *Love Is to Share*. I answer the same questions that I mentioned above, and I will explain the backgrounds of the artwork and the motivations behind capturing strangers. The female photographers that are discussed in this paper have built a path for me to create a video work like I did. *Love Is to Share* is like street photography where the image has shifted from still to moving, and I study what my work has in common with the works of the photographers that are presented in this paper. In this research, I am setting up a theoretical framework for myself to reflect on, and it helps me to deepen my own artistic practice in the future.

The genre of street photography has been incredibly male dominated throughout history. Colin Westerbeck's and Joel Meyerowitz' book *Bystander: A History of Street Photography* is seen as a landmark work and the 'bible' of street photography. The book is illustrated with over 300 photographs of various street photographers, and only 36 of them are taken by women. Towards the end of the chronologically structured book, more photographs taken by women start to appear; today in 2018 women street photographers are a much more common sight, and I find it important to acknowledge that it hasn't always been like that. The first chapter of this thesis is about the history of women in photography and how they began to practice street photography. Women have been involved in photography since it's early days, for example in the field of portraiture, but

because of social and cultural structures, they were kept from practicing photography freely outside in the street. Hence, the history of street photography is mostly written by men, beside well-known female photographers like Model and Arbus who are also presented in this thesis.

I start each chapter with a few paragraphs about the general history of street photography of each period, as a frame for the photographers that I present. Street photography wasn't seen as a genre of its own before the 1920s, but I chose to start my study from the early 20th century, precisely from the year 1907 and Signe Brander, to see how early predecessors of street photography like Brander approached their subjects, and what similarities there are between her photographs and as an instance with the modern day street photographs that I discuss later on this paper.

2 WOMEN AND STREET PHOTOGRAPHY

The ones who actively participated in the invention and early development of photography were mostly men. In the 19th Century, changes in the economic situation had given women more leisure time, which led more women to become involved with photography. Eventually, more women entered the photography business, but usually as an assistant to their husband. Sometimes they took the business over after the man's death. Still, there are also documents of independent female photography entrepreneurs, like Ann Cooke, who opened her portrait studio in Hull, England. Portraiture was the most common type of photography among the women in the photography business; few were involved in topographical or other documentation, as well as in making stereographs. As the evolutions of technology went forward, more women started to get employed in the field of photography, and when the techniques for portrait photography changed to more advanced ones, women's job opportunities in for example retouching and colouring rose. Women provided cheaper expertise than men, and they began to be more frequently employed by publishing and printing enterprises. (Rosenblum 2010, 39, 42, 44-45 & 48.)

In the year 1888, the release of the Kodak camera stimulated a rise in amateur photography. The camera enabled anyone to make images without fear of big failure and without investing in darkroom equipment: the films could be sent for development. Women started to see their place in society differently, and so did the society. This shift of mindset led to photography becoming more acceptable for women. The opportunity to engage seriously in photography, either in their leisure time or professionally, started to interest women. Women were encouraged to combine photographing with their domestic obligations. Before the turn of the Century, the following phrase appeared in the *American*

Godey's Magazine: "Women who have little time to spend in acquiring the other arts must snatch what time they have at odd moments." (Rosenblum 2010, 55-59.)

Between the years 1880 and 1910, the number of professional female photographers rose drastically from 271 to about 4900 in the United States, and over the next ten years, more than 2000 women joined the photography business. The demand for illustrations for calendars, postcards, advertisements, magazines and books rose, and women started to document architecture and landscapes. Throughout the beginning of the 20th Century,

portraiture remained the most common type of photography for women in the business. Women were said to be good portrait takers because their approach was not as mechanical as the one of men. The 'intrinsic artistry' of women was said to give them the ability to transmit in the image everyone's unique character, and women were also said to have a more graceful and imaginative touch. Women were said to be able to compete with the men in the business with their "harmonious and carefully designed backgrounds". (Rosenblum 2010, 59-60 & 75.)

The urban street scene remained a territory of men until the 1910s. The streets were off limits to most women because they were not supposed to step into the streets alone. Getting the unwanted attention of strange men or coming face to face with what were seen at the time as shocking sights, for example prostitutes, were seen as preventive for women photographing in the streets. (Rosenblum 2010, 109.)

In the United States more women participated in early recording of the urban reality around them than in Europe. Alice Austen, a photographer from Staten Island, took the ferry line from New York Bay to lower Manhattan with her camera in the late 1880s. In her destination, she photographed the life of lower-class street life. Amateur photographers started to take their cameras with them when they travelled; in the year 1890, Septima M. Collins produced *A Woman's Trip to Alaska*, which had her own photographs in it. Emma D. Sewall photographed people and the disappearance of rural life in the industrializing areas around Bath, Maine. In France, Amelie Galup and Jenny de Vasson took thousands of images of the environments around them, depicting marketplaces, festivals, families, friends and all sorts of people around them. The progress of women becoming involved in photography and street photography was faster in the USA, because it had become a bourgeois society, whereas in Europe there was no strong support for women who wanted to emerge into the field. By the beginning of World War I, photography had achieved a higher acceptance as a medium for expressing personal thoughts, moods and feelings. Modernist creativity started to set foot also in post-war Europe, and finally more women got on the streets. (Rosenblum 2010, 110-111 & 113.)

Eventually more female street photographers started to become well-known and influential in the genre. In the United States, the Great Depression gave opportunities for many photographers, including Dorothea Lange, who took some of the most iconic

images of the time. The colourful street life of Lower East Side in New York's Manhattan in the

1940s drew the attention of humanistic photographers like Helen Levitt and Rebecca Lepkoff. Levitt is known for her candid photographs of children, whereas Lepkoff focused on all kinds of people. New York was the basis also for Mary Ellen Mark, who took photographs of people outside the social norms (Habert 2018). Outside the United States, women like Marketa Luskacova and Susan Meiselas took politically charged images. Luskacova is a Czech photographer, who worked mostly in Eastern Europe. One of her projects is photographs of the pilgrimages in East Slovakia in the 1960s. Meiselas is a Magnum member, who is known for her documentary photographs of the insurrection in Nicaragua, as well as of human rights issues in Latin America (Magnum Photos, n.d.). The British Shirley Baker, who is said to be one of the only women who received an academic degree in photography in post-war Britain, took also humanistic photographs of the working class in cities like Manchester starting from the 1950s (Levy 2018). Today's well-known female street photographers include for example Melanie Einzig, Melissa O'Shaughnessy and Michelle Groskopf, whose photographs of the streets of popular cities like New York continue to follow the boldness and truthfulness of traditional street photography.

3 EARLY STREET PHOTOGRAPHERS

3.1. Street Photography in the Begin of the 20th Century

The long exposure times that came with the photographic equipment didn't make street photography as we know it today possible until the turn of the Century. Also, restrictions regarding photographing in public spaces narrowed the genre down; in London, one needed a permission to take pictures in public spaces like parks, and one could get arrested if they got caught photographing people. In Paris, street photography was not legal until 1890. (Westerbeck & Meyerowitz 2009, 98.)

Technological and ideological shifts started to take the genre further. In the 1930s, European street photography flourished in Paris. During the interwar period, it was a popular city among artists and photographers, where modernist and liberal ideas were in bloom. The 35mm film camera Leica 1 was introduced at the Leipzig Spring Fair in 1925, and it was a game changer for many photographers. The hand-held sizes of the new camera allowed photographers to move through crowded and busy areas, and the 35 mm film was sensitive enough to record photographs even also in reduced light. (Wade 2015.) Progress was also made in the world of printing. Already in the year 1910, Eduard Mertens used the Rotogavure technique to print out the first newspaper images in the *Freiburger Zeitung*. Afterwards, offset printing became popular, and photographs started to appear in magazines on a frequent level. Popular magazines in Europe were the German *Berliner Illustrierte Zeitung*, the French *Vu* and *L'Illustration*. In the USA, *Life* magazine was the leading paper showcasing work by photographers. These magazines employed more and more photographers and among them were street photographers. (Ang 2014, 148, 154 & 181.)

The decisive moment, which is an influential concept in the history of photography coined by Henri Cartier-Bresson, occurs when the essence of a moment can be captured in a photograph because of the visual and psychological elements of a non-staged scene that come together for a blink of an eye (O'Hagan 2014). In the 1940s, after the Second World War, a movement called humanist photography set foot in the world of photography. Humanist photography captures daily routines of people on the streets, without any posing or props. It focuses rather on the human subjects and their essence than on the technical side. After the horrors of the war, the small pleasures and moments of beauty fascinated photographers, which led to the birth of the movement. (Phaidon, n.d.)

In the USA, the Great Depression of the 1930s shook the country, and New Deal agencies were created to combat rural poverty. Photographers and writers were employed by these agencies to provide material for press and publications. The biggest of these agencies was the Farm Security Administration, who employed the photographers Dorothea Lange, Walker Evans and Gordon Parks among others. Mostly the agencies wanted uplifting images, but the agencies reminded the photographers constantly that they should not manipulate their subjects. The output of the FSA employed photographers became a huge success; the photographs were exhibited at MoMA, and big magazines like *Life* and *Time* published them. The photography projects by the New Deal agencies in the United States were a significant turn for the street photography of the country. (Ang 2014, 168.)

3.1.1. Humans as a Part of Architecture: Signe Brander

Signe Brander (1869-1942) took her first street photographs of Helsinki in the year 1905. In the year 1906, she was assigned to take photographs of the changing street views in Helsinki, where wooden houses were replaced by new architecture. She took over 900 photographs between the years 1907 and 1919. (Konttinen 2014.) These photographs are the first images in the numbered photographic documentation archive of the National Museum of Helsinki.

Brander's original plan to document just the buildings was eventually given up by her, and she turned from pure architectural photography to street photography showing humans. Besides buildings, the images consist of street views with pedestrians in them and flashes from the daily life of the working class. Brander's interest in depicting people is also visible in her photographs that she took for Hugo Schulman's book *Taistelu Suomesta: 1808-1809 (The Battle for Finland: 1808-1809)*, for which she was assigned to take images of battlegrounds and memorial sites of the Finnish War. Again, she was assigned to document landscapes and architecture, but Brander also included farmers and farmhands in the photographs. (Konttinen 2014.)

Brander followed the tasks she was given, which was to document culturally significant landscapes and architecture, but it is interesting how she still inserted humans in the images as well; she could have easily waited for the people to be gone, and simply take a clean photograph of the buildings.



PICTURE 1. Signe Brander, *Pohjoisranta 16*, 1907.

<https://www.helsinkikuvia.fi/search/record/?search=signe%20brander%20pohjoisranta%2016&page=5>



PICTURE 2. Signe Brander, *Promotion Parade of the Imperial Alexander University of Finland, Helsinki*, 1907.

<https://www.helsinkikuvia.fi/search/record/?search=signe%20brander%20aleksanterin&page=10>



PICTURE 3. Signe Brander, *Lönnrothinkatu 2, 4, 6, 8*, 1909.

<https://www.helsinkikuvia.fi/search/record/?search=signe%20brander%201%C3%B6nnrothinkatu&page=1>



PICTURE 4. Signe Brander, *Kaisaniemi Park*, 1912.

<https://www.helsinkikuvia.fi/search/record/?search=signe%20brander%20kaisaniemi&page=36>

The main focus of Brander's work is the urban environment. She followed her assignments, but eventually she photographed whatever she found interesting in the urban environment, including people and real situations apart from the architecture. What makes

Brander's photographs of the urban environment of Helsinki so valuable, is the fact that she chose to show people. The images breathe the true character of the city, and even the architecture gets highlighted with the persons in the photographs. Let's take the

photograph of Kaisaniemi Park (PICTURE 4) as an example: how would the image be without the children in it? There would be less proportion. It would have far less historical value; the image shows what the children wore in that time and that they could spend time in a park without their parents. Having the human subjects in her images give the architecture and urban environment a framework. Architecture does not become culturally significant without humans who give it the significance.

