

# STREET LIFE



Mario Carnicelli, *Boy at Bus Stop*, Chicago, 1966

**FRAMELINES**  
**DAVID HILL GALLERY**

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## **Street Life**

*Street Life* is a collaborative group exhibition of street and documentary photography co-curated by Framelines, Carrie Scott and David Hill Gallery.

This show includes the work of 18 photographers, all of whom have featured, or are about to feature, in Framelines magazine. Some of these artists are award-winning with books and exhibitions behind them, while some are being shown for the first time. *Street Life* represents an exciting cross-section of work in one of the medium's most consistently popular genres.

Featured artists: Lisa Barlow, Mario Carnicelli, Aleesha Coker, Oscar Diaz, Billy Dinh, Josh Edgoose, Harold Feinstein, Larry Fink, Nico Froehlich, Greg Girard, Michelle Groskopf, Joshua K. Jackson, Baldwin Lee, Ioana Marinca, Marc Riboud, Richard Sandler, John Simmons, Shane Taylor

## **Framelines**

Set up by photographers Josh Edgoose and Shane Taylor in 2020, Framelines feeds the global street and documentary photography community with a quarterly print magazine and online video content that showcases work from both new and established photographers.

# STREET LIFE

presented by

**FRAMELINES**  
DAVID HILL GALLERY

## Lisa Barlow

Lisa Barlow is a Brooklyn, Colorado, and Mexico City-based photographer. Having studied under Larry Link at Yale, Lisa then spent many years as a documentarian for public television and a major NYC hospital. She has also taught photography at three NYC private schools, worked as a writer for the International Center of Photography, and commemorated countless weddings and celebrations. She is a member of the 2022 cohort of the Penumbra Foundation Long Term Book Project and the 2023 Chico Review. Lisa describes her approach as 'narrative storyteller' and say that she is drawn to people and places and aims to reveal the sometimes poetry and drama that these encounters reveal.

Like many other photographers, Lisa returned to my archive during the Pandemic. This is when she rediscovered her *Waterbury 1981* series. Made as an undergraduate at Yale, this work was awarded the Norman Holmes Pearson Prize in American Studies and has guided the nature of all the photographs I have made since. The *Gotham City* series was made on leaving college when she moved back home to NYC.

*Waterbury 1981* will be published by STANLEY / BARKER in autumn 2024.



Lisa Barlow, *Is it Too Early to be Looking Back, Waterbury, Connecticut*, 1980

## Mario Carnicelli

In 1966, Mario Carnicelli (born 1937), won first place in a national Italian photography competition, the prize was a scholarship to photograph America. Carnicelli approached the country as an outsider, and yet his perspective managed to capture the essence of the American experience. He was fascinated by the freedom offered by America, with its mix of cultures and traditions, its fashion and individuality, but at the same time he was aware of a pervading loneliness and rootlessness in people separated from family and clan.

With an eye informed by a love of New Wave cinema, Carnicelli's photographs are truly compelling, offering a view of the American dream that is both optimistic and reflective. Unseen since the 1960s and only recently unearthed, Carnicelli's images were shown at David Hill Gallery in 2018.

In 2022, Mario Carnicelli was awarded the lifetime achievement award at the inaugural Prix Viviane Esders. In 2023 a new monograph was published by Editions Contrejours, which covers his 1964 series documenting the funeral of Togliatti, the three 1960s trips to the United States, and his Southeast Asian street photography.

'With Mario Carnicelli, the word documentary takes on another dimension, as he engages in a true societal analysis, whether in black and white or in colour, in his native Italy or the United States. He seeks to reveal the essence of man rather than facts or gestures.' **Prix Viviane Esders Laureatte (Mario Carnicelli, first place winner 2022)**



