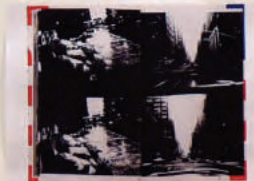
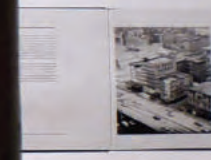
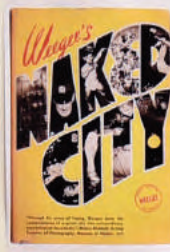


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Nueva York en fotolibros

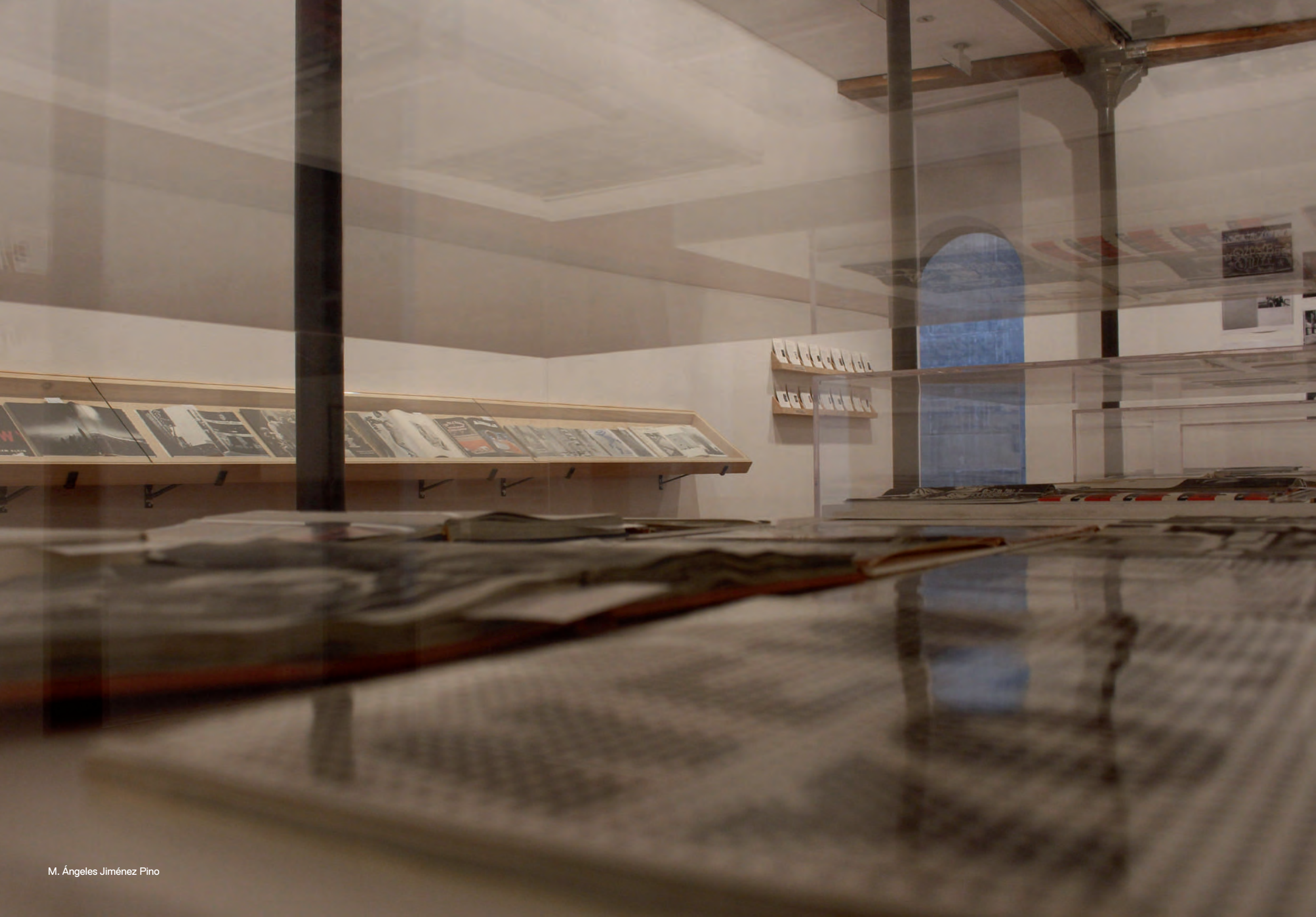
El Centro José Guerrero conjuga en esta exposición la atención sostenida hacia la fotografía contemporánea con el ensayo de formatos expositivos aptos para dar expresión a nuevos planteamientos artísticos y teóricos. Es tendencia reciente, tanto en el estudio como en la exhibición de fotografías, examinarlas, contextualizadas, dentro de las publicaciones donde se dieron a conocer: periódicos, revistas, libros, en lugar de mostrarlas aisladas según la lógica del cuadro. Los libros se miran y se leen. Los fotolibros, además, poseen una característica definitoria: en ellos las imágenes son el texto, un texto que hay que leer, y que puede ser tan descriptivo o metafórico como cualquier otro que brinde sólo palabras. Pero en ellos, el ritmo de la secuencia de las imágenes crea continuidad y sortea así una limitación de las fotos: la que hace de ellas puro presente detenido.