Brander's relationship with her subjects is distant. They are presented as part of a scenery and mostly from far away, except in some examples like the photograph of the parade. The cameras of the time were not ones that one could quickly take a snapshot with and the image taking was a slower process. Most likely Brander's subjects noticed her because the equipment was big and hard to hide, and a woman with a camera was not that common yet, so that drew attention towards her. In the photograph of the parade (PICTURE 2), it is visible how the subjects are interested in Brander and the camera.

3.1.2. Lights, Shadows and New Angles: Eva Besnyö

Eva Besnyö (1910-2003) was raised in a liberal Jewish home in Budapest. She studied at the József Pécsi Portrait, Advertising and Architecture Studio. After finishing her studies and apprenticeship in the year 1930, she moved to Berlin due to both the politics of Miklós Horthy and her wish to become a photographer. Here she met Laszlo Mohóly-Nagy, Martin Munkácsi and Robert Capa, who also moved to Berlin from Hungary. For a short time, she worked in a laboratory for an advertising photographer, but soon moved on to work with the press photographer Dr. Peter Weller. In this job she dwelled the streets of Berlin, capturing anything in the urban environment that she found interesting. (Seberg 2012.) The reportages appeared under the name of Weller; it was natural for the time to sign the photographs with the name of a man (Beckers 2006).



PICTURE 5. Eva Besnyő, *Le lido de Wannsee, Berlin, 1931, 1931.*

<https://hyperallergic.com/54034/eva-besnyo-1910-2003-limage-sensible-jeu-de-paume/>



PICTURE 6. Eva Besnyő, *Starnbergerstrasse, Berlin, 1931.*

<http://www.artnet.com/artists/eva-besny%C3%B6/starnberger-strasse-berlinLDrQ2Fk9DVLxVJjepZnmw2>

Besnyő's photographic style was inspired by the 'New Vision', also known as Neues Sehen (Berlinische Galerie, n.d.) This movement, that followed the principles of Bauhaus, is visually based on unexpected framings, steep angles and sharp cuts. Experimental

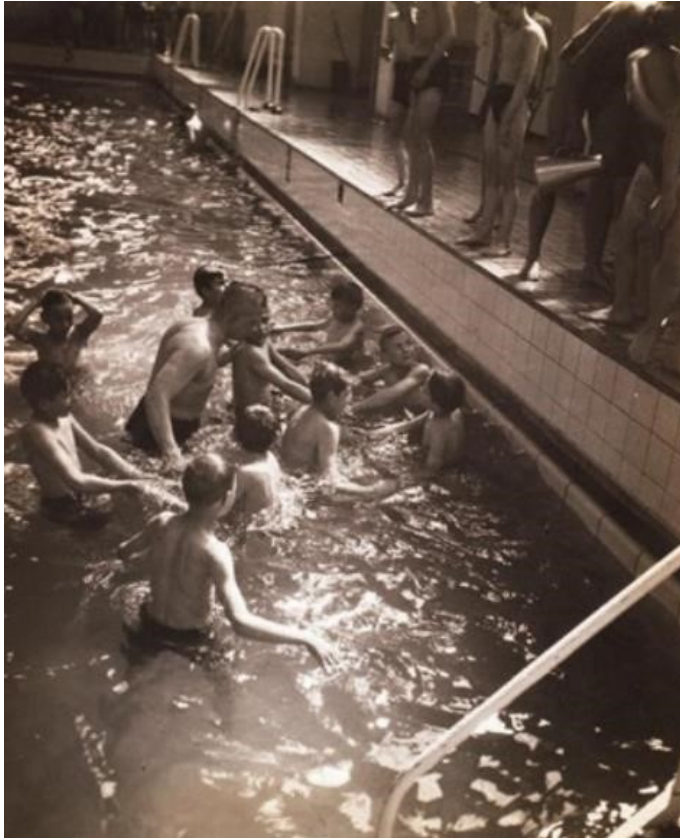
approaches towards light and shadows play also a great role in the visual style of the movement. (100 Years of Bauhaus, n.d.) Neues Sehen artists considered the lens of the camera as a second eye for looking at the world, and photography to be a practice with its own laws of lighting and composition. One of the founders of the movement was Besnyö's friend Moholy-Nagy, who said that the photographers of the movement 'saw the world with entirely different eyes', and a pioneer of the style was Alfred Renger-Patzsch, whose work inspired Besnyö to become a photographer. (Galerie Julian Sander, n.d. & Seberg 2012.)

Later, after moving to Amsterdam due to the rise of Hitler, Besnyö became more known to the public due to a solo show in the year 1933. In the beginning of her time in Amsterdam, she focused on photographing architecture, but later she would become more invested in politics, and in the 1970s she followed the Women's Movement in the Netherlands with her camera. (Seberg 2012.)



PICTURE 7. Eva Besnyö, *Coal Worker, Berlin*, 1931.

<http://www.artnet.com/artists/eva-besny%C3%B6/coal-worker-berlin-SX4U7YGH2mxGbzfENpWsIg2>



PICTURE 8. Eva Besnyö, *Piscine, Berlin, Allemagne*, ca. 1930.

<http://www.artnet.com/artists/eva-besny%C3%B6/piscine-berlin-allemande-OfRf7p-J9l7YhRGeKt0vmg2>

Besnyö's photography focuses on compositional values. In the modernist Berlin she was surrounded by the Neues Sehen movement and by Bauhaus artists, which is visible in her work. The alliances of light and contrast have a strong place in her images, and the subjects are photographed as part of a visual canvas in decisive moments. The strong contrasts between the lights and shadows have similarities with Chiaroscuro paintings. Everything in the images, including the human subjects, is carefully placed into the framework and environment, so that all forms and lights are in a balance. Besnyö's photography essentially is a mixture of painting-like compositions and humanism.

Often Besnyö has taken the photograph from behind or above the subjects, so that they could not see that she was taking it. She goes close to them, but stays out of their sight, like for example in the image of the coal worker (PICTURE 7). She didn't have much contact with the subjects. Direct eye contact between the lens or Besnyö and the subject is very rare in her photographs.

Urban environment has a compositional and visual role in Besnyö's images. The photograph of the street from above (PICTURE 6) is a good example: shadows, forms and contrasts of the urban environment fascinated Besnyö, and the people in the photograph are part of a larger painting. Also, in the close-up photographs, like the ones of the man (PICTURE 7) and the swimming pool (PICTURE 8), the environment around the subjects offers compositional importance. Urban environment does not have a documentary significance in her work, like in Brander's, more like a visual significance. Besnyö's motivation for choosing a certain environment was based more on visual and compositional values and less on cultural ones.

3.1.3. Satire and Political Humor: Lisette Model

Lisette Model (1901-1983) was born in Austria and later immigrated to the United States in the year 1938 due to the rise of fascism in Europe. Before the USA, she moved to Paris to study singing in the year 1924, but in the year 1933 she gave up her studies in music to pursue a career in visual art. She started to study painting as a student of André Lhote, whose other students included Henri Cartier-Bresson, and she was exposed to avant-garde ideas from an early age. She soon turned to photography to earn a living. (Coxon 2010.) Model would later become the photography teacher of Diane Arbus (Kedmey 2018).

Strangers that she encountered in the streets of Paris, New York and the French Riviera are mostly the subject of Model's early photographs between the late 1930s and early 1940s. In the year 1937 Model took photographs of the privileged class on the Promenade des Anglais in Nice. The output was published in 1935 in the leftist magazine *Regards*. The compositions and close crops of the subjects were edited in the darkroom, where Model enlarged and cropped her negatives. The uncropped original photographs include much of the surroundings of the subjects, so the edited close-up was a strong stylistic choice. The early series of Promenade del Anglais showcases the essential elements of Model's photography: the images are bold and humoristic close-ups, and reoccurring themes are vanity, insecurity and loneliness. (Coxon 2010.)



PICTURES 9 AND 10. Lisette Model, from the series *Promenade del Anglais*, 1937.

<https://www.tate.org.uk/art/artworks/model-french-gambler-promenade-des-anglais-riviera-p79968> <https://www.moma.org/collection/works/57893>

Model said that one should never photograph anything you are not passionately interested in (The J. Paul Getty Museum, n.d.). Her subjects, or her interests, varied from the upper bourgeois class to working class: after the rich people on Promenade del Anglais, she photographed the less fortunate people of Paris. In New York, she captured the wealthy consumers and businessmen of Fifth Avenue and the lower class of Lower East Side. Regardless of the social or economic status of the subject, Model takes the viewer even uncomfortably close to the persons. (Coxon 2010.)



PICTURES 11 AND 12. Lisette Model, Wall Street between 1939-1949 and Lower East Side in 1944.

<https://www.artnet.com/auctions/artists/lisette-model/wall-street-new-york-fifth-avenue-reflections-2-works> <https://www.moma.org/collection/works/50020>

Model's photographs show types of people who often remain unnoticed. The subjects are all part of a larger group of people, regardless of their social status. Model finds humor and satire in all persons. What is also present in most photographs, is the economic status of the subject, or an assumption of it. It feels like the motivation for Model of photographing a certain person starts with the economic status of them. Model is drawn to the extremes, but unlike Diane Arbus, who she was teaching in the year 1957, Model chooses the caricatures within the boundaries of society. Arbus mainly photographed subjects who lived on the borders of society and who necessarily weren't part of a bigger group.

Model's photographs focus on groups more than individuals; they aim to find the humor within categories, and they softly laugh at the symbolism of economic or social groups that individuals carry on them.

The main focus of Model's work is political. The satire and humor in her work provoke questions about social structures and status, economic values and our society in general. The people in her images carry signs of their social groups on them, whether it is the posture, the clothing or the accessories.

The relationship between Model and her subjects is not based on honesty. Model secretly laughs at the persons she takes photographs of. The subjects are most likely not aware that they are the target of a humorous approach, of the caricature that they become or of the satire that there is when they are being photographed. This puts Model in a power position; only she knows the real reason she takes a photograph of them. Her approach towards the strangers provokes also questions about how the subjects see themselves: if someone wants to take a photograph of me, I try to find a reason behind it. What makes me an interesting subject? Did the people who appear in Model's Promenade del Anglais photographs feel betrayed when they saw the photographs?

Urban environment in Model's photographs is a double-edged sword. She cropped most parts of the environment around the subjects away in the darkroom, but then again, the environment has certain stage-like value in her work. Promenade del Anglais or Fifth Avenue are the frames for wealthy people, whereas Lower East Side of the 1940s is one for poverty. Model's subjects represent economic groups that are found in these environments: she goes to a certain area to find certain types of people. In the picture from Fifth Avenue of the banker (PICTURE 11), the symbolism of the environment is a strong part of the image. In this case, the urban environment is part of the human subject: it underlines the way in which Model wants to present the man, it is an extension of the values that Model wants to show about the person.

4 STREET PHOTOGRAPHY FROM THE 1950S UNTIL THE TURN OF THE CENTURY

4.1. The New Age of Street Photography

The Golden Age of Photojournalism spanned from the 1930s to the 1970s, and it naturally affected also the genre of street photography. Technology had developed, and the rise of the 35mm hand-held cameras led to a boom in street photography. The number of well-known photographers rose, and street photographers started to set a foot in the popular art scene and the public was more and more interested in street photography. In the year 1953, works by Henri Cartier-Bresson, Robert Doisneau, Ronis, Izis and Brassai were exhibited at the Museum of Modern Art in New York, under an exhibition that was called 'Five French Photographers'. (Encyclopaedia of Photographic Art, n.d.)