Mario Carnicelli, *Bus Station, Washington*, 1966



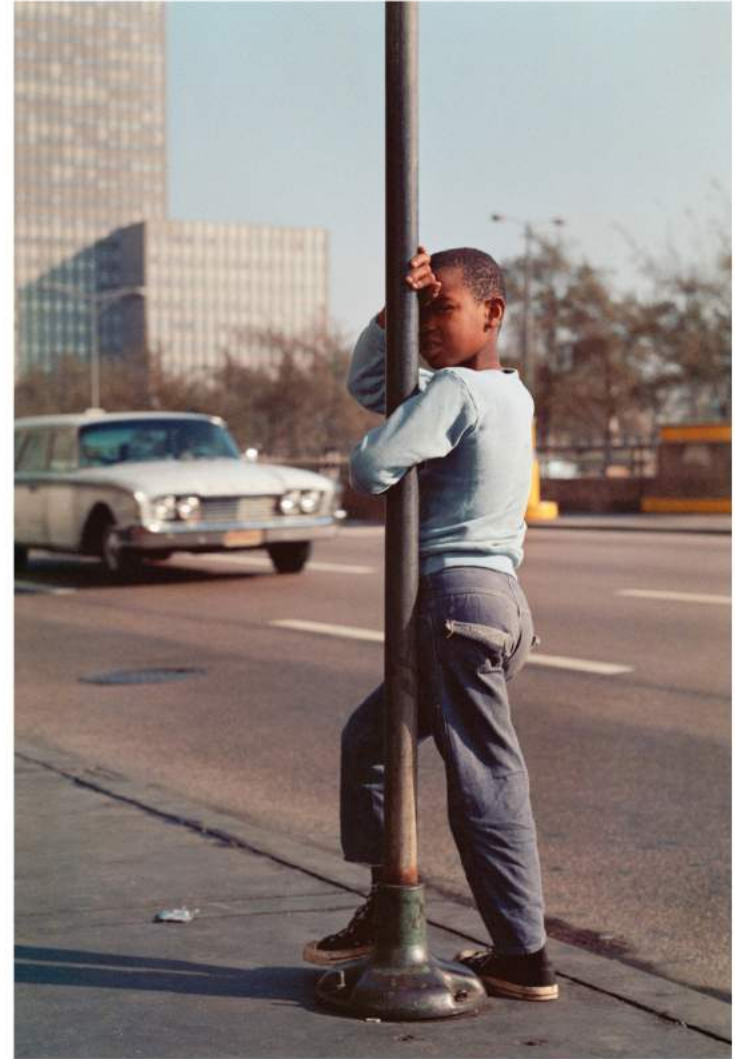


Mario Carnicelli, *Harley Davidson Rider, New York, 1966*



Mario Carnicelli, *Barber College, Chicago, 1966*

'Influenced by the humanist approach of New Deal photographers such as Dorothea Lange, Carnicelli focused his lens not on the skyscrapers but on what was happening at street level.' **The Observer**



Mario Carnicelli, *Boy at Bus Stop, Chicago, 1966*



## Alesha Coker

Alesha Coker's photographic journey began in sixth form college, and she is now studying Photography BA (Hons) at University of Westminster, London. She thanks, Joseph Cartwright, her sixth form teacher at Sacred Heart Catholic Secondary School (Camberwell, London), saying, 'From the beginning, he has encouraged and supported, providing opportunities to advance my photographic process.'

'For my *Other* series, from which *Pay Phone* comes, I was interested in observing people in an urban environment. I shot this image through glass, from exterior to the interior, to illustrate how the surface of glass can interact with the atmosphere's elements in different ways. The telephone booth has accumulated grime but also collects light, acting as a reflective lens.'

**Alesha Coker, 2023**



Alesha Coker, *Pay Phone*, London, January 2023

## Oscar Diaz

Oscar Diaz is a 52-year-old photographer based in New York City. He is fascinated by nostalgia and is always looking for things that remind of a different era – whether people, architecture, or a charming old town. He is drawn by things from the past in present times.

‘A *Window View* was taken during my usual three-to-five miles walk around New York City, looking for nostalgia and things that remind me of bygone eras.’ **Oscar Diaz, January 2024**



Oscar Diaz, *A Window View*, New York, summer of 2023



## Billy Dinh

Billy Dinh is a photographer based in Brooklyn, New York. His dramatic, moody images heavily often feature the play of light and shadow, which give them a strong cinematic feel. Dinh's likes to watch the world and allow us to see the small moments of life that he witnesses. Billy has worked commercially for Microsoft, Apple, Adobe, and Leica, and was recently awarded first place in The Independent Photographer's *Place People Award*. His work has been shown in Dubai, New York, and Hong Kong.