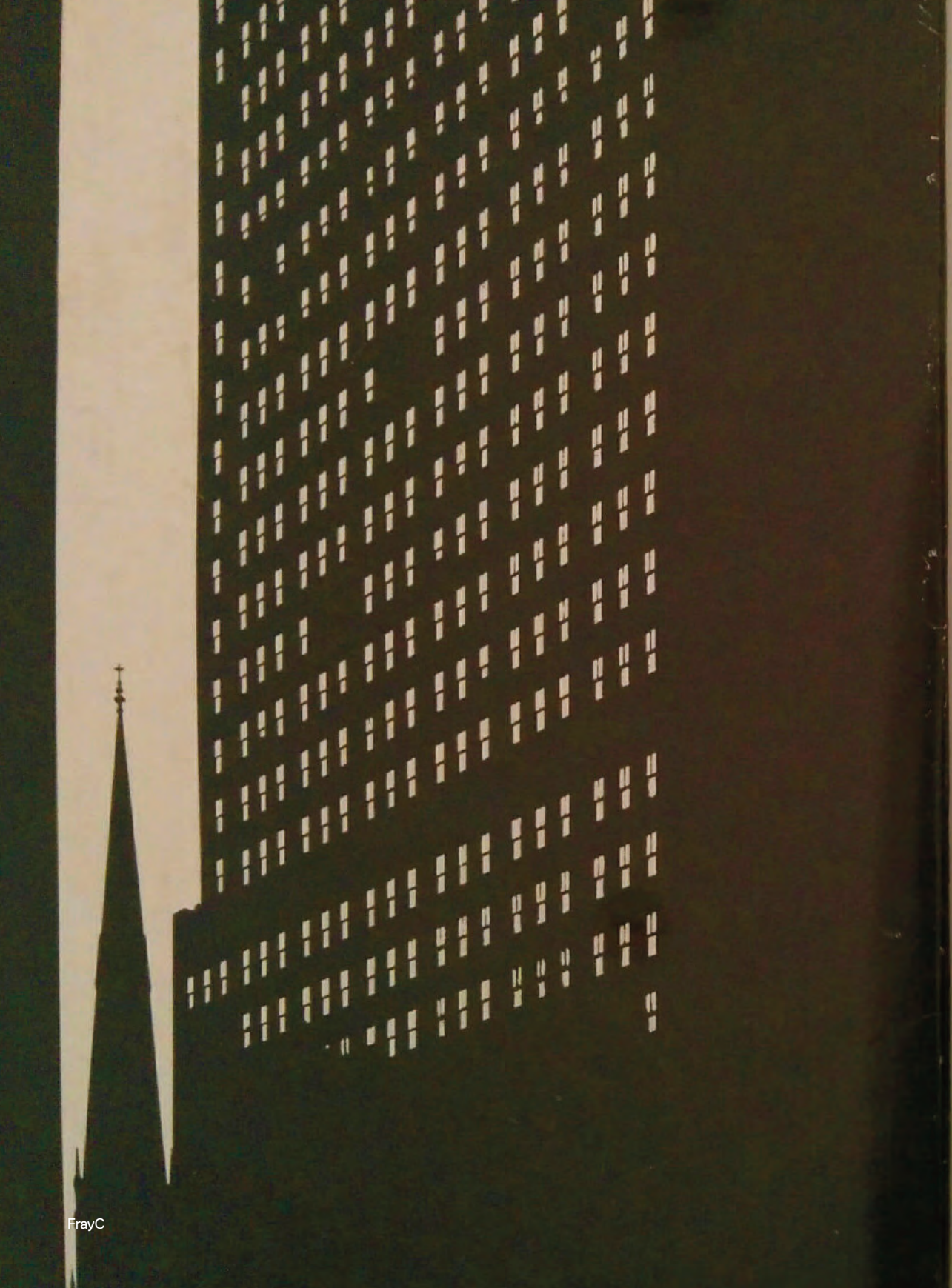
Horacio Fernández es uno de los precursores de la historia del fotolibro, de la que *Nueva York en fotolibros* es un nuevo capítulo. Su propuesta escoge una selección que, sin pretensiones canónicas, pone en circulación casi cincuenta magníficos ejemplares editados en distintos países, en un arco temporal que cubre el siglo XX. En ellos Nueva York es objeto de contemplación para las sensibilidades más diversas, que dan lugar a una variedad de géneros: el reportaje, el documental, la foto de viaje, el foto-turismo, la foto de arquitectura, la propaganda, la foto conceptual, el foto-poema, el experimentalismo o la fotografía callejera. Fotolibros como *Changing New York*, de Berenice Abbott; *Naked City*, de Weegee; *Life Is Good and Good for You in New York: Trance Witness Revels*, de William Klein; *The Sweet Flypaper of Life*, de Roy DeCarava y Langston Hughes; *A Way of Seeing*, de Helen Levitt o *East 100th Street*, de Bruce Davidson, entre otros de los que se presentan en nuestras salas, han inspirado a varias generaciones de lectores, fotógrafos, diseñadores y ciudadanos en general, contribuyendo a configurar el imaginario de la metrópolis moderna.