The first twin-lens Rolleiflex camera came on the market first in the year 1929 and reached its peak in the 1960s. The twin-lens mechanism was based on Reinhold Heidecke's, who was the designer of the camera, experiences in the war, where he had to duck his head down to take photographs. The greatest benefit of the camera was that the photographer could keep their subject in sight during the entire photo-taking progress. In the year 1959, the first zoom lens for still photos was born, but only in the 1970s zoom lenses got popular. (Ang 2014, 246 & 270-271.)

In the 1960s, the Vietnam War employed professional and amateur photographers. The photographs didn't face any censorship, because the US government wanted the suffering of the US military to be seen. Photographers could take photographs of anything, no matter how shocking. What is notable about photography and film during this war is the lack of censorship and the freedom of photographers. Protest movements of the 1960s and 1970s began to use photographs as a political weapon. With the rise of global distribution of information, photography started to have an enormous political power. (Ang 2014, 276 & 280.)

From the 1970s, photographers started to combine documentary photography with visual aesthetics of fine art photography. Photographers combined rough everyday life and aesthetic touches. Documentary photography could now be accepted as photographic art. (Ang 2014, 310.)

4.1.1 The Polished City: Claire Aho

Claire Aho (1925-2015) studied at the Faculty of Social Sciences at the University of Helsinki, and beside her studies she worked at the newspaper Hufvudstadsbladet. Aho's dawning career in written journalism was on a good roll, but eventually she turned to photography. Aho's father, Heikki Aho, was one of the owners of the film production company Aho & Soldan besides his brother Björn Soldan, and Claire Aho started to work for the company. She took photographs for fashion magazines, advertisements, interviews and reportages. Eventually, she was the only female photographer at the Helsinki Olympics in the year 1952. (Leino 2014, 47-56.)

It is notable to mention, that her father was part of the modernistic group ABISS. The group was inspired by the New Objectivity movement, which had brought a sharply focused documentary quality to photographic art. Common subjects of the group were cities, machines and movement. The images of the ABISS members presented new angles and framings, close-ups, creative ways of capturing light and movement. (HAM, n.d.)

Seeing her father's work from close affected Aho's career choice, but her grandmother Venny Soldan-Brofeldt was her greatest inspiration for it. Soldan-Brofeldt was a painter and designer, who besides her fine art studies in Paris took photography courses. Photography was not a profession of the grandmother who Aho described as affectionate and warm, but she always carried a camera with her when she was traveling. (Leino 2014, 47.)

Together with her father, Aho started to take street photographs in the 1950s of their hometown Helsinki. In the year 2014, the photobook *Helsinki 1950-luvun väreissä* got published. It is impossible to say for sure of all images who took them, because all photographs are signed with the company name of Aho & Soldan, even though they are taken by both Claire Aho and Heikki Aho. (Leino 2014, 59.) In the year 1957 Aho photographed Helsinki for the book *Helsinki - Daughter of the Baltic Sea*.



PICTURES 13, 14, 15, 16. Claire Aho, photographs from the book *Helsinki - Itämeren Tytär* (*Helsinki - Daughter of the Baltic Sea*), 1957.

<http://www.claireaho.com/helsinkiin1950s1960s.html>

In the year 2010, *Helsinki 1968* was published. The photographs of the book are taken in a time span of a few weeks for an exhibition in Germany that showcased photographs of Nordic cities. The series shows the daily life of the people of her hometown. (Books From Finland – A Literary Journal 2010.)

As said, Aho spent her childhood and early adulthood in an artistically influential environment. She grew up in a hybrid of modernist attitudes, films and photographs of ABISS, and the more traditional and decorative art of her grandmother. Aho's grandmother's influence on her art can be seen as a tenderness and warmth towards her

subjects, while the compositions and angles are as creative as the ones of the modernistic ABISS-photographs.

Her street photographs always show well-dressed people who belong to the upper class. While other photographers, like K.G. Roos, took images of the scruffier side of the city and the people in it in the 1950s and 1960s, Aho strictly focused on the more polished and presentable side (Wallenius 2013). This is understandable, because she usually chose assignments and projects, like the exhibition in the year 1968 in Germany, in which the focal point was to present the city to people from other countries.



PICTURE 17. Claire Aho, from the series *Helsinki 1968*, 1968.

<https://fi.wikipedia.org/wiki/Tiedosto:Claire-Aho-1968.jpg>

The focus of Aho's street photography is the urban environment. Her photographs showcase Helsinki in its best light, and they are meant to document the beauty and essence of the city of the time. All the projects mentioned above are ones that have the name 'Helsinki' in them – the city is the primary motivation for the images. Both Brander and Aho photographed Helsinki to document the urban landscape of it, but their approaches are different. Brander focuses more on documenting architecture and urban builds, whereas Aho documents characteristic moments that take place within those places. Usually there is some landmark visible in the image that makes the places of the photographs distinguishable. Aho wants to present the people of Helsinki, but most of all

the essence of the urban environment, which the people are part of. Another difference between Brander and Aho is, that Brander shows how certain places look like, and Aho shows us more how a certain place feels like.

Aho's relationship with the human subjects is warm. There is a sense of identification and that Aho relates with her subjects. She often takes the photographs so that the subjects are not aware, like in the photographs from *Helsinki - Daughter of the Baltic Sea*, but sometimes she is so close that the subjects could be aware of her. Still, they are rarely posing, like in the image with the women and pigeons (PICTURE 17). It was common for the time that women would pose in images, so it is interesting to think why in Aho's subjects in her street photographs are natural and not posing. Either Aho made her subjects feel comfortable, or then they did not notice her. It was not that common for a woman to carry a camera in this time, so the subjects could have thought that she was just another woman passing by.

4.1.2 Vulnerability and Isolation: Diane Arbus

Diane Arbus (1923-1971) was the daughter of parents who owned the Fifth Avenue department store Ruseks, and her first photography assignments were advertisements for it. Arbus' husband, Allan Arbus, was a photographer for The US Army Signal Corps in World War II. After Allan Arbus returned from the war, the couple started their commercial photography business *Diane & Allan Arbus*. They began to take fashion photographs for big customers like *Harper's Bazaar* and *Vogue*. (The Editors of Encyclopaedia Britannica, n.d.) Arbus got her first own camera shortly after they got married in the year 1941. Besides working as an assistant for her husband in the commercial field, Arbus started to develop her own relationship to photography, which was much more intimate than what the commercial field could offer. In the early 1940s, when her husband was stationed, Arbus documented her own pregnancy with self-portraits. (Wood 2016.) Eventually, in the year 1956, Arbus grew tired of commercial photography, and in the same year she started to study photography with Lisette Model. After transitorily quitting the commercial photography business, Arbus started to take her camera out to the streets of New York. (The Editors of Encyclopaedia Britannica, n.d.)

Already in the beginning of her street photography career, Arbus carried her camera visibly with her and allowed the subjects to look at her as she did look at them. Accomplished street photographers like Levitt and Walker Evans used to hide their cameras so that the subjects wouldn't be aware of the fact that they are being photographed, but Arbus chose a different method. (Kennedy 2016.) Arbus interacts with her subjects: they are not just strangers who she one-sidedly observes, but also the other way around. For a brief moment, there is an intimate, curious and vulnerable connection between her and her subject.



PICTURE 18. Diane Arbus, 1956.

<https://hyperallergic.com/373109/the-evolution-of-diane-arbus-in-35mm/>



PICTURE 19. Diane Arbus, 1957.

<http://www.ifitshipitshere.com/previiously-unpublished-diane-arbus-photos/>

From the 1960s, Arbus started to move from the street into private spaces. At this point, the subjects were not strangers anymore. She started to form intimate and sometimes even long-lasting relationships with the persons she photographed.

Arbus' famous subjects that she started to photograph beginning from the 1960s, are nudists, dwarfs, carnival performers and transvestites: all of whom in one way or another live in the margins of the society of that time. In her early street work, the subjects seem much more ordinary, but her interest in isolation and marginalization is already present. The subjects might not be isolated or marginalized inside the society, but their facial expressions and poses indicate individual anxieties and oddities and momentary feelings of aloneness. The images always focus on one or just a few persons. Often the individuals are in busy public spaces, like on the Fifth Avenue for example, but Arbus has framed and timed the image so that the subjects seem to be in a world of their own and are only connecting with Arbus.

Arbus didn't feel comfortable in her wealthy environment as a child: she said she felt like a "princess in some loathsome movie" when she was walking down the department store with her mother. Arbus asserted, that as a child she suffered from never feeling adversity. (Lane, n.d.) Arbus and Claire Aho had similarities in their backgrounds: a wealthy family and a career in fashion photography. Whereas Aho's street photography subjects are persons that are part of the more polished side of the society, Arbus was interested in the opposite: the outsiders and misfits of the society.



PICTURES 20 AND 21. Diane Arbus, 1956 and 1958, New York.

https://www.artsy.net/artist/diane-arbus?medium=*&page=1&major_periods=1950&sort=-partner_updated_at

Arbus has said the following about her approach towards her subjects:

“There are always two things that happen. One is recognition and the other is that it’s totally peculiar. But there’s some sense in which I always identify with them.”

There has been debate, whether Arbus’ approach towards the people in her images is voyeuristic or humanistic, especially in her more ‘freak-focused’ work that begins from the 1960s. Susan Sontag writes in her essay *America, Seen Through Photographs, Darkly*, that Arbus’ interest in freaks rises from ‘a desire to violate her own innocence, to undermine the sense of her being privileged, to vent her frustration at being safe’, and that the subjects of Arbus remained ‘exotic, hence “terrific”’ in her photographs of the awful underworld as well as the ‘desolate, plastic overworld’. Sontag remarks, that Arbus was a tourist with a camera, who viewed her subjects always from the outside, and that she had no intention to go deeper into the experiences of individuals. She argues, that Arbus does not invite the audience to identify the subjects. (Sontag 1977, 42-43.)

Sontag criticized Arbus' use of power on her subjects, but it seems to me that she puts herself as much as possible on the same level as the one who is being photographed. Arbus held her camera clearly visible and her subjects could see that she was taking an image: this made it possible for people to say no if they did not want to be photographed. The photographer has the power to give significance to someone or something, and that is what Arbus was did.

Arbus' work is political, but she chooses her subjects also based on aesthetic and ethical values. In her early work the subjects don't have to be a part of a specific group of people, but the further Arbus' career goes the more specific she becomes in her subjects. Her main focus is on showing the outsider that hides in all of us; the loneliness of being human. She wants to find a special connection between her and her subjects.

Arbus' relationship with her subjects is based on the will to relate and understand. It is based on trust, and it is an honest and equal relationship. Of course, it is not completely possible to build an equal relationship because the one who takes the photographs is always more in power.

Urban environment is much less important than humans in Arbus' work. The blurred backgrounds underline the isolation of the human subjects from the world around them. In the photographs of the child and the elder woman (PICTURES 21&22) the background is anonymous and monochromatic, like a black canvas in front of which the subject stands. In some images there are other people behind the subjects. Who are they and what is their relationship with the subjects? They seem to be strangers to another, strangers who happened to share the same street or visit the same marketplace. The woman (PICTURE 23) is isolated from the rest, she is not a part of the group of people in the background, and yet the same photograph could have been taken of all of them. Urban environment, in Arbus' case New York, is to her a place for isolation, somewhere where one lives tightly among others but still is alone.

