



Streets of Philadelphia: 1970-1985

Lithuanian Photographers' Association
Vilnius, LT, 2016

The Print Center
Philadelphia, US, 2009

James B. Abbott
Gary Lee Boas
Don Camp
Jack Carnell
David Graham
Nancy Hellebrand
Charles Isaacs
Julie Jensen Bryan
George Krause
William Owens
Stephen Perloff
Thomas Porett
Rosemary Ranck
Paul Runyon
Laurence Salzmänn
Jack Tinney

Don Camp, *Live Aid, Chinatown Life*, 1973



Jack Carnell, *Live Aid, JFK Stadium, 1985*

photographers and features many excellent works that have rarely been shown publicly. The dozens of images included in *Streets of Philadelphia: Photography 1970–1985* create a diverse and complicated portrait of the city.

While the photograph has been used to document life in the street since its invention, by the 1970s, street photography had become a richly diverse and critically acclaimed genre of its own, with a number of recognized masters. During that decade, many photographers focused on the familiar, everyday details of the street and subject matter that seemed commonplace and unremarkable. The 1970s was also the first decade in which color photography began to receive attention as a legitimate artistic medium. There has been a resurgence of interest in American street photography from that time, and the aesthetic of these works continues to wield significant influence on contemporary fine art photography, as well as having a pervasive presence in advertising imagery.



David Graham, *Shirley Temple, Mummers Parade, Philadelphia, PA, 1983*

“It is the scene of Rocky running up the Philadelphia Museum of Art steps, not the scenes of grit and decay, that will forever be remembered in the minds of people around the world. My own sense is that the images presented here of Philadelphia at its post-industrial nadir don’t define Philadelphia very much anymore in the larger imagination—they document things that most people have forgotten, if they ever knew them to begin with. I suspect, however, that images like these and the scenes they capture continue to linger in the minds of Philadelphians themselves, and that this moment in time continues to define the city for many of us.”

Steven Conn, author of *Metropolitan Philadelphia: Living with the Presence of the Past*

“What is distinctive about Philadelphia is the lack of skyscraper tunnels, elevated train tracks, and highways that bisect the central district. Instead there are wonderful rough textured stone buildings, often with elaborate architectural detail, that add darkness and literal weight to the pictures, while pedestrians clip by the elegance of past eras in distraction”

Anne Wilkes Tucker, formerly The Gus and Lyndall Wortham Curator of Photography, Museum of Fine Arts, Houston

“Photographing in Kensington literally felt like a breath of fresh air. It was before I started abstracting subject matter, and I realized that those streets were offering an ongoing theater of the human psyche. The spontaneous interactions and self-reflections of ordinary people magically unfolded in front of the camera. The scale of it all was comfortable to me, with not too much urban congestion, they were streets that were intimate, complex and full.”

Nancy Hellebrand, photographer

Many of the photographs in the exhibition depict Philadelphia as a harsh, alienating and challenging place. **Nancy Hellebrand's** portraits of people on the street in the Kensington neighborhood, hark back to classic street photographs from the beginning of the twentieth century. **James B. Abbott's** cityscapes are dramatically vacant, showing the collision between nature, historic structures and new development. A number of the photographs capture traditions and circumstances that are specific to Philadelphia, for example **Thomas Porett's** image of a young woman at the annual Mummers Parade, held each New Year's Day. **Rosemary Ranck's** photographs document the diverse and complex racial makeup of the city. **Jack Carnell** captures events both large and small, including the massive Live Aid fundraising concert in 1985. Other photographers in the exhibition captured the raucous exuberance of Philadelphia. **Charles Isaacs' scenes** of South Street show youths dressed to the nines in the latest fashions of the early 1980s. **Gary Lee Boas' snapshots** of visiting movie stars capture a time when celebrities were worshipped. A sense of irony and satire pervades other works, including **David Graham's** wryly humorous depictions of participants at celebrations.



Paul Runyon, *Billboard and Lights at Dusk, Powelton Village, Philadelphia, PA, 1981*

“There was incredible fervor in the Philadelphia photography community in the 1970s. With the first full-time photography galleries opening—and the founding of The Photo Review—we seemed to be inventing new ways of both presenting and accepting photography. We were a relatively tight-knit band of pioneers who knew almost everyone in the community pretty well. But the Philadelphia photography community today maintains some of the same spirit. It's much larger, but from edge to edge it may be separated by only two or three degrees of separation.”

Stephen Perloff, photographer and editor of *The Photo Review*

The Print Center is pleased to share this exhibition with our friends in Lithuania and look forward to bringing an exhibition of Lithuanian photography to Philadelphia later this year. We have enjoyed a relationship with our Lithuanian colleagues since 2013, and celebrate the democratic spirit of print that infuses photography on both continents.

The Print Center is an American nonprofit gallery located in an historic neighborhood in Philadelphia, PA; it celebrated its Centennial anniversary in 2015. Its mission is to encourage the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs.

Founded in 1915 it was one of the first venues in the United States dedicated to the appreciation of prints; the organization supported the “dissemination, study, production, and collection of works by printmakers, American and foreign.” Until the 1940’s printmaking was not regarded with equal importance as painting and sculpture. Similarly, photography existed for almost 150 years before it was accepted as a fine art. First exhibited at The Print Center in the 1930’s, our mission expanded to fully enhance photography in the 1970’s.

Past exhibitions have featured the work of pioneers such as Ansel Adams, Walker Evans and Henri Cartier-Bresson, and the work of the most compelling artists of our day, including Edna Andrade, Louise Bourgeois, John Coplans, Leon Golub, Emmet Gowen, Red Grooms, Ann Hamilton, Jasper Johns, Kerry James Marshall, Abelardo Morell, Kiki Smith, Nancy Spero, Art Spiegelman, Doug + Mike Starn and Kara Walker.

The Print Center’s programs have always been multidisciplinary and inclusive. Today, they include solo and group exhibitions; The Annual International Competition, now in its 91st year, is one of the most prestigious and oldest juried exhibitions in the US; The Print Center Series of compelling programs addressing the printed image in contemporary art; Artists-in-Schools a nationally recognized program which brings art education to underserved youth in Philadelphia public high schools; The Print Center Publications; and the Gallery Store.

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The Print Center
1614 Latimer Street
Philadelphia PA 19103
www.printcenter.org
Instagram @theprintcenter
Facebook @printcenterphilly
Twitter @ThePrintCenter

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