

YEAR 3 No 5 SPRING 2010

# MOMENT

Une Revue de Photo



Guido Steemkamp / Mart n Chambi / Chris Zedano / Juan Bravo / Ronny Kuenniger / Carlos Gayoso

## Street Photography

By Eric Metcalf

The editors of *Une Moment* are thrilled to be publishing a series of photographs taken by the Peruvian master, Martin Chambi; his grandson, Theo Allain Chambi; and his great-grandson, Andres Fernando Allain Zamalloa. To our knowledge this is the first time the works of all three generations of this family have been published together in one place.

Our cover – photographed by Angel Amy Moreno – signals where this issue will take you: into the streets. From a historical standpoint, photographing outdoors was transformed by the technical advances that bypassed the lighting needs and shutter speeds of the studio. Stepping outside meant that the prior standards of positioning or arrangement no longer held sway. The ideals of painting and portraiture gave way to something different. Disorder, motion, and irregular exposures gained an acceptance. You can witness this promise of new freedoms, the lure of the distant outdoors, in the archway of Andreas Stelter's photograph published in this issue.

With innovative means and methods came new subject matter; what counted as worthy of documentation or presentation rapidly expanded. Sarah Rubio offers candid details elided in a formal group photograph. The pair of haunting, atmospheric pictures taken by Markus Hartel glimpse regions beyond the ordinary – whether they lie behind dark glasses, or past the wreaths of steam hovering over the sidewalk. The photographers of the street have traveled further than the doorway. This is often territory unbounded, unsanctioned, and unconstrained.

The remarkable career of Henri Cartier-Bresson encompassed the profound transitions in photographic technology. Within his lifetime (1908 – 2004) the cumbersome weight and size of the camera gave way to compactness and mobility. Barbara Confino aptly describes the street photography that has subsequently flourished as “a photography of walking.” Her essay on this pivotal figure in 20th century photography (published in this issue of *Une Moment*) was prompted by the retrospective now on exhibit at the Modern Museum of Art in New York.

However, some photographers have not lost track of the importance of the proscenium arch, the framed painting, or the greenscreens. They have just relocated (or rediscovered) these elements in the streets. In Ronny Kuenniger's photographs the street is a stage; advertisements substitute as the canvas backdrops in the studio. Chris Zedano choreographs theatrical tableaux in an alley. Guido Steenkamp documents an ad hoc dance floor.

'Taking to the streets' is a rallying cry for political action. Philippe Barnoud has photographed guerrilla theater. In this issue there is a startling illustration of Disney's Snow White waging ideological warfare. He has also shot local laborers staging a strike outside their factory. The streets of our cities and towns are among the most important sites in our public sphere, that space where we interact with friends and strangers.

Many thanks to Claudia Danant, Juan Bravo, Oswaldo Macedo, Jose Gaytan, Mario Guevara, Omar Paredes, Carlos Gayoso and the rest of the contributors to this issue, all of whom have been prowling the streets, this vital passage through our contemporary urban life.

Special thanks to Forrest Tellis whose cocktail-hour apparatus added a unique and relaxed sidewalk setting for his wonderful stories about the first computer cataloguing in libraries – the MARC project. **M**

