

Data sheet of the exhibition

Taking my Time

Joel Meyerowitz

**Taking my Time**  
Joel Meyerowitz

Curated by  
Joel Meyerowitz, Arianna Rinaldo

Exhibition produced by  
Cultural Association ONTHEMOVE  
for the  
international festival of photography  
Cortona On The Move 2013

Printed by  
Bottega Antonio Manta

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*fotografia in viaggio*

bom  
bottega antonio manta

*Taking My Time* is a retrospective exhibition of world-renowned American photographer Joel Meyerowitz, specifically created for Cortona On The Move 2013. From the beginnings in New York in the 60s to his latest productions. A diverse body of work that has at its core the concept of 'movement', considered as that fleeting ,joyful, tragic, or irrelevant moment that catches the photographer's eye and becomes the heart of every shot.



*'Movement is everything to me; it is Life itself, it traces the disappearing moment, and it, along with Time, is the essence of the Photographic experience. And more than anything else it was the reason I began to make photographs 50 years ago, just moments after watching Robert Frank shoot a small publicity job for me. I was struck by the wonder of the simple fact that he 'moved' while he was photographing people that were moving! That was it! I quit my job, borrowed a camera, went out on the streets of New York City, and never looked back.'*

[Cortona On The Move – photography in travel, Scalpendi Edition 2013]

The retrospective exhibition consists of black and white and color images taken between 1962 and 2011 and the reportage realized in Ground Zero after September 11th, 2001. Maison Européenne de la Photographie in Paris, before (from 23.01 to 7.04.2013) and then the international festival of photography Cortona On The Move 2013 (from 18.07 to 29.09.2013), dedicated a retrospective to this work, setting a record.

## *DATA SHEET*

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Title	TAKING MY TIME
Photographer	JOEL MEYEROWITZ
Number of photos	48
Type	19 black and white 29 color
Size	Various, from cm [47,8 x 68,2] to cm [109 x 135,5]
Linear development	56 m, minimum required linear space.
Set-up	Photos are printed on <b>Canson Infinity</b> high quality paper (Platine Fibre Rag 310 g/m <sup>2</sup> ) and assembled on artisan white fir – wood frames (gauge 30mm) with pane (gauge 30mm). Panels: intro, bio (text in appendix) and title, must be printed at the expense of the hosting organization.
Set-up mode	<div style="display: flex; justify-content: space-around; align-items: center;">   </div>
Shipping crates	<p>N°8 , total weight = 500 kg</p> <p>Crate 1 = L 113 cm x H 82 cm x P 55 cm</p> <p>Crate 2 = L 55 cm x H 76 cm x P 49 cm</p> <p>Crate 3 = L 139 cm x H 24 cm x P 117 cm</p> <p>Crate 4 = L 190 cm x H 89 cm x P 18 cm</p> <p>Crate 5 = L 114,5 cm x H 83 cm x P 30 cm</p> <p>Crate 6 = L 115 cm x H 101 cm x P 28 cm</p> <p>Crate 7 = L 139 cm x H 18 cm x P 114 cm</p> <p>Crate 8 = L 73 cm x H 14 cm x P 81 cm</p>

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Transport and insurance    Nail to nail insurance, at the expense of the hosting institution.

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## PHOTOS

	<i>Title</i>	<i>Date</i>	<i>Size (height x base)</i>
1	<i>Los Angeles Airport, California</i>	<i>1976</i>	<i>92,8 x 134,5</i>
2	<i>New York City, November 30</i>	<i>1988</i>	<i>87,5 x 109</i>
3	<i>New York City</i>	<i>1975</i>	<i>92,2 x 134,5</i>
4	<i>Paris, France</i>	<i>1967</i>	<i>93,2 x 134,2</i>
5	<i>New York City</i>	<i>1975</i>	<i>92,2 x 134,5</i>
6	<i>Truro</i>	<i>1976</i>	<i>87,5 x 109</i>

7



*Ballston Beach,  
Truro,  
Massachusetts*

1976

109 x 135,5

8



*Dairy Land,  
Provincetown,  
Massachusetts*

1976

109 x 135,5

9



*Doorway to the Sea,  
Provincetown,  
Massachusetts*

1982

88,8 x 109

10



*Mexico*

1962

48,2 x 68,2

11



*New York City*

1963

68,2 x 48

12



*New York City*

1963

48 x 68,2








13



*New York City*

1963

47,8 x 68,5

14		<i>California</i>	1964	48 x 68,2
15		<i>San Francisco, California</i>	1964	48,2 x 68,2
16		<i>New York City</i>	1965	48 x 68,2
17		<i>New York City</i>	1965	50 x 68,8
18		<i>New Jersey, New York</i>	1965	49,2 x 68,5
19		<i>Malaga, Spain</i>	1967	74,2 x 109
20		<i>Malaga, Spain</i>	1966	75 x 109