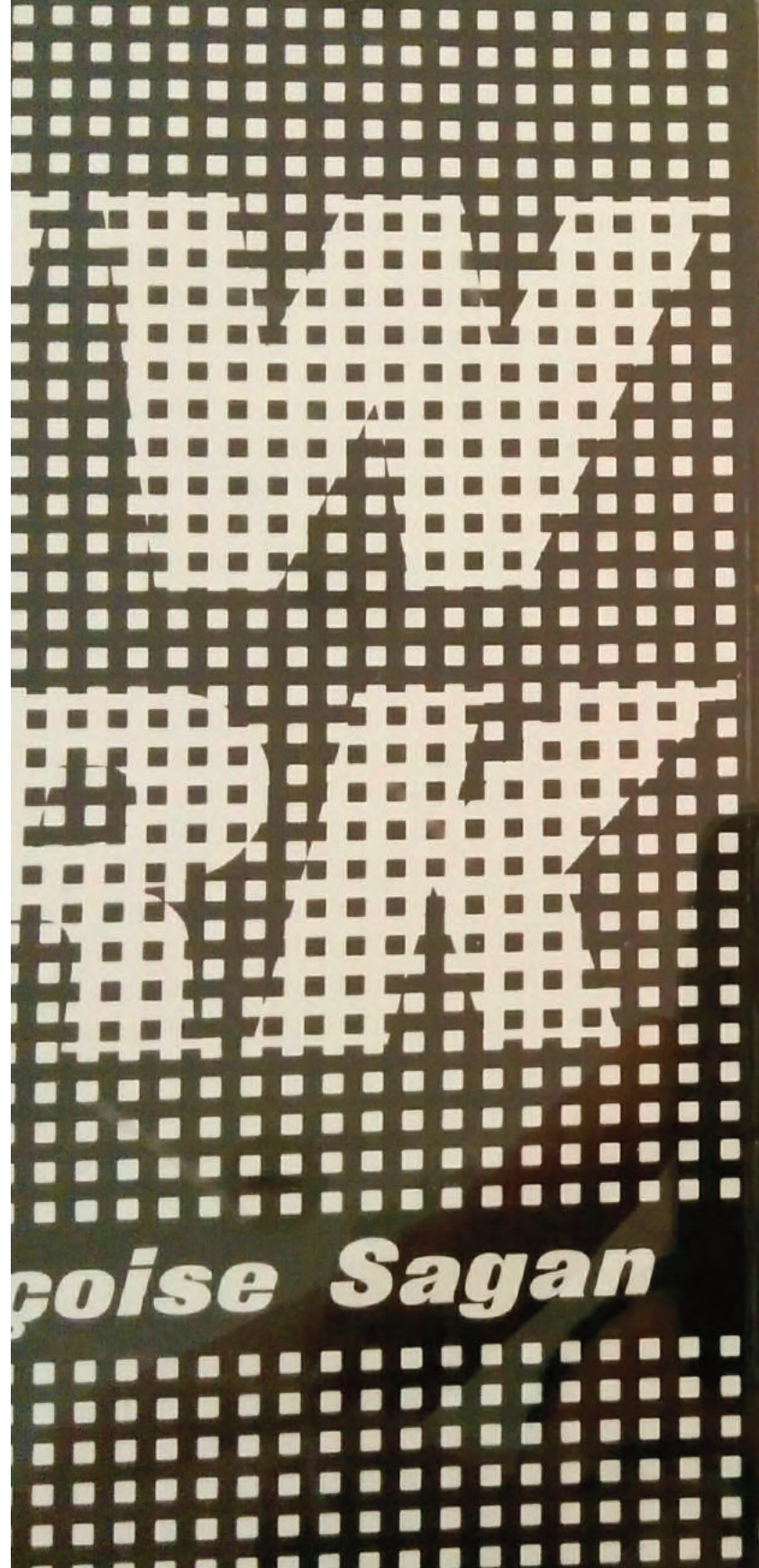




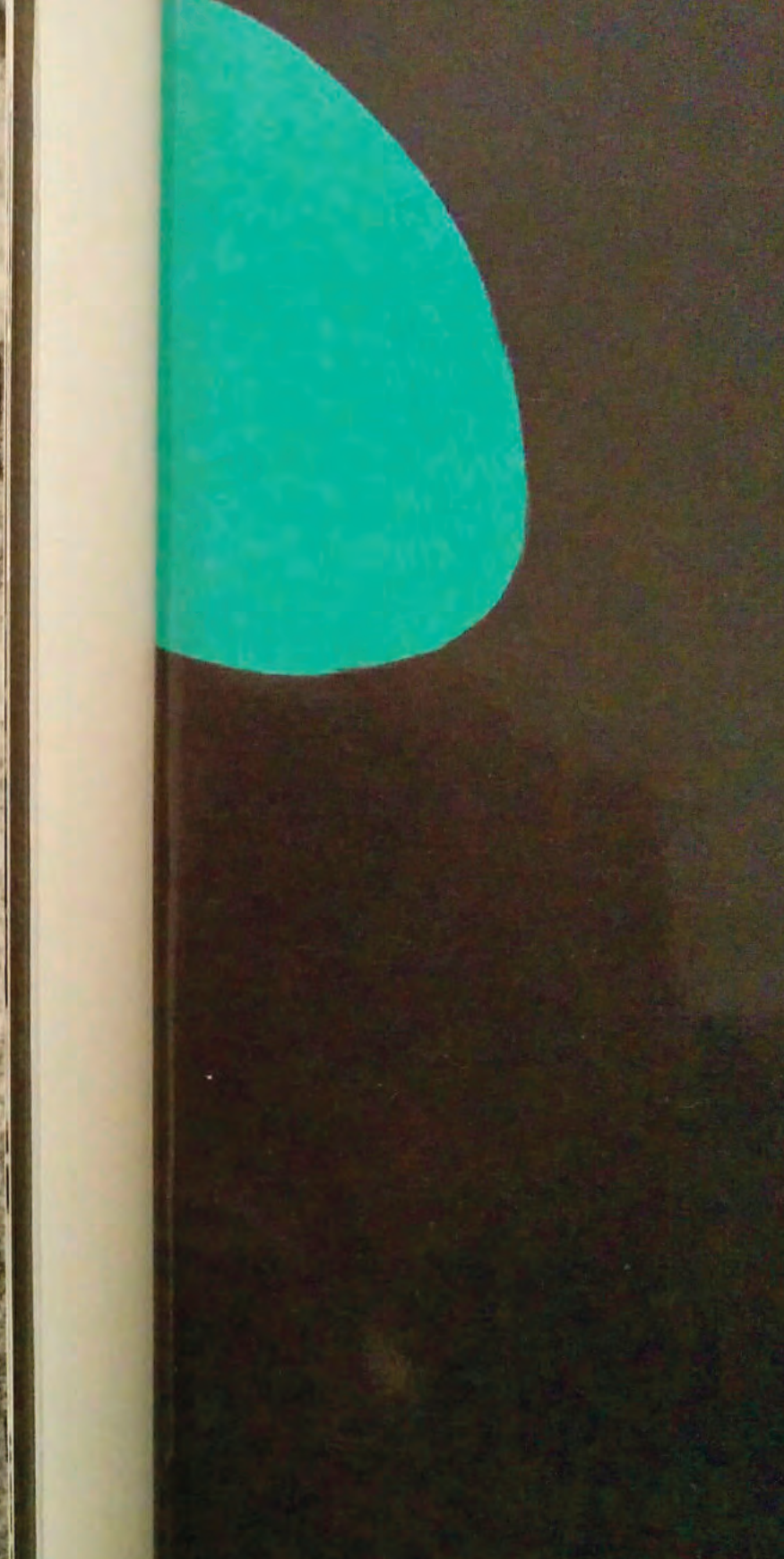