# MOMENT

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## The Lubavitcher Project

The photographs were taken  
by Sarah Rubio who  
worked together with the

# Sarah Rubio



Lonely Cat



Tango in Kreuzberg

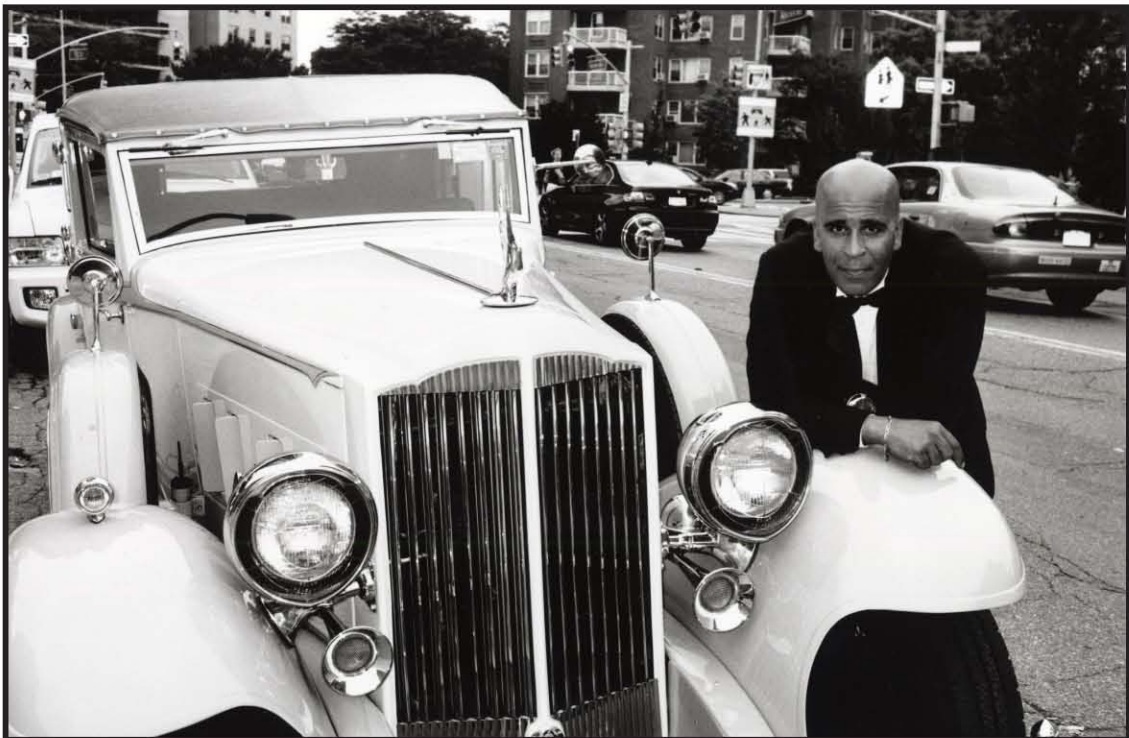
# Guido Steenkamp



Sidewalk Cynic



La Strada

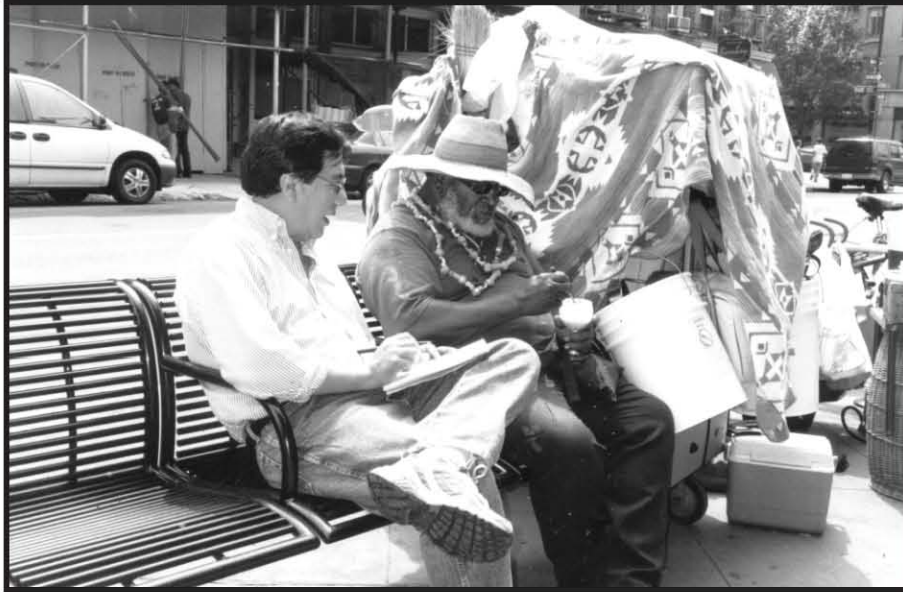


Daddy Warbucks

# Leo Theinert

## “From the Archives of American Homelessness: Interview with Forrest Tellis”

*By Vicente Revilla*



V. How and when did you get acquainted with MARC (Machine-Readable Cataloging)?

E. Oh it was in 1963 or 64. I was working at MIT under some grants that eventually expired, so I had no choice but walk up the road to look for a job.

V. And you got a job at Harvard?

E. Yes, Harvard had the job for me. They had a project in their hands to transfer the information found in the card catalog into a machine readable form. ..today's online catalogs. Yes, I had to transfer the analog records, codified them and enter the data into the system that was being developed at the time.

V. Data from the card catalog?

E. Not necessarily. Since there were errors in the card catalog, we had to go to the original records which were quite old.

V. I am sure you worked with interesting people.

E. I worked with the Slavic cataloguers. Charles Gredler was one, so was Foster Palmer who was the head of the MARC project. And of course I shouldn't forget Susan Martin, who was the actual computer person, the one who oversaw the minor details and was responsible for the MARC project. Now, eventually we worked under Richard De Genaro who was a forward progressive person. We all called him affectionately Dickie D.

