

**LES DOUCHES  
LA GALERIE**

DOSSIER DE PRESSE

TOM ARNDT • YASUHIRO ISHIMOTO • VIVIAN MAIER • RAY K. METZKER  
WAYNE MILLER • MARVIN E. NEWMAN • CARLOS JAVIER ORTIZ

# BLACK CHICAGO

OPENING RECEPTION ON SATURDAY, OCTOBER 28 FROM 2 TO 7 PM  
EXHIBITION FROM OCTOBER 28, 2017, TO JANUARY 13, 2018

From Wednesday to Saturday, 2-7 pm and by appointment



Photographie anonyme  
© Les Douches la Galerie, Paris

Contact:

**Françoise Morin**

01 78 94 03 00

[contact@lesdoucheslagalerie.com](mailto:contact@lesdoucheslagalerie.com)

**Les Douches la Galerie**

5, rue Legouvé 75010 Paris

[lesdoucheslagalerie.com](http://lesdoucheslagalerie.com)

# BLACK CHICAGO

The seven photographers who are the subject of this exhibit – Wayne Miller, Ray K. Metzker, Yasuhiro Ishimoto, Marvin E. Newman, Vivian Maier, Tom Arndt and Carlos Javier Ortiz – cover the period from 1940 to the present. None of them has followed the same path and none have the same way of looking at things. Each one presents us with a different image of the African-American community that had come to Chicago from the Deep South with the hope of greater freedom and better jobs. Their photos are a shocking and highly artistic testament to the life of the blacks of Chicago for over a half century.

Ray K. Metzker and Marvin E. Newman are all descendants of the unique talents of Laszlo Moholy Nagy. They all began their apprenticeship at the New Bauhaus, which was transplanted to Chicago in 1937 under his aegis, and followed it through the 1950s, under the direction of Harry Callahan. Through experimental and practical learning, they trained their eye to different aspects of creation: they were introduced to industrial design and advertising, followed by a specialisation in photography and its technical aspects, especially developing finesse in capturing light, geometric forms, the movement of silhouettes and tonal contrasts. But their common background is not a mark of uniformity – quite the contrary!

Ray K. Metzker chose the most geometric approach, ingeniously following Callahan's teaching. He explores haziness, geometric forms, all the nuances of black and white, turning streets into theatre backdrops.

Coming from New York, where he gained a wide experience in short films and photography, Marvin E. Newman brought his Japanese accomplice, Yasuhiro Ishimoto, along with him on his unencumbered walks among the African-Americans of Chicago. They were the first to capture the neighbourhood where all of Chicago's ethnic groups mixed, and where blacks came to buy modest or eccentric second-hand clothes, play blues and offer their supernatural remedies to the ill. Maxwell Street is the court of miracles that none of the other photographers was able to resist. Newman was also a regular visitor to the South Side, where from 1940 onward black poverty has only increased. He captures the delight of children. He shows us the gaze of men, looking at things we can't see or running from things we can only imagine.

For his part, Wayne Miller never forgot either his experience during the war in the Pacific or the vision of Hiroshima. He built a careful archive of the daily life of the blacks he lived beside in his native city from 1946 to 1948. His work is like a long tracking shot through the South Side, a territory where the exuberant, public life of some alternates with the poverty of others, hidden in the dark, muddy allies.

Vivian Maier, whose singular destiny is now common knowledge, obviously needed no instruction. It was not easy for her to venture to the black South Side. But it was a resounding success! She was able to capture the slow waiting of blacks in the street; her gaze is recognizable in every photograph.

From rural Minnesota, Tom Arndt also immersed himself in black neighbourhoods. The force of his determination is particularly evident in a photo of a man looking at us as he stands in front of the simple word save. Save. One letter short of slave...

Carlos Ortiz worked in the heart of the South Side in the 2000s, when violence was as prevalent as in the past. The young victims of their own 'brothers' continue a culture of solidarity in suffering. Ortiz was at work day and night, offering us the devastated landscape of Englewood where every block represents a step in the incessant movement of construction and demolition, alternately resembling a battlefield and a land of solidarity.

What do these photographers feel for the people of colour who are still on the margins of other communities? They did not hide their cameras; they went out to find them in order to capture their place in the city, their attitudes and their stories.