21

*Malaga, Spain*

1967

75 x 109

22

*Malaga, Spain*

1967

75 x 109

23

*Malaga, Spain*

1967

75 x 109

24

*Paris, France*

1967

74,2 x 109

25

*Turkey*

1967

74,2 x 108,5

26

*Turkey*

1967

75 x 109

27

*Leaving Naples, Italy*

1967

75 x 109

28

*London, England*

1966

75,8 x 109

29

*Greece*

1967

76,4 x 109

30

*Greece*

1967

75,8 x 109

31

*JFK Airport, New  
York City*

1968

47,8 x 68,5

32

*Anawanda Lake, New  
York*

1970

74,2 x 108,5

33

*New York City*

1968

74,2 x 108,5

34

*Central Park, New  
York City*

1968

75 x 109

35



*Yosemite National  
Park, California*

1983

93 x 109

36



*New York City*

1976

75,2 x 134,2

37



*Jeu De Paume*

1967

28,4 x 70,3

38



*The Bronx*

1967

28,4 x 70,3

39



*Florida*

1967

28,4 x 70,3

40



*Chenonceaux, France*

1967

28,4 x 70,3

41



*Tuscany, Italy*

2002

82 x 185

42



*Red Interior, Provincetown, Massachusetts*

1977

108 x 135,5

43



*Rising Diver, Florida*

2007

134,2 x 109,6

44



*Tuscany, Italy*

2002

109 x 88,8

45



*Fire, France*

2011

80,5 x 109

46



*World Trade Center site, Looking east*

2001

78,2 x 185

47



*Five More Found, New York City*

2001

74,8 x 109

48



*Longnook Beach, Truro, Massachusetts*

1983

82 x 185

## APPENDIX A - Text

### INTRO

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#### Taking my Time

#### 50 Years of Looking at the World

##### JOEL MEYEROWITZ

'It seems natural to me now, how easily my transformation to becoming a photographer happened. I was a street kid brought up in the tenements of the East Bronx in New York City and I lived in easy relationship with the energies and spontaneous craziness of life on the streets there. And besides, my Pop was the unofficial mayor of our block, and so hanging out with him and watching the way ordinary events played out in unexpected ways was where I got my early education in the comedies and tragedies of everyday life. Pop would frequently say to me in a quick, sotto voce aside, 'See that guy there ...,' and boom, the pratfall or strange encounter would happen and we would all be in stitches laughing about someone's funny mishap or minor disaster. How did he know? It seemed he could always intuit and predict what was coming. He would often dreamily say, 'Look at this,' with the thrill of simply taking in the world's wonder. These sudden alerts made me more attentive to the world around me. I believe it's this experience that gave me my curiosity and the pleasure I take from simply looking at the world and believing it's going to deliver up some revelation.'

'Movement is everything to me; it is Life itself, it traces the disappearing moment, and it, along with Time, is the essence of the Photographic experience. And more than anything else it was the reason I began to make photographs 50 years ago, just moments after watching Robert Frank shoot a small publicity job for me. I was struck by the wonder of the simple fact that he 'moved' while he was photographing people that were moving! That was it! I quit my job, borrowed a camera, went out on the streets of New York City, and never looked back. Now, after 50 years, I have assembled a retrospective pair of books which have, at their core, movements I have witnessed in all their brief and fleeting glory, moments of revelation and comedy, milliseconds of the tragic and the bittersweet, epiphanies unexpected until they appeared before my eyes and woke me up!'

'For me that is the central fact of why I continue to make photographs in the everyday world; the recognition that any moment can bring with it the clarity of being fully conscious.'

## BIO

### BIO

#### Joel Meyerowitz

Joel Meyerowitz was born in the Bronx, in 1938 into a neighborhood that offered daily lessons in the divine comedy and tragedies of human behavior. He believes it was that basic “street” education that nurtured his delight in human observation, a perception which is at the heart of his photography.