4.1.3. Self-Portraits Among Strangers: Vivian Maier

Vivian Maier (1926-2009) started her life-long career as a caregiver and nanny in the year 1951. In her free time, she would take photographs that she kept strictly private.

When Maier was young, she and her mother shared a flat in Brooklyn with the French photographer Jeanne Bertrand for four years. Beside what she might have learnt from Bertrand, Maier didn't have an education in photography. After Maier's death in the year 2009, more than 100,000 photographs were found, spanning over five decades. Maier never pursued a career in photography or even shared her photographs. (Malooof Collection Ltd., n.d.)

Maier's relationship with photography was extremely private. It could only be speculated, what made her take photographs like she did; she never shared her thoughts on photography and her relationship with it with anyone who would have been able to pass the information onwards. A theory for the reasoning behind Maier's huge amount of photography is that she was a kind of hoarder who was obsessed with collecting images. It is also under question, whether Maier would have wanted her photographs to be exposed to such fame as they are today. (Cordaro 2014.) When she brought her film to be processed, she didn't give the shopkeepers her real name, instead she came up with fake names; she would go to extremes to hide her involvement in photography (Lichter-Mark 2014). In *Finding Vivian Maier*, an acquaintance recalls asking Maier what she did for a living. To this Maier replied, that she was 'sort of a spy'.



PICTURE 23. Vivian Maier, Self-Portrait, 1954.

<http://www.vivianmaier.com/gallery/self-portraits/>



PICTURE 24. Vivian Maier, Self-Portrait, 1955.

<http://www.vivianmaier.com/gallery/self-portraits/>



PICTURE 24. Vivian Maier, Self-Portrait, 1950s.

<http://www.vivianmaier.com/gallery/self-portraits/>



PICTURE 25. Vivian Maier, Self-Portrait, 1971.

<http://www.vivianmaier.com/gallery/self-portraits/>

The privacy, the monogamous relationship between Maier and her photography, asks the audience who sees the images now the question, whether or not they should see them. The images were not made for eyes other than Maier's: this makes her relationship with the subjects of the images very interesting.

Maier's street photographs include, besides strangers, reflections of herself. The photographs above show us Maier among the strangers. She is literally reflecting herself upon the others. It is hard to look at her images of others without seeing herself in them. Because of the element of extreme privacy, the motives for taking the images are naturally very personal. Her tendency towards intense collecting might be one of the reasons why there doesn't seem to be repetition in her subjects. What is sure, is that she saw photographable moments everywhere around her.

The main focus of Maier's work is her own environment and her relationship with it. She took photographs for herself, which makes her work very personal; she didn't want to impress anyone else with them. Her self-portraits, in which she photographs herself in a surrealist reflection among the crowd, show that she had a strong interest in her own

identity and her place among the others. Her self-portraits are autobiographical; the photographs are like a journal of her daily routes and places.

Maier is not in direct contact with the strangers. In her self-portraits, the strangers rarely notice her. She photographed with a Rolleiflex camera that she held on the height of her hip, which made her photographing hard to notice (Lichter-Marck 2014). An exception is the photograph with the man holding the mirror (PICTURE 24), where the man notices the smiling Maier. Also, in the image of the couple (PICTURE 23) the woman seems to notice Maier, it seems like Maier interrupted a moment that was between the man and the woman. What is notable, is that Maier sometimes photographed celebrities, for example at movie premieres. This shows that her subjects can really be anyone: they can be children, adults or elder people, they can be poor, middle-class or rich, unknown or world-famous.

Urban environment is the surface of Maier's self-portraits, it serves as a canvas for them. In some images, the environment is more identifiable, but in some cases like in the image with the woman lying on the sand (PICTURE 25), the environment is not recognizable as a specific place. The places where the images are taken don't matter, as long as the subjects and the interesting reflections are there.

4.1.4. Capturing the Opposite Sex: Jill Freedman

Jill Freedman (b. 1939) studied sociology, and after finishing her studies she spent a few years traveling around Europe as well as Israel. She spent her days adventurously wandering in the streets of big cities like Paris, where encountered erratic people and their stories. Her income was from hand to mouth: she would sing in nightclubs to earn money and when she ran out of it, she would perform again. (Freedman, n.d.)

Freedman moved to New York in the year 1964, and she started to work in advertising and as a copywriter. She didn't take photographs until one day, when she 'woke up and wanted a camera.' She taught herself how to take photographs and develop them. In 1968, she did her first photography project. Freedman quit her job and joined the Poor People's Campaign, which was an effort to gain economic justice for the poor people of the USA.

Freedman slept in churches and the homes of people, and then ‘six weeks in the mud in Washington’. (Estrin 2014.) For Freedman it was important to be fully and thoroughly part of the experience, that’s why she didn’t stay in hotels during her assignments (Goh 2015).

In her series *Boy’s Club*, that she started to photograph in the 1960s, Freedman photographed men of different ages. The images are from streets, clubs and restaurants. The men represent many economic and social groups. Freedman has said that she loves ‘watching them, the way some like to watch us’. In her work statement, she writes that she spent enough time with them, so that they ‘stopped to impress her with their manliness’ and started to be how they naturally are when they are with other men. (Freedman, n.d.) The photographs show different sides of men. In some images they are drunk or behaving wildly, and in others they are more silent and vulnerable.



PICTURE 26. Jill Freedman, from the series *Boy’s Club*, n.d.

<http://www.jillfreedman.com/boysclub/2016/10/14/tt12nd5dz7x62wy8toma35wpoucgz5>



PICTURE 27. Jill Freedman, from the series Boy's Club, n.d.

<http://www.jillfreedman.com/boysclub/2016/10/14/tt12nd5dz7x62wy8toma35wpoucgz5>



PICTURE 28. Jill Freedman, from the series Boy's Club, n.d.

<http://www.jillfreedman.com/boysclub/2016/10/14/tt12nd5dz7x62wy8toma35wpoucgz5>



PICTURE 29. Jill Freedman, from the series Boy's Club, n.d.

<http://www.jillfreedman.com/boysclub/2016/10/14/tt12nd5dz7x62wy8toma35wpoucgz5>

The main focus of Boy's Club is political. She studies the opposite gender and tries to get a close and candid look at it. Freedman's goal is to strip down the boundary between genders. Often men behave differently when they are with women, and the other way around. Freedman works against this idea and wants to put herself on the same line with the men in the images.

The relationship between Freedman and the men is close. They are relaxed in her company, she makes them feel comfortable, and that they can be themselves. Often the subjects look into the camera. Usually men try to impress women and act more seriously among them, but in Freedman's presence they stopped doing it. Still, the like in the image with the flexing men (PICTURE 26), the men clearly want to impress someone, and if it is not Freedman, then it is each other. Freedman skillfully captures the need of men to impress other men.

Freedman often has some text from the urban environment in the images, like the graffiti in the image with the boy (PICTURE 28). The text is an extension of the story of the photograph; what is the relationship of the subject with the text? It gives more depth to the image, more possibilities and stimulates the imagination of the viewer. It is the same way Model used urban environment in her work; as an extension of the human subject.

4.1.5 Strangers as Part of a Phenomenon: Merja Salo

Merja Salo's (1953-2018) photobook *Musta Kasvisto – Illuusioita Luonnosta (The Black Herbarium - Illusions about Nature)*, which was published in 1984, showcases a project which she photographed in the early 1980s. The idea behind the photographs is the twisted illusion that modern city people have of nature. (Gelmi, n.d.) Salo's photographs in the book focus on manmade and artificial nature: paintings, fur coats and replicas of wild nature that are rebuilt into the city scape. Despite the flora-focused topic, human subjects do also appear in these photographs. What is notable about her approach towards the persons in her images is that they are shown as part of a cultural phenomenon. They are not the main subject of the images nor the motivation behind it.



PICTURE 26. Merja Salo, from the book *Musta Kasvisto - Illuusioita Luonnosta* (*The Black Herbarium: Illusions about Nature*), 1984.

<https://www.valokuvataiteenmuseo.fi/fi/kokoelmat/kaupunkilaisen-luontopolulla>



PICTURE 27. Merja Salo, from the book *Musta Kasvisto - Illuusioita Luonnosta* (*The Black Herbarium: Illusions about Nature*), 1984.

<https://www.valokuvataiteenmuseo.fi/fi/kokoelmat/kaupunkilaisen-luontopolulla>

Salo also photographed the traditional Finnish May Day celebrations in the 1980s. The concept of this project, though depicting humans, has also the basis of looking at people inside the frame of something else, which in this case is the phenomenon of masks. In her May Day photographs, Salo studies the relationship of the mask and the person behind it: “The disparity between the mask and the rest of their persona is interesting, and something that they themselves may not realize – it only comes out in the picture.” (Finnish Museum of Photography 2010)



PICTURE 28. Merja Salo, 1980s.

<https://www.valokuvataiteenmuseo.fi/en/collections/may-day-masquerade>

One more of Salo's projects is *Automaisemia - Carscapes*, which was also published as a book in the year 2012. The photographs display landscapes and situations with one or many cars in them. Again, cars are the main motivation behind the photograph, and humans are a secondary subject matter. But still, for example the photograph from a ferry in Helsinki, would Salo have taken the image if the persons would have not been there? Even though the humans are not the main subject, they still play an important role in making the images. Salo studies a cultural phenomenon, which is built by humans, kept alive by them and which they are largely part of.



PICTURE 29. Merja Salo, from the *Automaisemia - Carscapes* series, Helsinki, 2008.

<https://kamera-lehti.fi/merja-salo/>

The main focus of Salo's work is political. *The Black Herbarium*, *Carscapes* and the photograph from the Mayday masquerade have all in common that they are about humans, but not about them directly: they focus on the environment built by humans, and how the human psyche and nature is visible in it.

Salo's relationship with her subjects varies a lot. In the image of the masked person (PICTURE 28), Salo goes close and has direct contact with the person. What is interesting though, is that the person behind the mask remains an anonymous character, we don't know the real nature of the person. So, no matter how close Salo went, the subject still remains distant. The way the subject with the mask (PICTURE 28) is portrayed has similarities with Arbus; the subject is shown as outcast. In the other photographs, for example in the photograph from the ferry (PICTURE 29), the persons are extremely distant. Some are far away behind the car, some are on their phones and one has turned their back to Salo. No one shows visible interest in being photographed, and no one is afraid of a woman with a camera. When we compare the photograph that Brander has taken of the parade (PICTURE 2) and Salo's ferry photograph (PICTURE 29), it is clearly visible how women with cameras have become a more common and normal sight.

The environment around the human subjects is the main motivation behind Salo's photographs in both *The Black Herbarium* and *Carscapes*. Some images, like the one of a woman walking on the street (PICTURE 27), focus on details in the urban environment, and some, like the ferry photograph (PICTURE 29) on a larger part of it. Often urban environment is the primary motivation for the image, and humans are a secondary one.

5 THE 21ST CENTURY

5.1. Street Photography in the 21st Century

Cameras on the street have become a normality: smartphones with cameras and surveillance cameras are part of an ordinary street view. The internet with its many image sharing social platforms has allowed the street photography community to grow bigger and multicultural than ever. (O'Hagan 2010.) Nick Turpin, creative director of the third annual photography festival Street London, said that the growing global interest in street photography 'over the last decade and a half is perhaps the single biggest global movement photography has seen in its 170-year history' (Jansen 2018).

But as the practisers of street photography are multiplying, criticism and paranoia is growing. Sean O'Hagan voices in an article for the Guardian that street photography is face to face with the anxieties and fears about terrorism, pedophilia, intrusion and surveillance. It is hard for street photography in the time of a superficial obsession with privacy to be like it was in the 1950s or 1960s, where photographers could freely photograph for example children at play. (O'Hagan 2010.) Photographers must figure out new ways and concepts and getting as close to people as street photographers did before is much harder these days. Street photography has new doors yet to be opened, and the genre must break its own boundaries to stay relevant.