'The vibrant streets of Kolkata, India, present a captivating tapestry of colors, shapes, layers, and textures. The dynamic cityscape is a myriad of intriguing and diverse scenes that unfold around every corner. From the bustling, dynamic, and at times overwhelming urban landscape, to the slow and tranquil interludes, each corner reveals a unique and engaging narrative. In this ever-evolving city, even everyday moments are infused with the essence of life.'

**Billy Dinh, January 2024**



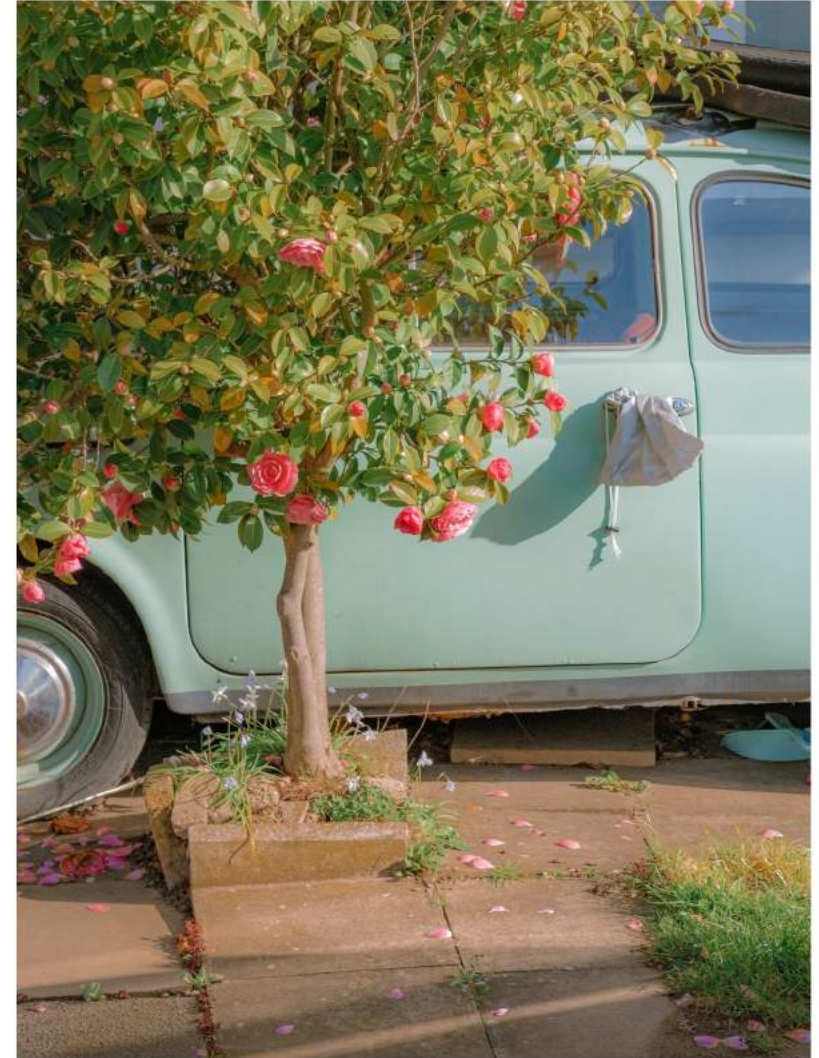
Billy Dinh, *Our Everyday*, Kolkata, India, 2022

## John Edgoose

Josh Edgoose is a London-based photographer drawn to colour, coincidence and the serendipitous. His work often focuses on interactions between people, homing in on a sense of British humour and wit, and has been featured in *The Guardian*, *It's Nice That* and *I-D*. To date, two photobooks of books of his work have been published by Setanta Books, *Brilliant Parade* (2012), and *Ten Miles West* (2023). Josh is also a co-founder and co-creator of Framelines publishing, a street and documentary photography magazine and YouTube channel that reaches thousands of people around the globe.

'My neighbour works on and repairs old cars on his front lawn. There seems to always be a half-disassembled Mercedes or BMW slightly blocking the entrance to their house. They also have this green Fiat 500 wedged in behind a rosebush, and it's been there forever. There are a few days a year where it's engulfed in pink flowers, and the best I've seen it was spring 2021 when I was walking around the block on one of my government-mandated mental health walks.'