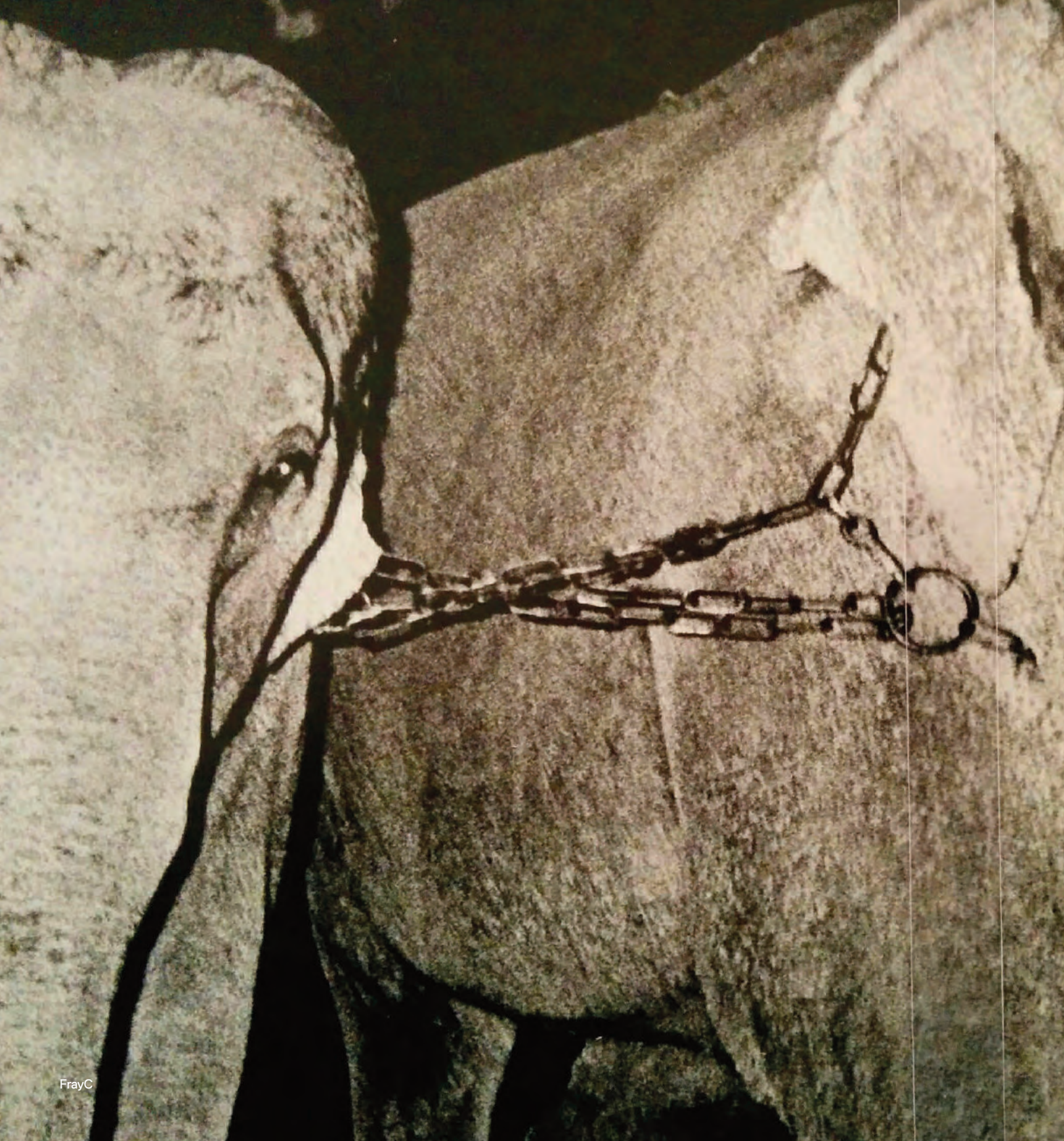