This exhibit is part of the events of Black Chicago, which include a public conference organised by the Paris branch of the University of Chicago from 15 to 18 November 2017.

**Henri Peretz**

Sociologist, Université de Paris 8, Senior Fellow Yale University

# BLACK CHICAGO

## SELECTION OF WORKS

### Tom Arndt

*Hands with flag, Chicago, 1990*

Gelatin-silver print, printed later by the artist

Print size: 11 x 14 inches

© Tom Arndt / Courtesy Les Douches la Galerie, Paris



### Tom Arndt

*Young woman, Englewood, Chicago, 2000*

Gelatin-silver print, printed by the artist

Print size: 16 x 20 inches

© Tom Arndt / Courtesy Les Douches la Galerie, Paris



### Vivian Maier

*Chicago, n.d.*

C-Print, printed by Carl Saytor, LuxLab, New York

Print size: 16 x 20 inches

© Vivian Maier / Courtesy Howard Greenberg Gallery, New York / Les Douches la Galerie, Paris



### Vivian Maier

*Self-portrait, Chicago area, 1977*

C-Print, printed by Carl Saytor, LuxLab, New York

Print size: 16 x 20 inches

© Vivian Maier / Courtesy Les Douches la Galerie, Paris / Howard Greenberg Gallery, New York



**Ray K. Metzker**

*Chicago Loop*, 1958

Gelatin silver print, printed by the artist

Print size: 8 x 10 inches

© Estate of Ray K. Metzker / Courtesy Les Douches la Galerie, Paris



**Ray K. Metzker**

*Chicago*, 1958

Gelatin silver print, printed by the artist

Print size: 8 x 10 inches

© Estate of Ray K. Metzker / Courtesy Les Douches la Galerie, Paris



**Wayne Miller**

*Chicago's Southside*, 1946-48

Gelatin-silver print, printed later

Print size: 11 x 14 inches

© Wayne Miller / Courtesy Les Douches la Galerie, Paris



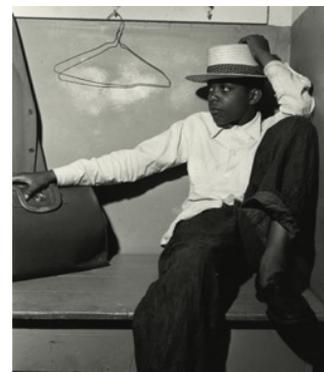
**Wayne Miller**

*Chicago's Southside*, 1946-48

Gelatin-silver print, printed later

Print size: 11 x 14 inches

© Wayne Miller / Courtesy Les Douches la Galerie, Paris



**Marvin E. Newman**

*Children Sitting in Front of Restaurant Window, Chicago, 1950*

Gelatin-silver print, printed later

Print size: 8 x 10 inches

© Marvin Newman / Courtesy Les Douches la Galerie, Paris /  
Howard Greenberg Gallery, New York



**Marvin E. Newman**

*Boy Blowing Bubble Gum, Chicago, 1951*

Gelatin-silver print, printed later

Print size: 8 x 10 inches

© Marvin Newman / Courtesy Les Douches la Galerie, Paris /  
Howard Greenberg Gallery, New York



**Marvin E. Newman**

*Two Girls at Lake Michigan, Chicago, 1952*

Gelatin-silver print, printed later

Print size: 8 x 10 inches

© Marvin Newman / Courtesy Les Douches la Galerie, Paris /  
Howard Greenberg Gallery, New York



**Carlos Javier Ortiz**

*D-MAN, Englewood, Chicago, 2007*

Archival pigment print

Print size : 18 x 26 inches

© Carlos Javier Ortiz / Courtesy Les Douches la Galerie, Paris



**Carlos Javier Ortiz**

*Night Vigil, Englewood, Chicago, 2008*

Archival pigment print

Print size : 18 x 26 inches

© Carlos Javier Ortiz / Courtesy Les Douches la Galerie, Paris



**Kenneth Josephson**

*Chicken Charlie, 1963*

Gelatin silver print, printed later, from the portfolio « Maxwell Street », 2005

Print size: 11 x 14 inches

© Kenneth Josephson / Courtesy Les Douches la Galerie, Paris