**Josh Edgoose, January 2024**



Josh Edgoose, *Fiat 500*, Brentford, London, spring 2021

## Harold Feinstein

While influenced by the likes of W. Eugene Smith and Henri Cartier-Bresson, Feinstein was not a photographer who would stand back and observe, unnoticed by his subjects. In fact, in nearly every image, Feinstein's proximity to his subject is clear. From the glittering lights of Times Square to the streets of Harlem; from the smoke-filled coffee shops to subway cars; from city stoops to crowded beaches, Feinstein's desire to connect with the world around him and share the experiences he saw is evident in every composition. A deep sense of empathetic humanity runs through these photographs.

Born in Coney Island in 1931, Feinstein left school to begin photographing at the age of 15 and became one of the most prominent figures in the vanguard of the New York City street photography scene, joining the famed Photo League when he was 17. At the age of 19, Feinstein's work was acquired by Edward Steichen for the Museum of Modern Art (MoMA). He was included in shows at the Whitney Museum of American Art in 1954 and at the Museum of Modern Art in 1957. Feinstein also had a solo show at the legendary Helen Gee's Limelight Gallery in 1957. Despite this early success, Feinstein's extensive collection of classic street photography, nudes, portraits and still life have seldom been exhibited. However, that is changing.

A renaissance of his work is currently underway as evidenced by the 2018 feature length documentary *Last Stop Coney Island: The Life and Photography of Harold Feinstein*, which had its world premiere at DOCNYC to a sold-out crowd. Thanks to the continued success of the film, the acclaimed monograph, *Harold Feinstein: A Retrospective* (Nazraeli Press, 2012), and a growing number of solo exhibitions worldwide. In 2023, the Center de la Photographie de Mougins staged a three-month retrospective of Harold Feinstein's work as part of the Arles Photo Festival.

'You don't look for pictures. Your pictures are looking for you.' **Harold Feinstein**



Harold Feinstein, *Times Square Lights Reflected on Car, New York, 1953*



‘The American photographer Harold Feinstein was in on the fun. He got up-close and personal with his subjects. The images that resulted, people in Times Square, Harlem, and on the crowded beaches of Feinstein’s native Coney Island, are marked by a singular level of intimacy and compassion. Feinstein was only 19 when his work was acquired for the Museum of Modern Art, and he had major shows at both MoMA and the Whitney, but despite early success his extensive collection of street photography has flown largely under the radar.’ **Air Mail**

‘One of the most accomplished recorders of the American experience’ **New York Times**



Harold Feinstein, Sightseeing Bus, New York, 1956

## Larry Fink

Working as a professional photographer for over fifty-five years, Larry Fink has had solo shows at New York's Museum of Modern Art and the Whitney Museum of Modern Art, among many others. In Europe, he has had one-man shows at the Musée de l'Élysée in Lausanne, Switzerland, the Musée de la Photographie in Charleroi, Belgium, and in 2019 a retrospective at Fotografia Europea in Italy. He was awarded the Best of Show for an exhibition curated by Christian Caujolle at the Arles Festival of Photography in France. There have also been recent retrospective shows at the Museo de Arte Contemporáneo in Panama City, as well as six different museums in Spain.

In 2018, The Philadelphia Museum of Art exhibited Larry's boxing photographs, and the deCordova Sculpture Park and Museum showed his deeply humanistic *Primal Empathy* series. Larry was the recipient of the Lucie Award for Documentary Photography in 2017, and in 2015, he received the International Center for Photography (ICP) Infinity Award for Lifetime Fine Art Photography. He has also been awarded two John Simon Guggenheim Fellowships and two National Endowment for the Arts, Individual Photography Fellowships. Larry has taught for over fifty-two years, with professorial positions held at Yale University, Cooper Union, and lastly at Bard College, where he is an honoured professor emeritus.

Larry's first monograph, the seminal *Social Graces* (Aperture, 1984) left a lasting impression in the photographic community. There have been twelve other monographs with the subject matter crossing the class barrier in unexpected ways. Two of his recently published books were on several 'Best Of' lists for their years: *The Beats* (Artiere /Powerhouse), and *Larry Fink on Composition and Improvisation* (Aperture). As an editorial photographer, The New Yorker and Vanity Fair have been among a long list of accounts. He has recently collaborated with fashion house Jil Sander, and in 2017, Larry's work from *The Beats* and *The Vanities* was on display at Giorgio Armani's Silos exhibition space in Milan, Italy. This exhibition was the first of its kind for the space. Additionally, the Newport Museum of Art in Rhode Island exhibited pictures from his monograph *Somewhere There's Music* (Damiani).