V. Did you see him again?

E. Yes, I went to visit him in Pennsylvania where he was the head of the library. The college was Bryn Mawr. Then I believe he was at the NYPL and eventually went back to Harvard, where he may still be working today.

V. It must have been fascinating to work at Harvard?

E. Oh yes. You met people you saw on television... people like Adam Ulam... They came to our center looking for books that either we had (because of the MARC project) or they were being repaired. We worked next to the section of the library that repaired books.

V. Any anecdotes?

E. Oh yes, Since I came to Harvard from MIT I had my latest gadgets. I had this tiny small radio that really annoyed my colleagues who didn't have one so they decided to buy a radio so we could all share. We sold the (scrap) punched cards and bought a radio. Dickie D. was the force behind it.

V. Thanks Forrest

E. You are welcome and see you tomorrow.

V. Yes, see you tomorrow.

PS: This one of a series of interviews with Forrest on the streets of Tribeca, New York City.

**M**



Lisboa



Praga

# Andreas Stelter



Cusqueños, 2006 / Andrés Fernando Allain Zamalloa.



Chumbivilcas / Theo Allain Chambi





Autorretrato en el Estudio, Cusco 1923



# Martín Chambi

## Chicano Power



Vintage 1972 images



Vintage 1972 images

# José Gaytan

## Combattantes



Snow # 3



Snow white # 4



workers

# Philippe Barnoud



Tighe



Burlesque Dancers



Norbert

# Chris Zedano



# Ronny Kuenniger



Niño jugando



Barranco



Ojo



Abuelita en Paucartambo

# Oswaldo Macedo



Marrakech (Place en Berk), 1948

## Henri Cartier-Bresson

*By Barbara Griefner*

High energy and hyper aware, with the patience and cunning of a predator, Henri Cartier-Bresson did not take photographs, he *catches* them. From the moment he first saw a Martin Munkačič photograph of African boys running on the beach, Cartier-Bresson understood the camera's potential to capture the flow of movement. But it was his innate ability to see ahead of the crowd with life that did fill the camera's present.

Possessing an energy that could not be contained, certainly not in the studio, the young Cartier-Bresson needed the world. And so, despite an early interest in painting, into the world he went, armed by great good fortune with the Leica. It was a brilliant solution to the conflict within him between Art and Life. Whatever he did, he said to someone when he was young, it would be "spirit and danger".

Unlike many interested photographers, he lacked the darkness and had no interest in making prints or experimenting with the medium. From the get-go, he was a hunter. A relentless soldier of "life" whose aim was to catch it in "the moment of being lived". His images proof that moment existed and that he was there. In the present era of dehumanization he seemed to be "there" everywhere, often creating excitement and awe, arriving just in time for the chaos crisis to conveniently unfold.

For Cartier-Bresson, the photojournalist, was less a historian than a commentator, an explorer in the traditions of Mungai and his phiboson. If it is genius was all his own, his education was European. Building on the French intellectual tradition that formed the bedrock of that education, an early exposure to the Surrealism helped shape his intellect, exposure to the Cubists helped shape his vision.

Very possibly it was Louisragon in his book *Paris Passant* who initiated the nomadic practice of taking long, aimless strolls through the city in search of the marvelous, a practice the young Henri Cartier-Bresson adopted in



his *modus operandi* for the rest of his life. And of course it can be argued that walking is the photographer's favorite form of locomotion, that all street photography is a photography-of-walking.

His brand of photojournalism fell out of critical and canonical favor in the 1970's and 80's and Cartier-Bresson had to be reinvented as a Surrealist photographer, placing undue emphasis on his early work and its relation to Andre Breton and his circle.

Now, in MOMA's exhibit, Henri Cartier-Bresson, *The Modern Century*, the circle comes full round and the 80 odd years he spent witnessing the great events of his time take center stage once more, restoring him to his rightful place as the undisputed Master of 20th century photojournalism.

No other medium is so precise about time. No other photographer so caught up in it. Aside from his much vaunted 'geniunty', the painterly eye for form he seemed to prize above all else, he possessed the reflexes of a world class athlete. It was this combination of peerless timing and sophisticated form that set him apart from his contemporaries. Only Keress, who preceded him, was as formally brilliant, but Keress's career was sidetracked. American photographers, who always had strong anti formalist tendencies, were much less sophisticated, and his European counterparts were simply not so good.