5.1.1. Hybrid of Staged and Instinctive: Lise Sarfati

Lise Sarfati (b. 1958) was born in Algeria and raised in Nice. She began taking photographs at the age of 13 of old ladies in their homes, when she visited them together with her mother, who was doing research for a novel. As a teenager, Sarfati studied the films and writings of Robert Bresson, Alan Resnais and Dziga Vertov, and she has said that her work is much influenced by film. Also, theoretical thinkers like the philosopher, literary critic and psychoanalyst Julia Kristeva, have affected her photography. (O'Hagan 2012.) Between the years 1989 and 1998 she lived in Russia, where she photographed neglected children and teenagers of the post-Soviet Moscow, Norilsk and Vorkuta (Raskin 2018).

Sarfati has said that the camera allows her to remove herself from reality and to have a different relationship with the world around her (O'Hagan 2012). Her photo projects from the 21st Century include *The New Life* (2003), *She* (2009), *On Hollywood* (2010) and *Sarah* (2015). All of these series focus on depicting young women in staged images that have dream-like quality to them. She chooses her models for these staged and preplanned shoots “instinctively, but in a very precise way.” (Zanot 2016.) Sarfati has said the following about the *She*-series in an interview with Francesco Zanot, when asked about the reason behind the idea of having women as the only humans in the photographs in *She*:

“The woman is omnipresent through-out the series, she is affirmed, she is even sublimated. My position as a woman photographer, operator, artist, which I inhabit, reinforces this sensation. The choice of women as the main subject of my series *She* becomes a statement, where a woman with multiple faces asserts herself in her familiar world often a stranger to herself and her environment.” (Zanot 2016.)



PICTURE 30. Lise Sarfati, from the series *She*, 2009.

<https://lisesarfati.com/works/she>

As an opposite to her female-centered work, in her *Oh Man* series from the year 2013 Sarfati photographs men who pass her by on street corners in Los Angeles. The main subjects, the men, are strangers to her, and the photographs are of moments as they are, without any staging. The men aren't doing anything special or sensational, they are just passing by and walking, sometimes they are standing. Like Freedman, Sarfati is interested in the nature and essence of the opposite sex. But Freedman's photographs show us more specific sides of different men, whereas in Sarfati's work all men are put on the same line.

Unlike Freedman, the moments that Sarfati captures are not moments that would necessarily be seen as picturesque or worth photographing.



PICTURE 31. Lise Sarfati, from the series *Oh Man*, 2013.

<https://lisesarfati.com/works/oh-man>



PICTURE 32. Lise Sarfati, from the series *Oh Man*, 2013.

<https://lisesarfati.com/works/oh-man>



PICTURE 33. Lise Sarfati, from the series *Oh Man*, 2013.

<https://lisesarfati.com/works/oh-man>



PICTURE 34. Lise Sarfati, from the series *Oh Man*, 2013.

<https://lisesarfati.com/works/oh-man>

There is an interesting relationship between Sarfati's female-focused intimate projects like *She* and the colder and sort of anonymous tone of *Oh Man*. David Company writes in the preface of the *Oh Man*-book:

“A photograph is a fact and a metaphor. So is a photographer. And so is a stranger. All are made up of the specifics of their being and the abstract generalities they embody for

others. Fact and metaphor coexist but they are different. The disjunction leads to slippage and misunderstanding, presumption and guesswork. What are these photographs?" (Campany 2016.)

The main focus of Sarfati's work is political, based on urban environment and visual aesthetics. The images are complex to crack. Like Campany writes in the preface text, the content of the photographs and the act of taking the images have both many layers to them. Every viewer can see the image as they want to: there is no restrictive statement around the images.

The strangers in the photographs are mostly not aware of Sarfati taking the photograph. In some images the subjects are looking at the camera, but often they seem to not notice it. Sarfati stands in a certain spot, waiting for her subjects to arrive, without knowing who is walking past her next. Unlike other photographers who move in search for their subjects, Sarfati waits for them to come to her. The subjects are far away from her, there is no intimate connection between the photographer and the subject. If we compare the dreamy staged photograph from the She-series (PICTURE 30) and the image of the man standing on the corner (PICTURE 33), they are both still. There seems to be no movement around the subject, it seems like everything around them is still for a while and they are completely in their own world and fantasies.

Urban environment is the stage for *Oh Man*. The infrastructure of Los Angeles is what creates the images: a building, a corner and a pedestrian street. These are arenas for the movement of the subjects. Sarfati can count on the urban environment. The environment surrounding the human subjects is on display, the photographs are not tightly cropped around the persons. The streets are not chosen based on any cultural significance, they are as anonymous as the men.

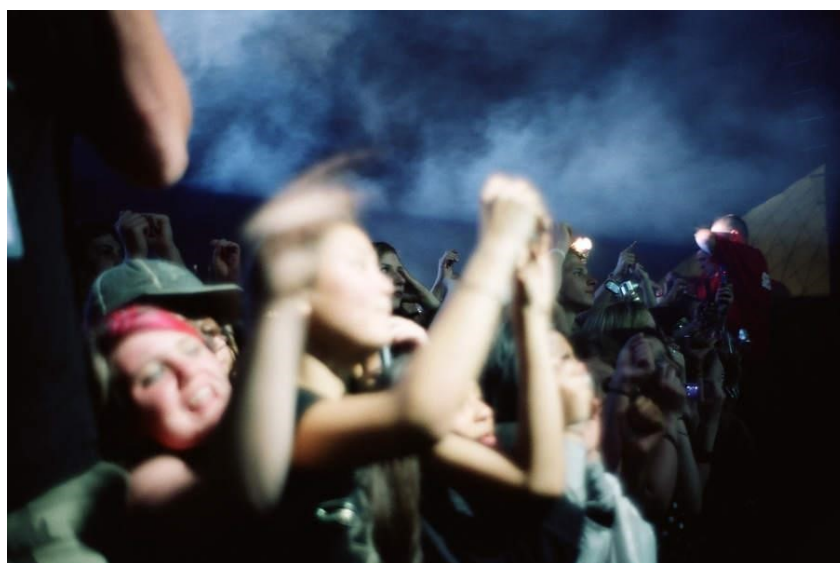
5.1.2. Abstract Documentary: Cheryl Dunn

Cheryl Dunn (b. 1960) is a photographer and a filmmaker. She moved to New York in the 1980s after her Bachelor studies in art history. In New York she started first out as a

freelance assistant, but soon got commissions from well-established brands like Levi's. Besides her personal projects, Dunn still makes commercial work for brands like Nike and Adidas. Dunn is also the creator of the film *Everybody Street* that has been shown at prestigious venues worldwide. (We Folk, n.d.) She has said that for her filmmaking was a natural next step from photography:

“I was always trying to say more than one frame could communicate, so filmmaking was very freeing, incorporating lots of elements I love, music, movement, storytelling”. (Galleria Patricia Armocida, n.d.)

Dunn is fascinated by the extremes. Her photography focuses on the highs and lows of humans rather than the mid-range. Her subjects vary happy festival and parade people as well as protesting people at the Brexit aftermath. Dunn's photo book *Festivals Are Good* was published in the year 2016. The project consists of images from various music festivals that are taken on a 20-year span.



PICTURE 35. Cheryl Dunn, from the project *Festivals Are Good*, published in 2016.

<http://www.cheryldunn.net/categories/photo-documentary/series/64>



PICTURE 36. Cheryl Dunn, from the project *Festivals Are Good*, published in 2016.

<http://www.cheryldunn.net/categories/photo-documentary/series/64>



PICTURE 37. Cheryl Dunn, from the project *Festivals Are Good*, published in 2016.

<http://www.cheryldunn.net/categories/photo-documentary/series/64>

The focus of Dunn's *Festivals Are Good* series is political. Dunn explores the freedom that comes with attending festivals, and how people behave in festival environments. Her work is humanistic as well; she is interested in the rawness of festival goers. There are similarities between Model and Dunn; they both approach their subject with a certain level of humor. Whereas Model is very sharp and satirical, Dunn is warmer in her humor. Dunn's visual style is also very distinctive. Often the images are blurry, and the focus and sharpness of the image is not like in traditional documentary photography. She focuses more on depicting the mood in an artistic way than clearly documenting the doings of the people. The images have abstract elements, and blurry visuals created by movement are often part of them.

People at festivals are used to photographers. Dunn could have held her camera visible and go close, but still people might not have noticed her. This rarely happens when a photographer takes photos on a normal street; people in the 21st Century get confused and even scared of the camera, it gets noticed much easier. Dunn had the luxury of being able to go close and get candid images, but still not being thought as intruding or invading. Dunn said herself about her role at the festival that she is a fan, but also a photographer. So, in a way the situation has also autobiographical elements; she is depicting the crowd around her own festival experience.

Urban environment has not a big role in *Festivals Are Good*. The photographs are all taken at festival grounds, so the environment is tightly framed and gives a foundation for the series. But in the images, backgrounds are not that visible, and humans are in a more important role than the urban environment around them. Festivals are created by the visiting people and not the urban environment, often festivals are even built on grounds that have no urban elements at all. Dunn is much more interested in the people that behave in a certain way in the environment than the urban environment itself.

5.1.2. Environmental Issues: Tine Poppe

Tine Poppe's work is often about social, political and environmental issues. Mainly, her photographs are about the refugee crisis, racism and climate change. Her project *Winter*

Solstice discusses the role of Norway in global warming. Like Merja Salo, Poppe focuses with her images of strangers on a bigger issue than the humans themselves: the environment. The images are from the city center of Oslo. They are taken in the days around winter solstice, when there the days have only a few hours of daylight and the nights are the longest of the year. In her work statement, Poppe writes the following:

“Norwegians no longer worship the reawakening of nature around winter solstice, but sadly rather the opposite. As the world wrestles over what they should do to keep the planet from heating up to dangerous levels, Norway remains one of the biggest oil producers in the world and hesitates to curb the expansion of oil and gas production while raging wildfires, once-in-100-years storms and lethal heatwaves have become fixtures of the everyday news. “(Poppe, n.d.)



PICTURE 38. Tine Poppe, from the series *Winter Solstice*, 2017.

<https://www.tinepoppe.no/project-winter-solstice>



PICTURE 39. Tine Poppe, from the series Winter Solstice, 2017

<https://www.tinepoppe.no/project-winter-solstice>

The focus of Poppe's street photography is political. Her work statement states serious facts about the environment. The strangers don't have downright a documentary quality to them; they are not straight implications of the topic of environmental issues. If we would look at the images without context, it would not pop into mind what these images really are about. Poppe approaches the strangers with a motivation that is based on facts, but her photographs do not depict this fact. The persons are part of a bigger phenomenon than themselves, like in Salo's work, but in Poppe's work they remain more anonymous and distant. The similarities between Poppe and Salo are that both of their images deal with topics around nature and the issues that modern humans have with it, but Poppe's work is more focused on the environment than Salo. Poppe's work is more abstract than Salo's. In the case of Salo, the focus of her work opens itself up without knowing what the exact statement is. In Poppe's case it is harder because of the abstract nature of the work, but because of the name of the project and the constant news around the topic of climate change, it is still quite easy for a modern person to understand the focus without seeing a statement.

The strangers in Poppe's photographs are distant and anonymous, their expressions are not visible. They are silhouettes in the street, they could be anyone, the photograph is not motivated by certain elements in the human subjects, but the ones of the whole landscape. Most likely the subjects didn't notice Poppe, since it was dark, and she is far away. There are similarities between Besnyö and Poppe; both photograph the subjects as part of a larger canvas that consists of lights, forms and contrasts. But since Poppe has also the political statement behind her work, the placing of the persons is not plainly visual.