After studying art, art history, and medical illustration at Ohio State University he worked as an art director in advertising in the early 60’s. In 1962, Robert Frank made photographs for a booklet Joel designed, and it was while watching Frank work that he discovered that photographs could be made while both the photographer and the subject were in motion! The power of this observation made him quit his job immediately; borrow a camera, and go out onto the streets of New York to see what the world looked. He has been on the streets ever since.

Joel began by using color film, not knowing any better, nor aware that photographers of that era held that black and white was the ‘art’ of photography. On his first days on the street he met a young graphic designer, Tony Ray-Jones, who, like Joel, began using color as the most natural means of making photographs, both of them exploring the ways in which color worked. Later that year Joel met, and became friends with Garry Winogrand, and together they walked and worked Fifth Avenue daily for nearly five years.

Meyerowitz is a “street photographer” in the tradition of Henri Cartier-Bresson and Robert Frank, although he works exclusively in color. As an early advocate he became instrumental in changing the attitude toward color photography from one of resistance to nearly universal acceptance. His first book *Cape Light* is considered a classic work of color photography and has sold over 100,000 copies. He has published seventeen other books including *Bystander: The History of Street Photography*, and this year Phaidon will publish his 2 volume retrospective book; *Taking My Time*.

While Meyerowitz never felt constrained by any one discipline of photography, he says, “street photography was the only form of the medium that owed nothing to painting or the other plastic arts, it is purely photographic.” He feels that such a starting point naturally opens one to question the world around you, and questions are what lead us to make new kinds of photographs. This restless energy and open approach to subject matter has produced such varied work as; *Photographs From a Moving Car* (a one man show at MoMA in 1968), his Guggenheim Fellowship project, *Still Going: America During Vietnam*, his work with the large format, 8x10 view camera has resulted in such diverse books as; *Cape Light*, *St. Louis and The Arch*, *Redheads*, *A Summer’s Day*, *Bay/Sky*, *Aftermath: The World Trade Center Archive*, and others, which deal with diverse subjects such as; light, portraits, landscape, cities, and history, all clearly diverge from street photography, yet

manage to feel like his eye and ideas remain consistent throughout.

In 1995 Meyerowitz produced and directed his first film. It came into being as spontaneously as a street photograph when Joel heard his father say, “the trouble with me is, I never get to the point where I get to the point!” In an instant he recognized that his father was lost and asking for help. The result is, *POP*, an intimate diary of a three-week road trip he made with his son Sasha and his father, Hy. This odyssey has as its central character an unpredictable, street wise and witty 87-year-old with Alzheimer’s. It is both an open-eyed look at aging and a meditation on the significance of memory.

Within a few days of the 9/11 attacks on the World Trade Center in New York, Meyerowitz began to create an archive of the destruction and recovery at Ground Zero. He was the only photographer granted unimpeded access to the site. The World Trade Center Archive includes more than 8,000 images and will be available for research, and exhibition in New York City at the 9/11 Memorial Museum. Meyerowitz was invited to represent the United States at the 8<sup>th</sup> Venice Biennale for Architecture with his photographs from the World Trade Center Archives.

Now, in his fiftieth year of making photographs, he has consistently turned toward greater simplification. His latest body of work; *The Elements*, is an examination of the four phenomena that govern our lives and a search for a new way of describing their power.

This fall three new books are being published, *Taking My Time*, his fifty year, two volume, retrospective book by Phaidon Press of London, *Provence: Lasting Impressions*, co-authored with his wife Maggie Barrett, and published by Sterling, and a book on the late work of Paul Strand by Aperture. Meyerowitz is a Guggenheim fellow and a recipient of both the NEA (National Endowment of the Arts) and NEH (National Endowment for the Humanities) awards. His work is in the collection of the Museum of Modern Art, the Boston Museum of Fine Art, The Art Institute of Chicago, and many others world wide.

## APPENDIX B – Press Review

Joel Meyerowitz. Une rétrospective, Maison Européenne de la Photographie, 23.01/07.04.2013

### M LE MAGAZINE DU MONDE, 05.01.2013





Paris Match 17/23.01.13

Elle 25.01.13



Taking my Time. International festival of photography Cortona On The Move, 18.07 / 29.09.2013

D laRepubblica 13.07.2013



Info:

**Veronica Nicolardi**

**Director**

**[veronica@cortonaonthemove.com](mailto:veronica@cortonaonthemove.com)**

**+39 3285531750**