His style surfaced almost instantly, along with an ability to take photos in the middle of a riot, on the run and practically in the dark while constructing *bravura* foreground-background compositions in which significant activity occurs simultaneously on several planes.

In between the great images, famous now for decades, there is the lesser work. These second rank photos form the connective tissue holding together his photo-essays, many of which are on view at MOMA; in them we see not Cartier-Bresson the artist, so much as Cartier-Bresson the working professional—a category he detested but which nonetheless applies.

Perhaps more profoundly, this work bears witness to the sheer intelligence that lay behind the lens, the astute critical eye commenting upon the social and cultural context it was recording.

We see that critical mind operating in one image after another. In the *Banker's Trust Story*—one of the most revealing explorations of corporate culture ever made, in an image taken at a changing station in Japan where the woman changes her baby but the man changes his film, or in another taken of a black boy, recently loitering outside an American circus, his white counterpart standing there full of confidence. Again and again key details are juxtaposed to reveal underlying social realities.

In the later years his work displayed somewhat looser compositions (influenced perhaps by Garry Winogrand and the American School, who were in turn influenced by Robert Frank, who was, of course, influenced by Cartier-Bresson,) but by the 1970's he was "repeating himself" as Andre Keress once said to me. He must have known it, since he turned to drawing for the last twenty odd years of his life. Even so, the first thing that strikes you upon entering this exhibit is the sheer quantity of the work done, the maniveness of his legacy.

MOMA does a superb job of displaying an excellent cross-section of that legacy. The prints vary from the vintage to the contemporary, the older ones considerably flatter in tone than the more recent, especially in the original magazine spreads.

Yet if you look closely at these prints you see how few have the absolute technical sharpness and high polish demanded by American photo editors of the time. Although he was published in *Life* and *Holiday*, he was a profoundly European photographer possessing their more sophisticated formal sense and taste for complexity.

The final irony of *The Modern Century* is that Cartier-Bresson was not especially interested in modernity; like Rimbaud and Gauguin before him, he was interested in the Others the exotic and far away and fast disappearing peoples of the world. And unlike Robert Frank who revealed the bleakness of the modern world, Cartier-Bresson was a secret romantic with none of the seething contempt of Winogrand and his generation. In Henri Cartier-Bresson pedlarism was transformed into mystic union and there was a kind of love in him that has all but gone out of photography.



Lingual



Silo & Smoke

# Markus Hartel

Scenes de Paris sur l'œil d'un Pruvien



Carlos Gayoso



Qosqo ñaño / Omar Paredes



Puriq wakín / Omar Paredes



La niña y la vaca sedienta / Mario Guevara



Zampoñero de los Andes

# Juan Bravo



Una mujer en la puerta / Claudia Danant

lianes de brumes dansent se tressant  
au moment eternel indicible  
musique qui se dégage de ton corps  
voilà ce qui s'appelle l'offrande ton offrande

**Carlos Henderson**

# LIST OF CONTRIBUTORS

**Andrés Fernando Allain Zamalloa (1977).** Fotógrafo cusqueño, es la cuarta generación de la saga Chambi, su trabajo es amplio en el formato digital y en su obra personal el 6 x 6 cm. en B&N. En la actualidad se especializa en fotografía de Conciertos de Rock peruano e internacional con el objetivo de publicar un libro con su trabajo en este tema.

**Teo Allain Chambi (1949).** Fotógrafo cusqueño inspirado en la obra de su abuelo Martín Chambi, trabaja inicialmente en B&N para luego experimentar con película en color y actualmente en formato digital. Es el Director del Archivo Fotográfico Martín Chambi en la ciudad del Cusco y positivador de la obra.

**Philippe Barnoud:** Photographer, born in France in 1966, travelled in New York and San Francisco, he exhibited in California since 2006. [phb.transversal@club-internet.fr](mailto:phb.transversal@club-internet.fr)

**Juan Bravo (Cusco, 1922).** Pintor Muralista y Escultor. En 1963, representó al Perú en el Concurso Mundial "El mundo y sus gentes", organizado por la Kodak de U.S.A., donde se hizo merecedor de uno de los premios.

**Martín Chambi Jiménez (Puno, 1891 – 1973).** Fotógrafo peruano que logra magistralmente el manejo de la luz natural y capta rostros, paisajes, costumbres y un sinfín de temas con una sensibilidad social y artística que plasma en su numeroso Archivo fotográfico conservando 30,000 imágenes aproximadamente, entre los años 1917 – 1970.