The urban environment has a big part in Poppe's work. First of all, Winter Solstice is based on an environmental statement which is strictly bound to Norway. But what is interesting is that the urban environment like architecture or other builds do not matter as much as in for example Brander's work. The buildings hide behind clouds of fog, they are not clearly on display. They are a blurred background for the human silhouettes that emerge from the hazy fog. One way to read this is, that while global warming is an environmental issue, humans are still the main perpetrator of it. Humans are in the frontline as the causers of the environmental issue Poppe is discussing.

5.1.3. Political Autobiography Cocoa Laney

Cocoa Laney (b. 1994) is a photographer from the United States who lives in Europe. Her series *Gaps* is taken in her first months of living in a new country, and it derives from the feeling of being an outsider in a new place, and how long it takes to completely understand a new place. The images attempt to visualize the symbiosis of curiosity and frustration of being a newcomer. In her statement, she writes that she is 'giving shape to both the closeness I feel to my new home and the barriers that I have yet to overcome'. (LensCulture – Gaps, n.d.) In the images, Laney has hidden the subject's faces.



PICTURE 40. Cocoa Laney, from the series *Gaps*, 2018.

<http://cocoalaney.com/gaps-1/#itemId=598702ffebbd1aa41430aa2b>



PICTURE 41. Cocoa Laney, from the series *Gaps*, 2018.

<http://cocoalaney.com/gaps-1/#itemId=598702ffebbd1aa41430aa2b>



PICTURE 42. Cocoa Laney, from the series *Gaps*, 2018.

<http://cocoalaney.com/gaps-1/#itemId=598702ffebbd1aa41430aa2b>

The main focus is political. Laney documents the feeling of being on the outside of a society due to the lack of knowledge of language and culture. This feeling is well known to many of us. In our time where immigration is more popular than ever, the project is very current, and it provokes questions towards integration.

The relationship between Laney and the strangers is distant. The images are taken from far away, most likely so that the subjects haven't noticed, and often they are taken from the outside through a window. Hence the hiding of the faces, the subjects remain anonymous. *Gaps* has autobiographical elements to it, but at the same time it is relatable and universal. We all know how it feels to be a stranger in a new city; Laney wants to capture the essence of this feeling. The strangers without faces serve as a symbol of her own feelings of being on the outside.

The fact that Laney has taken most of the photographs from behind windows, symbolizes her being on the outside of the local culture and society. Because of this, urban environment plays an important role in *Gaps*. Also, this underlines the idea of the project: someone who is familiar to the city, Florence, could recognize the places. But to an outsider, they

remain unfamiliar and unidentifiable. Florence also serves as a stage for the images, which are strictly bound to the city.

5.1.4. Rethinking Street Photography: Julie Dawn Dennis

Julie Dawn Dennis' work *Peripheral Strangers* is a project of over 60 photographs. The images are cropped from photographs of Dennis' photo albums from the late 1980s and 1990s. The original photographs depict friends, family and places from Dennis' past, and the subjects of *Peripheral Strangers* are cropped from the backgrounds of these images. (Dennis, n.d.) Beside the photographs, there is an audio that is part of the project. The audio is a collage of bird chirping, ambulance sounds, photo shutter sounds, clips from radio programs and television, etc. The chaos of it represents a period of political and personal change for Dennis. She writes on her website, that when she was working in the photographic part of *Peripheral Strangers*, she started to reflect on her impulsive decision back in the 1980s to move to a new town.



PICTURE 43. Julie Dawn Dennis, from the series *Peripheral Strangers*, 2013.

<http://www.juliedawndennis.co.uk/photography-2/2011-2014/peripheral-strangers/>



PICTURE 44. Julie Dawn Dennis, from the series *Peripheral Strangers*, 2013.

<http://www.juliedawndennis.co.uk/photography-2/2011-2014/peripheral-strangers/>



PICTURE 45. Julie Dawn Dennis, from the series *Peripheral Strangers*, 2013.

<http://www.juliedawndennis.co.uk/photography-2/2011-2014/peripheral-strangers/>

The main focus of *Peripheral Strangers* is political and autobiographical. The strangers are from the backgrounds of Dennis' memories, they are from moments that are part of her personal history. Dennis writes, that when she was visiting the original images and recalling the events of the images, it became a journey into her memory. The images ask questions about privacy and the position of strangers in our lives. (LensCulture - *Peripheral Strangers*, n.d.) The work provokes questions about the limits of street photography. Is this work street photography? What can be street photography? Together with the audio, the images get on an entirely new level also.

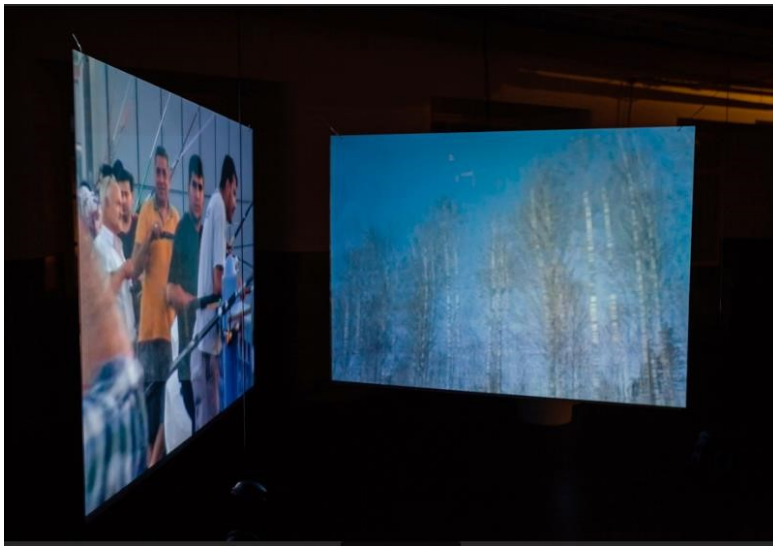
What makes the relationship of Dennis with the strangers in the images interesting is the way the images are produced. She didn't encounter them on the time the photograph was taken, there was no significance given to them in that moment. The significance came later, when Dennis cropped the new images and gave them the role of the main subject. The subjects are anonymous and remained invisible during the taking of the original photograph.

Urban environment has a strong place in *Peripheral Strangers* in a sense that in the original photographs the subjects *were* the environment. They were the same as the blurry people behind the main subjects in for example Arbus' images. They were part of the background of the original subjects and they represented the urban environment.

6 LOVE IS TO SHARE – STREET VIDEOGRAPHY



PICTURE 46. Installation in Gallery Himmelblau, 2017.



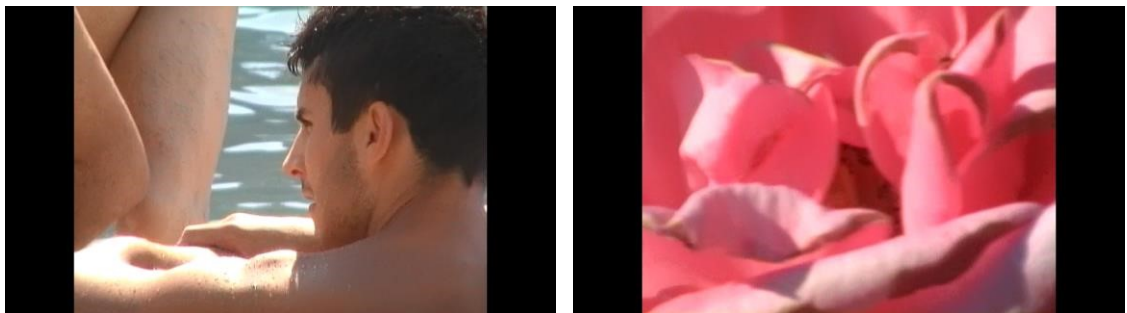
PICTURE 47. Installation in Gallery Himmelblau, 2017.

My thesis work *Love Is to Share*, a two-channel video installation, consists of two separate 41 minutes long videos, which were shown next to each other in synchronization. The videos include material from Finland, Japan, Turkey, Albania, Croatia, Montenegro, Germany, Bulgaria and Macedonia. People are the main element of the film: the videos show my friends and family, but also complete strangers. Often the human subjects are in their 20s. Beside the human subject matter the film has animals, landscapes and scenes from interiors in it. The audio of the work is a collage of diverse sounds. It consists of my own recordings, vlogs, music and original sounds of the videos.

The focal point of the work is the relationship of public and private lives. Shared and open public spaces are made up of private lives and the other way around, and what interests

me is the connection between publicity and privacy in both shared and private spaces. Who are we when we are alone? Are we the same person when we are outside under the eye of others? When we are alone, we exist in a different way: we forget about appearance, and there is nothing to prove to anyone. Even if we are with our closest friend or family member, there is some role that we are playing, even if it feels that we act completely natural. It is, natural for the situation and moment, but I think that we are closest to who we really are when we are alone: the real, true self shows itself.

Who are we then when we are among others? In cities, buses, friend's houses or churches? The knowledge of being under watch makes us act differently from how we act when we are by ourselves. What if these people knew that I was filming them? There are so many layers to public behaviour. Already when they didn't know that they were being filmed, they had some sort of role on. What are those roles? What is behind them? There is a learned system in show and read feelings. Yet, we still create our own unique way of understanding others, based on our own experiences, so how can human communication or understanding ever be perfect?



PICTURES 48 & 49. Julia Matinniemi. Stills from *Love Is to Share*, beach in Montenegro and a flower in Kyoto, 2017.

In our era of reality television and social media that allows and even encourages stalking, it is easy to create a compulsive interest in the activities of others, and it is an alluring idea to be the subject of the thoughts of others. We expose ourselves to judgement and admiration all the time when we show ourselves in public spaces, both in virtual and physical reality. The clips in my video work are forced by a curiosity towards the inner and outer lives of strangers. The idea that someone random would be that interested in you is fascinating and scary at the same time: who would we be if we would hear everything that other people have said about us or what they think about us? There is a

learned system in show and read feelings. Yet, we still create our own unique way of understanding others, based on our own experiences.



PICTURES 50 & 51. Julia Matinniemi. Stills from *Love is to Share*, STAR Music Festival and Blue Mosque, 2017.

The focus of *Love Is to Share* is a hybrid of political, personal and aesthetic values. It provokes a sensibility towards questions about privacy, publicity, sharing, human relationships, loving and sensitivity in all its various forms. It explores the differences there are between humans from different cultures, background or gender, when it comes to taking over a space and acting in it. The installation shows itself differently to every viewer based on their own identity and personal ways of reading the world and others.

Sometimes when you hear music, watch a movie or read a book or poetry, there is this feeling that you can't describe. Something, even when you don't know what it is, reminds you of something else. The atmosphere is a movie can remind you of something in your childhood, even when the thing you see in the movie and the childhood thing might not be related at all. The human mind has strange ways of associating, and with the two screens I wanted to give the viewer to opportunity to associate, feel nostalgia, create stories of their own, and to have this eerie feeling of familiar and new at the same time.

My relationship with the strangers is based on one-sided curiosity. I have noticed someone and taken the time to film them, while I might have remained completely invisible to them. How often does this happen to us? That someone notices and observes us, creates a story of out us and even relates to us? It is fascinating but heart-breaking to think of all the persons who we have encountered in our lives but never noticed them, and how they might have noticed us and even maybe remember us for the rest of their lives. I am also asking myself if some of the persons in my video remember me; there are some persons, who have looked into my eyes and noticed me. I will remember the persons in my videos,

I can return to those unilateral moments whenever I want without them knowing. We all want to feel special and meaningful. Filming or photographing someone is to give meaning to them. Today in 2018 reality television, social media and live stream services like Periscope allow us to surround ourselves with strangers via our phones, computers and televisions. We are surrounded by strangers both in the virtual and physical world, and their presence in our lives is more wide-spread than ever.