*White wing in the mist of
Manhattan. Cold air vaporizes
on the outside of live-steam
mains below the street; the
Mephistopheles with the broom
materializes in it.*







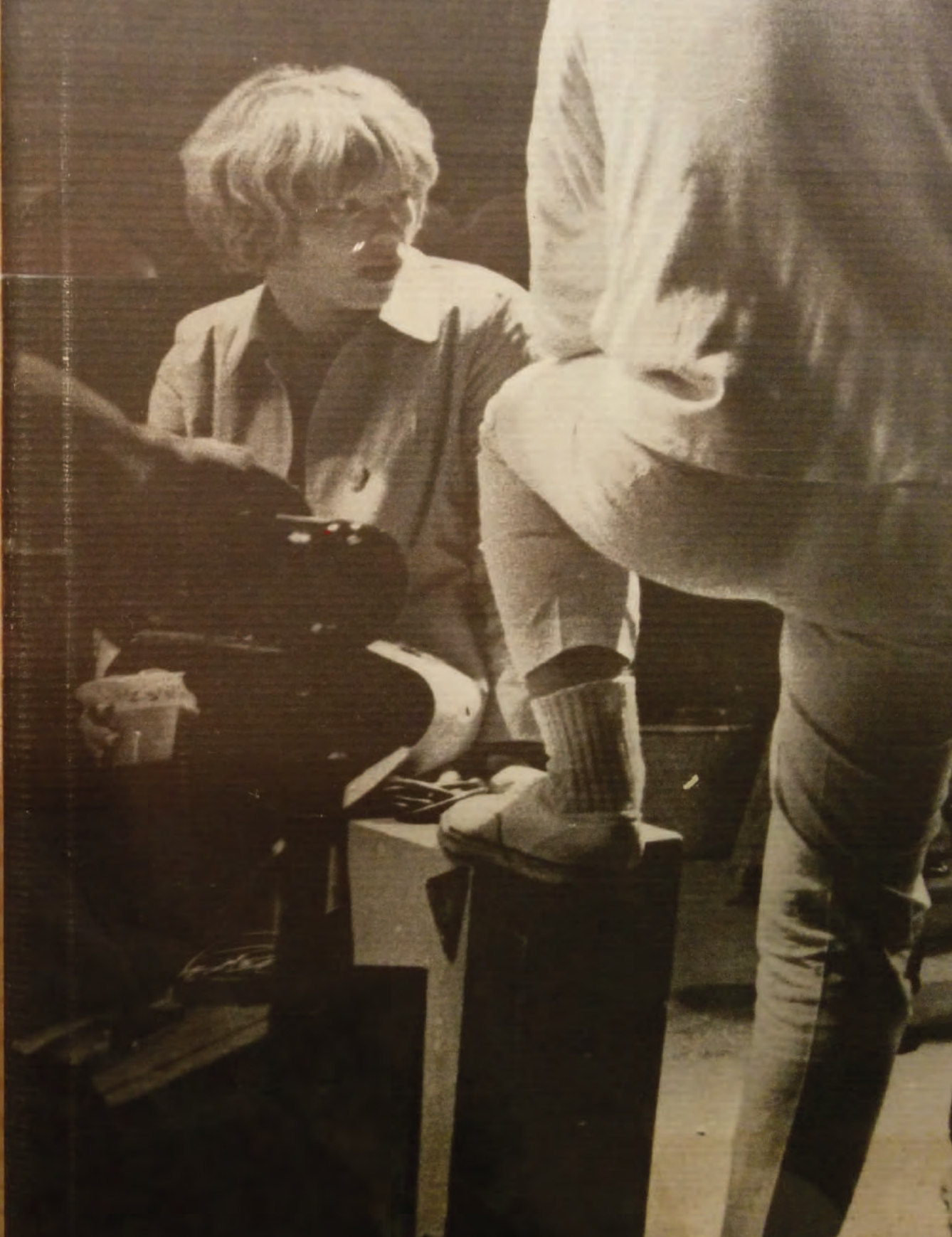
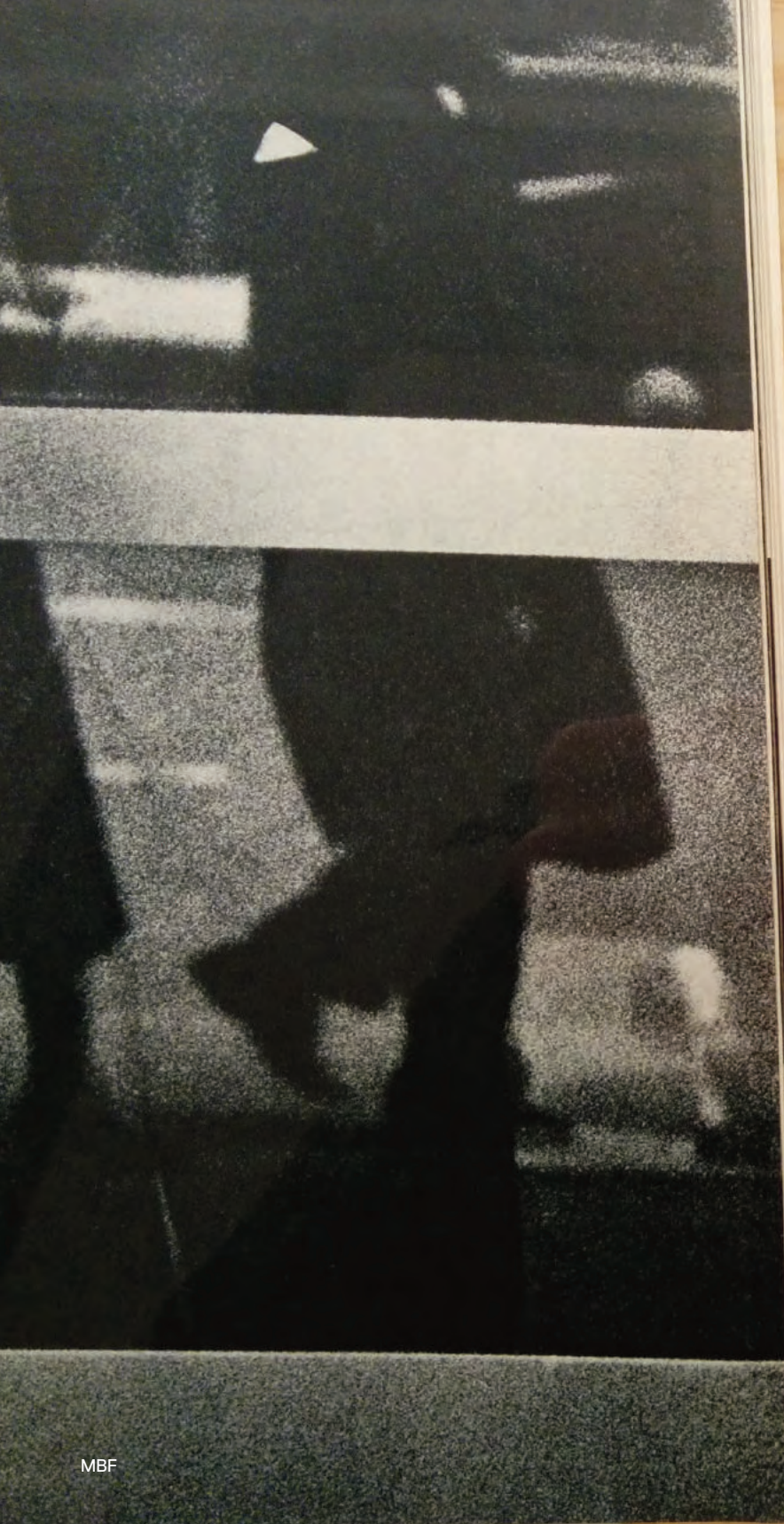