**Barbara Confino:** Writer and photographer whose work has been published internationally and is housed in such collections as The Bibliotheque Nationale de France and the National Film Board of Canada. You can visit her website at [www.thegeneticwars.com](http://www.thegeneticwars.com)

**Claudia Danant** est née à Paris, a voyagé très jeune aux quatre coins du monde, son appareil de photo en bandoulière. A l'âge de 24 ans, Claudia s'installe à Londres, et suit pendant trois ans les cours de la prestigieuse école Saint Martin's School of Art. Claudia est passionnée par l'instant, la vie, les photos de rue. Email: [claudedanant@noos.fr](mailto:claudedanant@noos.fr)

**Jean-Jacques Decoster,** a native of France, has lived for nearly 20 years in the Andes, most of them in Cusco where he settled in 1997

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**Carlos Gayoso:** photographe et cameraman professionnel péruvien établi à Paris. En ce dernier moment il consacre son temps dans la réalisation de vidéos-clips. <http://carlosgayoso.com>

**Mario Guevara:** Born in Cusco, Perú. Writer and director of the journal of Andean Culture "Sieteculebras".

**Markus Hartel:** Inspired by Robert Frank's "The Americans" I always wanted to travel across the USA and document the

country's state and its people in our -tough- times. The summer of 2010 has been my projected date ever since, and I'm planning my street photography trip as I write this blurb. ([www.markushartel.com](http://www.markushartel.com))

**Carlos Henderson (Lima, 1940).** Poeta y Traductor. Reside en París. Es miembro fundador de la Asociación Amigos de César Vallejo.

**Ronny Kuenniger:** Born in 1980 in Dessau and lives since 2002 in Augsburg, Germany. "Nothing is more boring than perfect".

**Oswaldo Macedo (Cusco, 1964).** Fotógrafo. Estudió en la Escuela Nacional de Bellas Artes - Bratislava, Eslovaquia, en la Especialidad en Diseño Gráfico, obteniendo el Título - Máster en Artes. ([www.oswaldomacedo.com](http://www.oswaldomacedo.com)).

**Eric Metcalf** has worked for Photo Services, Discovery Communications and teaches in the Performing & Fine Arts Department, York College.

**Angel Amy Moreno** was born in San Juan, Puerto Rico in 1945. He is a fine art photographer and historian. He received his training at the University of Puerto Rico in Rio Piedras and Boston University.

**Omar Paredes (Cusco, 1981).** Fotógrafo, diseñador gráfico y comunicador social. Actualmente radica en las ciudades de Cusco y Lima donde, bajo el sello MANAWANA, trabaja una propuesta visual andina que combina el grabado textil y la fotografía y el idioma. <http://omarperka.blogspot.com>

**Vicente Revilla:** Born in Cusco, Perú. Documents Andean pilgrimages. [http://www.unix.oit.umass.edu/~iespinal/qoyllur\\_riti/index.html](http://www.unix.oit.umass.edu/~iespinal/qoyllur_riti/index.html)

**Paul Robinson** has been a photographer for 18 years (all formats). He is Vice President of Trump Village Camera Club, and President of New York Color Camera Club.

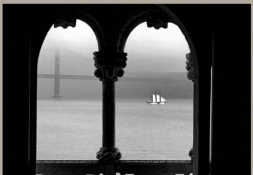
**Sarah Rubio:** Born in Madrid and now resides in New York. Her interest in photography resides in examining the notion of identity and its ambiguity, exploring the contradictions inherent in the duality of our existence. <http://www.sarahrubio.com>

**Andreas Stelter:** Born in 1964, is a photographer based in Germany. He is a member of the International Street Photographer collective seconds2real. [Andreas.stelter@keipho.com](mailto:Andreas.stelter@keipho.com)

**Guido Steenkamp:** [http://www.guido-steenkamp.com/guido\\_steenkamp.zip](http://www.guido-steenkamp.com/guido_steenkamp.zip)

**Leo Theinert** has been a photographer since 1970. Leo is from Wisconsin and attended the University of Wisconsin at Madison, 1965 – 1973.

**Christopher Zedano:** Born in Lima, Perú, and resides in NYC since 2002. His interest in photography emerges when he was processing negatives at a photographic studio. Nowadays he documents different New York City subjects. <http://www.chriszedano.com>



OSSIFRAGA

*La mémoire a sa chambre noire / Où coule ton corps sur l'image / Comme une goutte tremblante / L'œil s'attarde sur les traits  
Que la lampe rouge dévoile / Avant d'avaler la vérité / Dans le miroir sans trace / L'instant laisse s'échapper / le cri du corps*

David Gondar

MOMENT