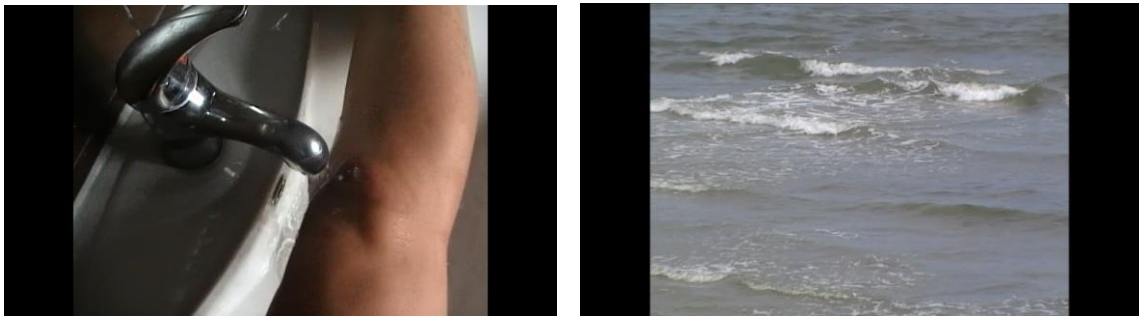
I used a lot of zoom in the filming. The persons who appear on the video might be very far away from me. Sometimes I have zoomed into a crowd, and the camera has allowed me to see persons that I wouldn't see with the naked eye (PICTURE 53).

I had a will to find a connection between myself and the strangers and landscapes around me, and by watching the videos repeatedly I have been looking for answers to why I have been curious about a certain person in a certain moment. So, as a result of this study, I have listed different elements that have drawn me to film a person or a group of them:

- Vulnerability: persons who looked like their public image is breaking.
- Intimate moments that happen in public spaces: when one person is having a moment just for them and looks like they are shutting the rest of the world out, or when two or more persons are sharing an intimate moment. For example, shots that are taken in churches and mosques (PICTURE 51) go under this.
- A visual setting that talks to me: neon lights, sunsets and water, among others. If a person was somehow included in a visual setting that I found appealing, I filmed them.
- Privacy gone public: when some private emotion is getting shared with strangers. This happens for example with the couple (PICTURE 52), who are getting their marriage photos taken in some open space. In that case, the love that two persons share, is becoming a public event.



PICTURES 52 & 53. Julia Matinniemi. Stills from *Love Is to Share*, wedding shoot in Skopje and woman in a crowd in Osaka, 2017.



PICTURES 54 & 55. Julia Matinniemi. Stills from *Love Is to Share*, me washing a wound on a toilet and waves in Japan, 2017.

The urban environments in *Love Is to Share* vary from religious buildings to techno festivals, and from private spaces to public ones. The environment around the strangers underlines their public persona, and the same applies to private spaces. The public environment symbolizes surveillance and observation, and it is the opposite of the private places and moments that also appear in the film (PICTURE 54). Often, I have also filmed the environment without people in it, and then added the image next to one with people in it. Sometimes the images of urban environment are very zoomed in and abstract (PICTURE 49). This takes the image out of the environment and gives the viewer the possibility to associate the image in their own way.

The two-channel video installation consisted of two 150cm x 110cm acrylic glass boards, and the videos were projected from the back. The viewer could place themselves right in the middle of the two videos, and a mirror behind the acrylic glass boards reflected the viewer themselves. The viewer could insert themselves in a world of different cultures becoming one, and where all levels of privacy and publicity melt together. I wanted to make a two-channel installation because I have always been fascinated about the associations that human minds are able to make, and how we all associate the same

images differently. One of the works that inspired me the most is Isaac Julien's *Ten Thousand Waves*. The work consists of nine double-sided screens, onto which a video artwork of 55 minutes is projected. The film shows both modern and old streets of Shanghai, and the sounds are a mix of Eastern and Western soundscapes. (MoMA: Isaac Julien: *Ten Thousand Waves*, n.d.) I saw the work in 2010 in the Museum of Modern Art in New York, and since then I have been wanting to create a multi-channel video installation. The work was so engaging and captivating, because it had an endless number of stories to tell.

My original idea was to have three screens, but I gave up the idea because of limitations in time, gallery space and budget. It was a lucky accident that there was a mirror behind the spot where we installed the two acrylic glass boards. When the viewer stood in the middle of the screens, they could see themselves from the mirror as well. So eventually I had three screens; the two acrylic glass boards and then the mirror.

What is private? What is shared? We want to control the image that we give to others, but how much are we able to control? In the end we shall never know what a stranger who was observing us captured, how they will use it and where it will be published.

7 CONCLUSIONS

In the introduction of this written part of my thesis, I stated the questions to which I wanted to find answers with this research, in order to show how female photographers have expanded traditional street photography to the field of contemporary art, where the contemporary issues – may they be about form or about content – are researched and discussed extensively. The artistic qualities that I found were painting-like compositions, social issues, identity and gender politics, climate change, autobiographical elements, cultural criticism, abstract style, surrealism and the search for new ways of expressing. After analyzing the works of each artist with those questions, these are the key focus' in each photographer's work:

- Signe Brander: urban landscape
- Eva Besnyö: painting-like compositions
- Lisette Model: humanism, cultural criticism, identity politics, social issues
- Claire Aho: urban landscape, humanism, painting-like compositions
- Diane Arbus: humanism, identity politics
- Vivian Maier: humanism, autobiographical elements, surrealism
- Jill Freedman: humanism, gender politics
- Merja Salo: identity politics, urban environment
- Lise Sarfati: painting-like compositions, urban environment, gender politics, humanism
- Cheryl Dunn: humanism, identity politics, autobiographical elements, abstract style
- Tine Poppe: urban environment, climate change, cultural criticism
- Cocoa Laney: autobiographical elements, identity politics, social issues
- Julie Dawn Dennis: identity politics, autobiographical elements, humanism, search for new ways of expressing

Urban landscape is represented by Brander, Aho, Salo, Sarfati and Poppe. They all have a different approach towards showing strangers as part of an urban landscape. Brander and Aho focus on showcasing a city. Aho's approach is more about the feeling of a city, and Brander's is more objective. Salo's relationship with it is based on the manmade phenomena in it, and how humanity is visible in it. For Sarfati the urban environment is

like a stage and frame for the human subjects. Poppe doesn't focus on the urban environment per se, but she comments on environmental issues and the role of Norwegians in the causing of climate change.

Painting-like compositions are represented by Besnyö and Sarfati. Besnyö's involvement in the Neues Sehen movement affected her photography style, and contrast, light and shadow are the motivations for her photographs. Sarfati has created a certain aesthetic framework for her subjects. Her background with staged photography affects her street photography; her *Oh Man* photographs are very constructed, even though they are instinctive. Surrealist qualities are found in Maier's self-portraits. The reflections and compositions of her images create new worlds. Dunn's photographs have abstract elements to them; the people are blurred, and the compositions sometimes remind of abstract paintings.

Political ideas are represented by Model, Arbus, Freedman, Salo, Sarfati, Dunn, Poppe, Laney, and Dennis. The similarity between Model, Arbus, Sarfati and Laney is that they all are discussing isolation and loneliness with their depictions of strangers. For Model it is the loneliness within a community, for Arbus it is the loneliness outside a community, for Sarfati it is the isolation from a supporting framework and for Laney it is the personal isolation from one's environment. Freedman's images of the male sex focus on gender politics. Model, Arbus, Dunn, Laney and Dennis focus on identity politics, and so does Salo's photograph of the person with the mask.

Humanism is represented by Model, Aho, Arbus, Maier, Freedman, Salo, Sarfati, Dunn and Dennis. Model's humanism is humoristic and satirical, and Freedman's and Dunn's as well, but not as extremely as Model's. Aho shows her human subjects in a very warm light, because she wants to give a good image of the city to the audience. Arbus on the other hand captures her subjects also in a warm way, but not because she wants to show the good side of the city; she wants to show the relatable loneliness of the city. Maier is the most traditional humanist of the group. In her work it doesn't matter what the economic or social background of the subject is, or what their gender or age is. Her photographs show all kinds of people doing all sorts of things, and it is based on a genuine interest in what it is to be human. Salo's humanism is the opposite of humanism; it focuses on manmade phenomena. Cars and masks are part of modern humans. It could be a way

of rethinking what humanism could be. The men in Sarfati's images are not doing anything special; they are walking or standing. Often in humanistic photography the human subjects are not doing anything spectacular, so Sarfati's work is very humanistic in this sense. Dunn explores the natural behavior of festival goers. In Dennis' photographs, the subjects have become the main subjects in retrospective, and so the humanism has also come later. Her images have shifted from purely autobiographical images to humanistic ones.

Autobiographical elements are found in Maier's, Dunn's and Laney's works. Maier took self-portraits, which reflect herself among the crowd. Dunn herself attended and enjoyed the festivals together with the crowd that she captured. Laney focuses on her own personal environment.

Cultural criticism and social issues are found in the works of Model and Poppe. Model's photographs make political caricatures out of the extremely rich and poor, and everyone in between. Poppe criticizes the role of humans in climate change.

Dennis is the one who is mostly aiming for new ways of expressing. She has re-thought what a street photograph can be, and also her use of audio along with the images is a progressive way of presenting street photography.

The ways of photographing and approaching the strangers are very different. Brander had to take her time because of the lack of technological development, so she was standing still with her camera visible for a long time. The same applies to Sarfati, who also stood on street corners with her camera on a tripod, waiting for her subjects to emerge. Besnyö, Aho, Maier, Poppe and Laney took photographs so that the subjects were usually not aware. Besnyö took the images from such angles that the subject had no idea that they were being photographed, and the same applies to Aho. Maier held her camera on an unnoticeable way, and so the subjects usually missed her even though she was taking the image from a frontal perspective and from close. Poppe's images are taken in the darkness, and Laney photographs from behind windows. In Dennis' case, the subjects are the least aware of their presence in photographs, since they are cropped from the background of the original photographing situation. Maybe they knew that they are visible in the original photograph, but they don't know that they were made into main

subjects. Arbus and Freedman took photographs when the persons were aware of them. Arbus built a connection between herself and the subject and allowed them to notice her. Freedman integrated herself in the groups of men and waited until they felt comfortable enough in her company. The difference between Arbus and Freedman is that Arbus didn't put as much importance on how comfortable the subjects felt; she sometimes even preferred them to feel uncomfortable to get the anxiety visible. Model and Salo are somewhere in between disguise and visible photographing. In some images the subjects notice the photographers but in others not.

After researching these photographers, my own approach in *Love is to Share* became clearer to me. I see similarities with all the photographers, but mostly with Model, Salo, Freedman, Sarfati, Dunn and Dennis. The artistic qualities in my work are identity and gender politics, autobiographical elements, humanism, painting-like compositions, abstract style and new ways of expressing. The work has satirical elements to it, and it shows strange things from different cultures and questions them with soft humor. It studies various cultural phenomena around humans, like religion and traffic. Very often I found myself being interested in the opposite gender and their activities, but I mostly I was drawn to filming women. I often stood in a place that I found visually attractive and waited for a person to step in the frame. The work gives importance to the strangers that surround us everywhere and who usually remain unnoticed and forgotten.