*Fink On Warhol: New York Photographs of the 1960s* (Damiani), was published in 2017 and featured rare photographs of Andy Warhol and friends at the Factory, interspersed with street scenes and the political atmosphere of 1960s New York. *The Polarities* (L'Artiere) was published in the same year and chronicled his recent work, as was *The Outpour* (L'Artiere), which contained images taken at and around the Women's March on Washington, D.C.

Larry Fink's work is held in the permanent collections of numerous museums around the world.



Larry Fink, *The Star is For You, New York, July 1967*

‘Photography is the instrument of the curious.’ **Larry Fink**



Larry Fink, *8th Street Crosstown Bus, New York, November 1965*



## Nico Froehlich

Nico Froehlich (b. 1990) is a British photographer born, raised, and living in south-east London. His work celebrates the overlooked and the everyday, with a particular focus on social realism and working-class life.

Nico's personal work has received recognition and acclaim. He is the recipient of various awards such as the Creative Review Photography Annual, Lens Culture Portrait Award, Lucie Foundation Award, and the Royal Photographic Society *Exposure Award*. He has also had consecutive winning portraits in the British Journal of Photography's *Portrait of Britain*. Nico's work has been featured in British Journal of Photography, The Economist, The Financial Times, The Guardian, and shown in Europe and the United States.

'Whenever I cycle to central London or return home to south-east London, I often take the Old Kent Road route. Corner Fish Bar is on Naylor Street, a short distance from the busy Old Kent Road, and is one of the very best places for traditional fish and chips in London. I wanted to capture the building and convey my experience of visiting this beloved chippy. My series *South of the River* is a celebration of south-east London, but it's also biographical in that I am representing my life in the area as a local.' **Nico Froehlich, January 2024**



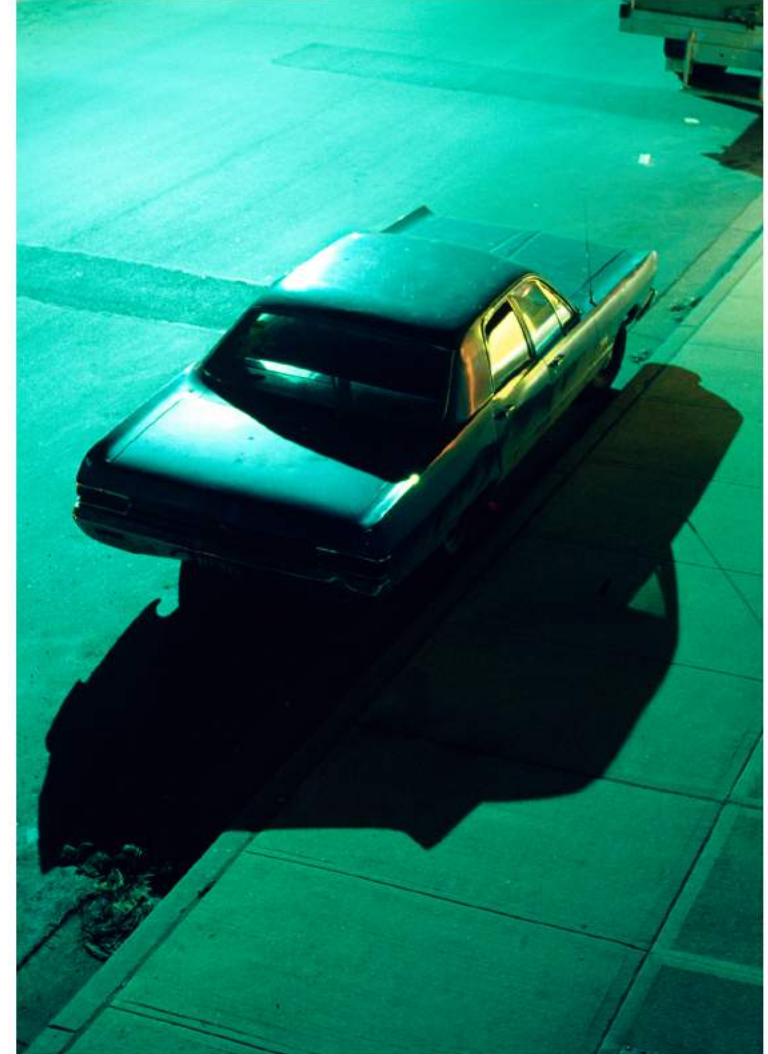
Nico Froehlich, *Corner Fish Bar*; London, 2022