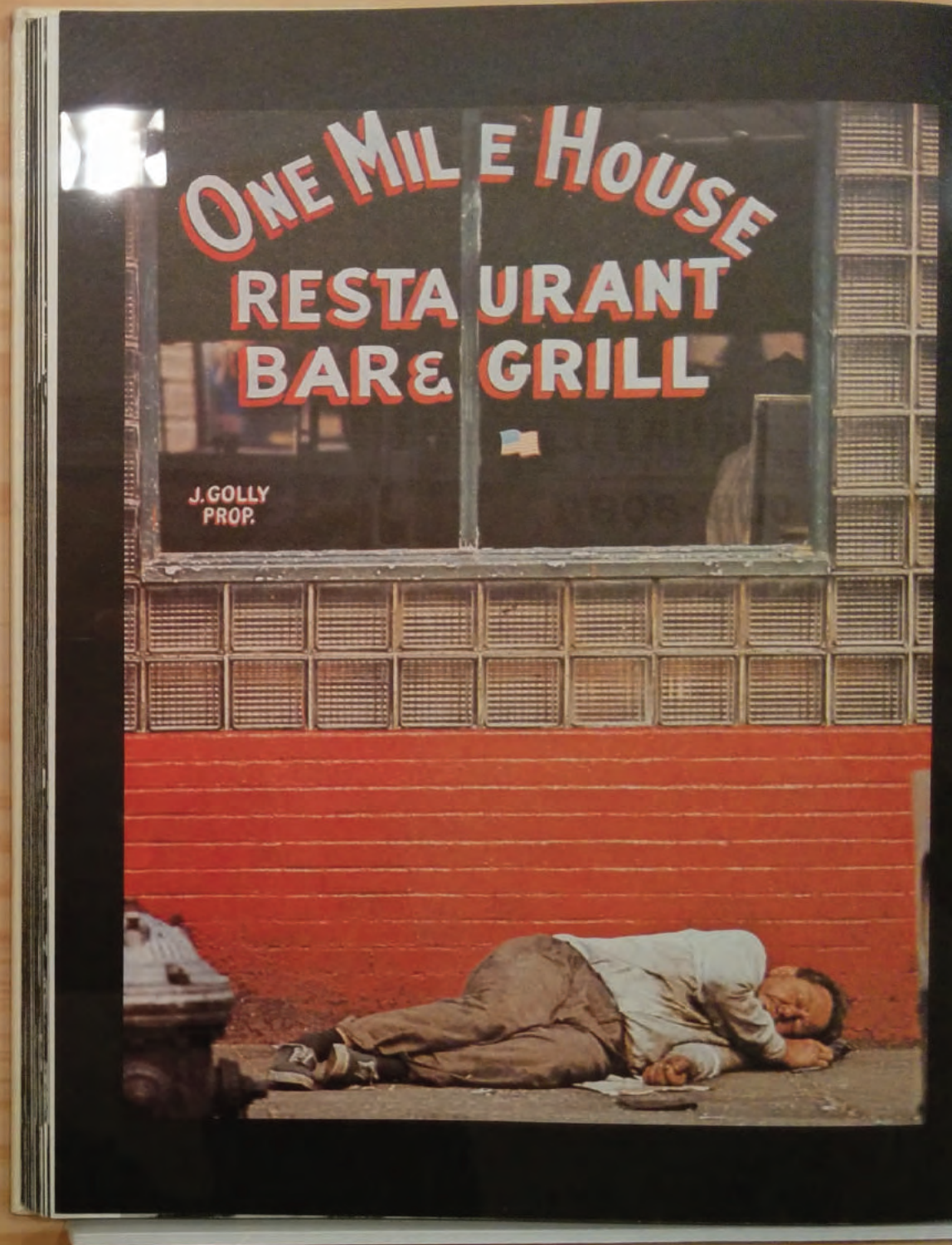


















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se images illustrate the economic
habitants of Harlem—organizing
/ assemblies—and also the

vs homage to the thought and
without forgetting the famous
nity leaders and various show
activism, *Harlem Stirs* barely steps
uch as *A Seventh Man: Migrant*
hr—with which it nevertheless
f citizen unrest not only moves
of the poor, but also maintains the
n its horizon of action. [V. R.]

ROGAMOS



1972

Lórinczy György New York, New York

The snow looks real in the rapid images stored away here and there in *New York, New York*. It's because of the textures: you would think you could run your finger over the page and feel the frozen clumps, but it is an esthetic impression. Some figures are seen from the back, as if we were making our way into a demonstration from the side; the heat must be greater there, towards the middle, where the faces are turned. Where are they looking? Here? Clear traces of solarization: the figures turn – as if offering the back of something – and give notice: there is always more; and give notice: there is always less. The buildings waver, distorted, unsubstantial in the mist, mere electricity. Of course they don't weigh much, as Hungarian photographer Lorinczy points out in the brief text that accompanies the book, which is not about NYC but about the people and places that interested him when he was there in '68. That is why the landscapes are

flown over rapidly and the gaze has to run after them, drunkenly follow the twists and deformations: where meaning loses, life gains. The montage of the eye and then the manual montage, the masts of the ships compete with the vertical lines of the building; there is a little plane up there, and now another, and there goes a bird, two of them, solarized; the texture of the water can also be felt with the touch of the eye, avid, drugged; the windows are *elocooongated*; the openings, like vowels, allow that; they are like architectural skulls defibrillating and I faint. Seen from above, that little block of garbage bags tied up amidst colorful graffiti, next to the little block of piled-up buildings, or next to the little block of parked cars, all look the same! Lorinczy is speaking of capitalism now, of residual metaphors, of border desire, and soon the montages saturate – it's ironic – look how he puts the policeman next to the cockroach crawling along the edge of the box of black pepper, and yes, there are also disturbances. Textures approach; the overexposures with inked cable paper also approach; they are metonymic procedures, something like cinema, more similar than any other narrative. Lorinczy's







Nueva York en fotolibro



José Guerrero: La Cole



LIFE IS GOOD & GOOD
FOR YOU IN NEW YORK
WILLIAM KLEIN TRANCE WITNESS REVELS











Acknowledgments

Thanks are due Mr. Henry Allen Mue and Mr. John W. Gardner, former directors of the John Simon Guggenheim Memorial Foundation and the Carnegie Corporation of New York, respectively, and to their staffs, for their extraordinary ability to administer, with personal touch, projects such as mine. Their foundations granted me fellowships. These gentlemen must often repeat to themselves Emerson's dictum: "There is no limit to what can be accomplished, if it doesn't matter who gets the credit."

W.E.