The further into the 21st Century we go, the more conceptual the works become. In the golden era of humanism, street photographs depicting strangers didn't have to have any other statement than the pure interest in humanity. Today, specific statements and the concept behind one's street photography is more important than ever, since artists must distinguish themselves from the flood of street photographs.

Did I find a functional way to analyze street photography? I think that the three questions stimulated Did I find a functional way to analyze street photography? I think that the three main questions about the focus, the relationship with strangers and the urban environment stimulated a new progressive way of thinking, and they opened my eyes for answers that I otherwise would have not been looking for. I found a great way to analyze my own working methods, and I discovered a functional way for breaking down my own reasonings and motivations for filming strangers.

What I learned from these photographers is that street photography as a genre has endless layers. Before writing this research, I saw street photography in a much narrower way. I wasn't familiar with many photographers who took street photographs before, only the most famous ones, who were mostly men. My idea of street photography was built on the works by these well-known men; now by researching these women it has expanded into a deeper understanding of the genre. This thesis also gave me essential and new knowledge about female photographers and the history of women in photography. It stimulated change in my practice and opened my eyes to find new ways to create artworks about strangers. For my next artistic street photography project or video artwork I have the capacity to analyze my own working methods and approaches, which I understand now in depth and that opens new doors in my artistic expression.

REFERENCES

100 Years of Bauhaus (n.d.) 'Bauhaus Canteen, Dessau', article on website, read 8.9.2018
<https://www.bauhaus100.de/en/past/works/photography/bauhaus-kantine/index.html>

Aho, Claire & Leino, Eino (2014) Helsinki 50-luvun väreissä, Gummerus Kustannus Oy Helsinki.

Ang, Tom (2014) A History of Photography, Dorling Kindersley & Docendo, read as the Finnish translation 'Valokuvan Historia', translation into Finnish by Eero Sarkkinen,

Arbus, Diane (1972) Diane Arbus: An Aperture Monograph, Aperture Foundation.

Beckers, Marion (2006) Jewish Women's Archive, 'Eva Besnyö', article on website, read 7.9.2018, <https://jwa.org/encyclopedia/article/besnyo-eva>

Berlinische Galerie (n.d.) EVA BESNYÖ -WOMAN PHOTOGRAPHER 1910–2003 BUDAPEST – BERLIN – AMSTERDAM THE BERLINISCHE GALERIE PLAYS HOST TO DAS VERBORGENE MUSEUM, article on website, read 7.9.2018
<https://www.berlinischegalerie.de/en/exhibitions/archives/2011/eva-besnyoe-19102003/>

Books from Finland – A Literary Journal (2010) 'Bright Lights, Small City', review of Claire Aho's and Kjell Westö's book Helsinki 1968, read 1.9.2018
<http://www.booksfromfinland.fi/2010/08/bright-lights-small-city/#more-8114>

Company, David (2016) 'A Mystery unto Himself', article on Lise Sarfati's artist website, originally published as a preface in the book Oh Man by Lise Sarfati, read 14.9.2018
<https://lisesarfati.com/>

Cordaro, Lisa (2014) The Serialist, 'Vivian Maier: Lost and Found', article on website, read 10.9.2018 <https://theserialistblog.wordpress.com/2014/08/06/vivian-maier-lost-and-found/>

Coxon, Ann (2010) Tate, 'French Gambler, Promenade Des Anglais, Riviera', article on website, read 8.9.2018
<https://www.tate.org.uk/art/artworks/model-french-gamblerpromenade-des-anglais-riviera-p79968>

Dennis, Julie Dawn (n.d.) Peripheral Strangers project statement on the artist's website, read 28.9.2018
<http://www.juliedawndennis.co.uk/photography-2/2011-2014/peripheralstrangers/>

Encyclopaedia of Photographic Art (n.d.) 'Fine Art Photography Series: Street Photography', article, read 1.8.2018
<http://www.visual-arts-cork.com/photography/street.htm>

Editors of Encyclopaedia Britannica (n.d.) Britannica, 'Diane Arbus – American Photographer', article on website, read 4.10.2018,
<https://www.britannica.com/biography/Diane-Arbus>

Estrin, James (2014) The New York Times, 'Cops, Clowns and Cameras', article on website, read 12.10.2018 <https://lens.blogs.nytimes.com/2014/01/13/cops-clowns-and-cameras/>

Finnish Museum of Photography (n.d.) 'May Day Masquerade', article on website, read 3.8.2018 <https://www.valokuvataiteenmuseo.fi/en/collections/may-day-masquerade>

Freedman, Jill (n.d.) Boys Club project statement on the artist's website, read 12.10.2018

<http://www.jillfreedman.com/boysclub/2016/10/14/tt12nd5dz7x62wy8toma35wpoucgz5>

Galerie Julian Sander (n.d.) Artsy, 'NEUES SEHEN', article on website, read 7.9.2018

<https://www.artsy.net/show/galerie-julian-sander-neues-sehen>

Galleria Patricia Armocida (n.d.) 'Cheryl Dunn', article on website, read 18.10.2018

<http://www.galleriapatriciaarmocida.com/en/artists/cheryl-dunn>

Gelmi, Laura (n.d.) Finnish Museum of Photography, 'Musta Kasvisto – Kaupunkilaisen Luontopolulla', article on website, read 25.8.2018

<https://www.valokuvataiteenmuseo.fi/fi/kokoelmat/kaupunkilaisen-luontopolulla>

Goh, Melisa (2015) CNN, 'Stories of a Fearless Street Photographer', article on website, read 17.10.2018

<https://edition.cnn.com/2015/09/01/world/cnnphotos-jill-freedman/index.html>

Habert, Judith (2018) The Spruce Crafts, 'Mary Ellen Mark – An Iconic Woman in Photography', article on website, read 20.10.2018

<https://www.thesprucecrafts.com/mary-ellen-mark-biography-2688391>

HAM (n.d.) 'Valokuvauksen Modernismi', article on website, read 25.8.2018

<https://guides.hamhelsinki.fi/work/valokuvauksen-modernismi/>

Jansen, Charlotte (2018) British Journal of Photography, 'Reclaim the Street Photography!', article and interview with Nick Turpin, read 12.9.2018

<http://www.bjponline.com/2018/07/street-photo-festival/>

Kedmey, Karen (2018) Artsy, 'The Pioneering Street Photographer Who Taught Diane Arbus', article on website, read 11.9.2018

<https://www.artsy.net/article/artsy-editorialpioneering-street-photographer-taught-diane-arbus>

Kennedy, Randy (2016) The New York Times, 'The Diane Arbus You've Never Seen', article and interview with Jeff L. Rosenheim, read 1.9.2018 <https://www.nytimes.com/interactive/2016/05/29/arts/design/diane-arbus-photos-unseen.html>

Konttinen, Riitta (2014) Biografiakeskus, 'Brander, Signe (1869-1942)', article on website, read 10.8.2018, <https://kansallisbiografia.fi/kansallisbiografia/henkilo/3311>

Lane, Anthony (2013) The New Yorker, 'In the Picture', article on website, read 4.9.2018 <https://www.newyorker.com/magazine/2016/06/06/diane-arbus-portrait-of-a-photographer>

LensCulture (n.d.) 'Cocoa Laney - Gaps', article on website, read 27.9.2018 <https://www.lensculture.com/cocoa-laney?modal=project-689158>

LensCulture (n.d.) 'Julie Dawn Dennis - Peripheral Strangers', article on website, read 28.9.2018 <https://www.lensculture.com/julie-dawn-dennis?modal=project-35471>

Levy, Nan (2018) Shirley Baker website 'Shirley Baker: Photographer – About', article on website, read 25.10.2018 <http://shirleybakerphotography.com/bio/> j

Lichter-Mark, Rose (2014) The New Yorker, 'Vivian Maier and the Problem of Difficult Women', article on website, read 15.9.2018 <https://www.newyorker.com/culture/culturedesk/vivian-maier-and-the-problem-of-difficult-women>

Maloof Collection, Ltd. (n.d.) 'About Vivian Maier', article on website, read 14.9.2018 <http://www.vivianmaier.com/about-vivian-maier/>

Meyerowitz, Joel & Westerbeck, Colin (2017, 2001, 1994) Bystander: A History of Street Photography, Laurence King Publishing.

Museum of Modern Art (n.d.) 'Isaac Julien: Ten Thousand Waves', article on website, read 11.10.2018 <https://www.moma.org/calendar/exhibitions/1382>

O'Hagan, Sean (2010) The Guardian, 'Why Street Photography is Facing a Moment of Truth', article on website, read 18.9.2018

<https://www.theguardian.com/artanddesign/2010/apr/18/street-photography-privacy-surveillance>

O'Hagan, Sean (2012) The Guardian, 'Lise Sarfati - Review', article on website, read 14.9.2018 <https://www.theguardian.com/artanddesign/2012/feb/03/lise-sarfati-sisters-review>

O'Hagan, Sean (2014) The Guardian, 'Cartier-Bresson's Classic Is Back – But His Decisive Moment Has Passed', article on website, read 13.8.2018 <https://www.theguardian.com/artanddesign/2014/dec/23/henri-cartier-bresson-the-decisive-moment-reissuedphotography>

Phaidon (n.d.) 'A Movement Within a Moment: Humanist Photography', article on website, read 17.9.2018 <http://de.phaidon.com/agenda/photography/articles/2016/november/03/a-movement-in-a-moment-humanist-photography/>

Poppe, Tine (n.d.) Winter Solstice project statement on the artist's website, read 21.9.2018 <https://www.tinepoppe.no/project-winter-solstice>

Raskin, David (2018) Hankermag, 'Russia In the 90s Through the Lens With French Photographer Lise Sarfati', article on website, read 13.9.2018 <https://www.hankermag.com/russia-in-90s-by-lise-sarfati/>

Rosenblum, Naomi (2010) A History of Women Photographers, Third Edition, Aberville Press Publishers New York London.

Salo, Merja (2011) Automaisemia - Carscapes, Edition Patrick Frey & Musta Taide.

Seberg, Swantje (2012), Eva Besnyö: Fotografin 1910-2003, article on kunstundfilm.de, read 7.9.2018 <http://kunstundfilm.de/2012/02/eva-besnyo-fotografin-1910-2003/>

Sontag, Susan (1971, 1974, 1977) On Photography, Penguin Modern Classics, reissued in 2008.

The J. Paul Getty Museum (n.d.) 'Lisette Model', article on website, read 8.9.2018 <http://www.getty.edu/art/collection/artists/1521/lisette-model-american-born-austria1901-1983/>

Wade, John (2015) Shutterbug, 'The Leica I: The Camera that Changed Photography', article on website, read 8.8.2018 <https://www.shutterbug.com/content/leica-i-camerachange-photography>

Wallenius, Anni (2013) 'Kotomaamme Koko Kuva', text on the blog of the Finnish Museum of Photography http://valokuvataiteenmuseo.blogspot.com/2013/12/kotomaammekoko-kuva_4.html

Zanot, Francesco (2016) Interview with Lise Sarfati, article on website, originally published in Forget Them #9, read 14.9.2018 <https://lisesarfati.com/about/texts/interviewfrancesco-zanot>

We Fold (n.d.) 'Cheryl Dunn – Artist Information', article on website, read 17.10. 2018 <https://www.wefolk.com/artists/cheryl-dunn/film>

Wood, Gaby (2016) The Telegraph, 'Incest, Suicide – and the real reason we should remember Diane Arbus', article on website, read 4.9.2018

<https://www.telegraph.co.uk/photography/what-to-see/incest-suicide--and-the-real-reason-we-should-remember-diane-arb/>

