

LUCIEN AIGNER

Lucien Aigner, born in Érsekújvár, Austria-Hungary, first used a box camera for taking family pictures at age nine in 1910. Fifteen years later, Aigner acquired a newly introduced Leica camera to take news photos for the Budapest newspaper, *Az Est*. He became an established photojournalist in the 1920s and worked in the international market in the 1930s. Aigner supplied photos to such publications as *The New York Times*, *The Christian Science Monitor*, *Look*, and *Coronet* after he settled in New York in 1941.

Besides documenting everyday scenes, Aigner photographed important public figures, including Fiorella H. La Guardia, New York's mayor from 1934 to 1945, and Jack Dempsey, World Heavyweight Boxing Champion.

Aigner moved in the 1950s to Great Barrington, Massachusetts, to open a studio. He died in Waltham in 1999.

HAROLD FEINSTEIN

Harold Feinstein took his camera with him when he was called up for Korean War service. The pictures here are a personal record of army life – relaxing in the barracks, life in the field, relieving boredom on a troopship, coming upon children in a war-torn Korean port.

Born in Coney Island, Feinstein spent six decades photographing Coney Island. When New York's International Center for Photography exhibited his Coney Island pictures in 1990, critic A. D. Coleman wrote: "Here is New York School small-camera photography at its best – humanistic, intimate, engaged, almost intrusive. Feinstein is a true photographer's photographer."

Feinstein honed his photographic skills at New York's Photo League. Edward Steichen recognized Feinstein by purchasing his work for the Museum of Modern Art in 1949. Feinstein later became a noted teacher of photography. In New England, he taught at the University of Massachusetts and at the College of the Holy Cross.

S. B. WALKER

Sam Walker is a photographer living and working in New England. His photographs reflect his interest in transcendental literature and his continuing effort to understand contemporary New England through its history and landscape. Walker is finishing work on his first publication, a collection of photographs taken at Walden Pond. Yale scholar Alan Trachtenberg has written the foreword. These photographs will be reproduced in Walker's forthcoming book.

Walker is represented in public collections, including the Boston Museum of Fine Arts, Maine Museum of Photographic Arts, Smith College Museum of Art, David Winton Bell Gallery at Brown University, Thoreau Institute, and Prentice and Paul Sack Photographic Trust, San Francisco, California.

GARRY WINOGRAND

Garry Winogrand photographed people in the streets of his native New York, in Texas, and in urban California. Intrigued by offbeat subjects, Winogrand focused on the transient character of American life. He preferred to shoot with a 35-mm wide-angle lens. Winogrand's enigmatic photograph from Central Park Zoo comes from the 1960s when he produced pictures for his book *Animals* (1969). The second print is a symmetrically composed image of people enjoying a day on the ferry, while the third picture is of celebrants at the Metropolitan Museum of Art centennial ball, a variant of a flash shot reproduced in Winogrand's book, *Public Relations* (1977).

Winogrand was a self-taught photographer. He worked as a photojournalist and an advertising photographer from 1952 to 1969, before he took up teaching. Edward Steichen recognized Winogrand early by including him in the Museum of Modern Art exhibition, *The Family of Man*, in 1955. John Szarkowski, who succeeded Steichen as Director of Photography at MoMA, said that Winogrand was "the central photographer of his generation."

AL FISHER

Al Fisher, a native New Yorker, settled in the 1970s in Boston where he became one of the city's foremost portrait photographers. These prints, produced on hand-coated paper, come from a body of work that Fisher created after being attracted to street performers at Quincy Market in the early 1980s. The platinum-palladium process, chosen by Fisher, yields rich and subtle gradations of gray.

All of the photographs were taken in Fisher's studio. *Sorelle* (sisters) is a straight studio portrait, while *Pierrot* reflects Fisher's fascination with European culture. Pierrot, a popular performance character in France, was created in 1820 by the noted French mime artist, Jean Gaspard Debureau. Pierrot was conceived as a simple trickster, who had "a dreamy, childlike side and was forever lovelorn."

Al Fisher once said about street performers: "They were wonderful, interesting people. . . . I wanted to pierce the façade and find out who is this person."

VICTOR LANDWEBER

Victor Landweber has probed photography's relationship to other media since 1976, when he completed his M.F.A. work at the University of California at Los Angeles.

These pictures come from a Landweber's series, *Artist to Artist*, created between 2001 and 2009. Landweber writes: "This project is about relationships among artists and posits a narrative about a history of art. The premise needs several photographs if it's to come across which is why I ask an institution to select a sequence of three to five images in which one artist refers to another who then refers to another . . . so as to make a chain and suggest a network of personal and conceptual relationships."

Subjects and captions refer to French surrealist art. Translations: *cadeau* = gift (2015.15); *Qu'est-ce que le surréalisme?* = What is surrealism? (2015.118); "Objects mobiles et muets" = mobile and mute objects (2015.119).

Landweber is represented in the Bibliotheque Nationale, Paris; Fogg Art Museum; Metropolitan Museum of Art; Museum of Modern Art; and Los Angeles County Museum of Art.

CARL CHIARENZA

Carl Chiarenza is a pioneer in abstract photography. Keith Davis, a curator and photo-historian, best describes Chiarenza's output: "Since 1979 Chiarenza has worked almost exclusively in the studio, using scraps of paper and foil to create miniature 'landscapes' for his camera. Although recorded with a classically purist technique, these subjects result in photographs that appear almost completely non-objective. In the Stieglitz-White tradition of equivalence, Chiarenza's mysterious images suggest a range of subjective states and emotions. Often . . . Chiarenza combines two or more images to create a complex sense of pictorial space and movement. Works such as these suggest vast scale, deep time, and a primordial sense of form coalescing from chaos."

Chiarenza refers to his images as "landscapes of the mind." He expects each viewer to bring personal life experience into play when viewing and interpreting his work. Carl Chiarenza is Fanny Knapp Professor Emeritus of Art History, and Artist-in-Residence, at the University of Rochester.