HERE IS NEW YORK

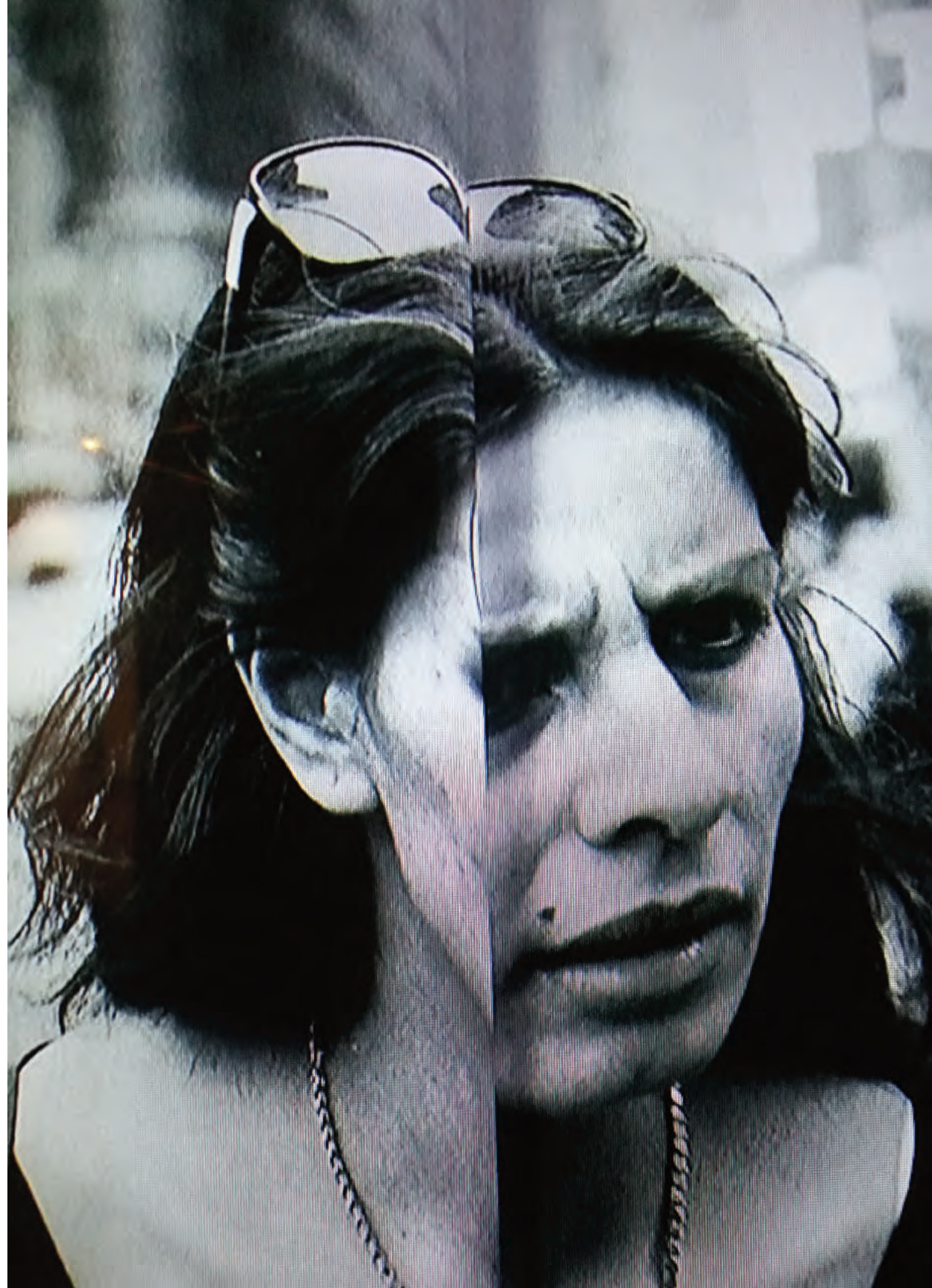
SCALO

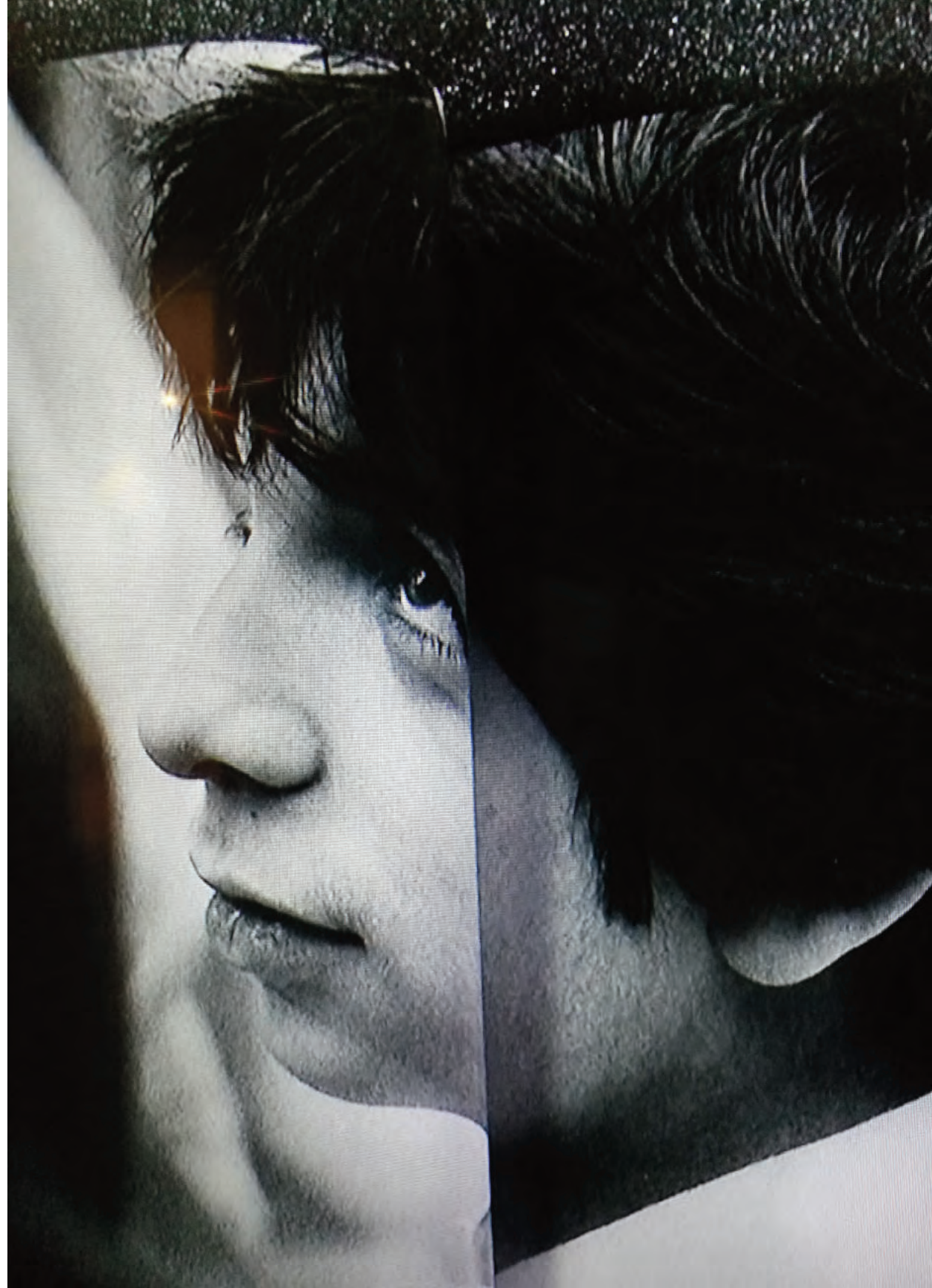
ORK WILLIAM KLEIN

Leticia Ruiz

ELEN LEVITT A WAY OF SEEING JAMES AGEE

HORIZON PRESS







WILLIAM KLEIN

NEW YORK

8 "FRANKIE"

[illegible]

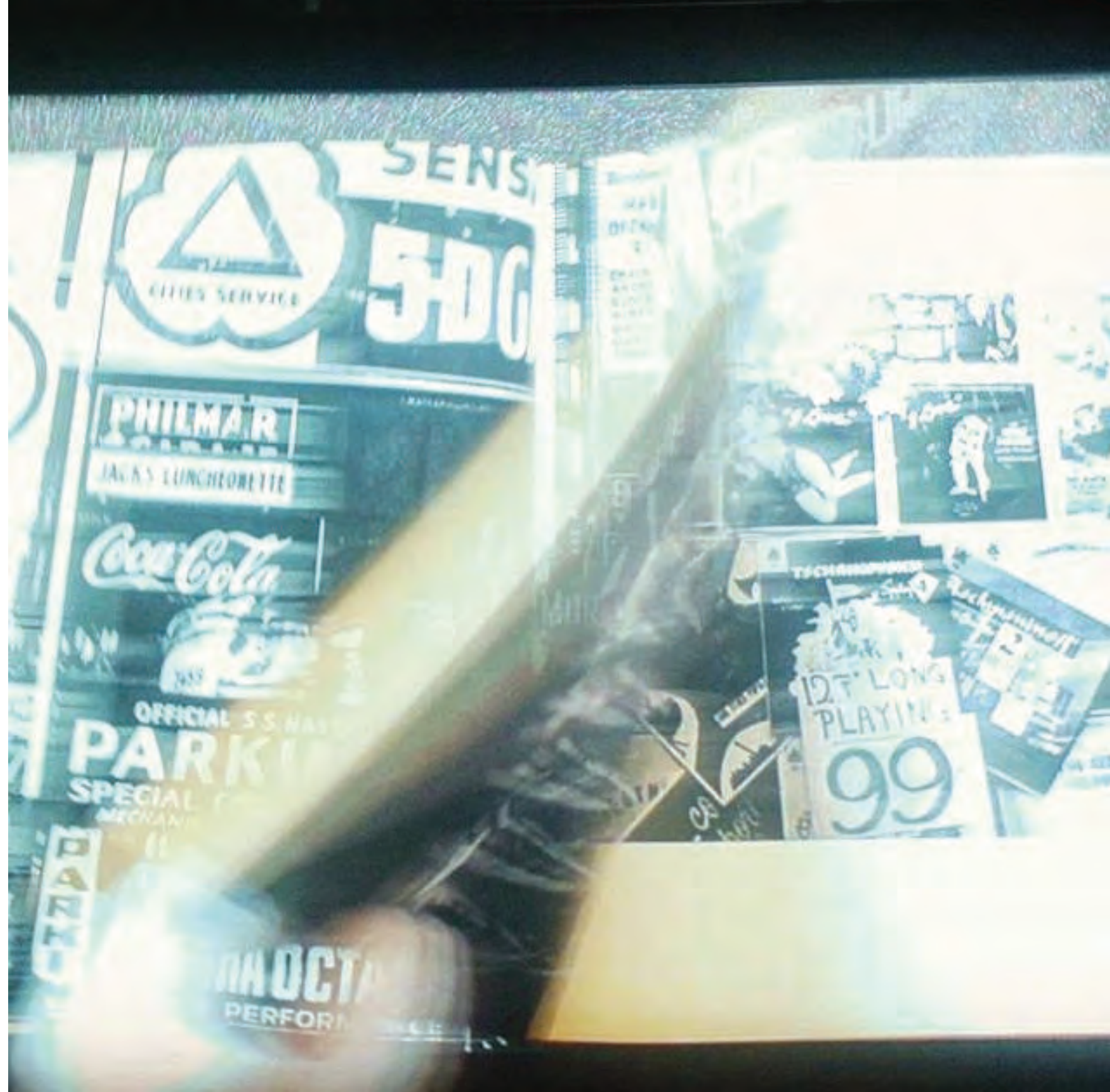
By night in the morning there are over ten thousand trying to get in line... that's the time the box office opens up... The opening day there was a riot. The next day the cops were employed. There were:

- 1 deputy police chief inspector
- 3 sergeants
- 4 sergeants
- 5 police-women
- 5 cops with their horses
- 41 temporary cops in civilian clothes with P. D. arm bands









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MBF
EIM Duende
Ángela Galindo
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Lola Maleno
M. Ángeles Jiménez
Pino PRL
Ramón L. Pérez
Valle Galera
José M^a González López
Cristina López
Leticia Ruiz