## Greg Girard

Greg Girard is a Canadian photographer whose first photographs were made in Vancouver, Canada, where he grew up in the early 1970s. Between 1972 and 1982, Girard developed an interest in the effects of artificial light on colour film at night, and subject matter dealing with the social and physical underside of the city. During this period, he also made his first trips to Asia and South-East Asia, living in Tokyo in the late 1970s and relocating to Hong Kong in 1982, where he lived until 1998. A move to Shanghai followed, where he lived for more than a decade, before returning in 2011 to Vancouver, where he lives today.

Girard has published a several photobooks over the years, including *Hanoi Calling* (2010), *In the Near Distance* (2010), *City of Darkness Revisited* (2014), *Under Vancouver 1972-1982* (2017), *Hotel Okinawa* (2017), *Tokyo-Yokosuka 1976-1983* (2019). Girard's latest photobook, *American Stopover*, will be published by Kominek in March 2024. His work is held in the collection of the National Gallery of Canada, The Art Gallery of Ontario, the Vancouver Art Gallery. His photographs have appeared in Time, National Geographic, Paris Match, Stern, and The New York Times Magazine, and have been exhibited in galleries in South Korea, London, Germany, Helsinki, and New York City.

'*Dark Car* was photographed from my second-floor apartment balcony, in 1982. I was driving a taxi on the night shift in Vancouver at the time, saving money to return to Asia, likely Japan, where I had previously lived for some years. As it turned out, later that year I ended up in Hong Kong rather than Tokyo, and a few years later started working throughout the region for news magazines like Time and Newsweek. I was happy to finally be making a living as a photographer, but the consequence was that I generally had to ignore scenes like *Greyhound Passenger* and *Dark Car* to conserve film for assignments where I covered civil wars or natural disasters. I wouldn't have predicted that the pictures that came to matter more, at least in a personal way, were the ones of non-events rather than the news events I devoted so much competitive energy, money, and other resources towards.' **Greg Girard, January 2024**



Greg Girard, *Dark Car*, Vancouver, 1982

‘This was taken before I started making a living as a photographer. In 1978 I travelled across the US by Greyhound bus, from Los Angeles to New York. Greyhound offered something called a *Discover America* pass for \$75 that gave unlimited travel throughout the US for four weeks. You could get on and off wherever you liked, and I slowly made my way across the country, photographing passengers, bus depots, motel rooms, towns and cities along the way. Some of this work is included in a new book that will be released this spring, *American Stopover* (Kominek, Berlin). So titled because all my trips to Asia in the 1970s and 1980s departed from the US west coast where I would linger for days, or weeks, often extending the stopover to include other parts of the country as well.’ **Greg Girard, January 2024**



Greg Girard, *Greyhound Passenger, Texas*, 1978



## Michelle Groskopf

Michelle is an editorial and commercial photographer living in Los Angeles with her girlfriend and senior chihuahua Vera. She loves using the street as her studio and tries to treat everything like she's seeing it for the first time. She says, 'I am queer, non-binary and neurodivergent, and I fight for the rights of all three!'.

Michelle's work has been shown in Korea, United Kingdom, Germany, France, New York, Los Angeles and Boston, and at the The Canadian Centre for Architecture in Montreal. Her images have featured in the books *The Street Photographer's Manual* and *Women In Photography*, and she was featured in the documentary series *The Wrong Side Of The Lens*. Her work has been published in *The New Yorker*, *Creative Review*, and *The British Journal of Photography* among many others, and as a commercial photographer, clients include *The New York Times*, *The New Yorker*, *Vanity Fair*, *GQ*, *The Los Angeles Times* and *The Guardian*.



Michelle Groskopf, *The Valley*, Los Angeles, California, 2019

## Joshua K. Jackson

Joshua K. Jackson is a photographer living and working in London, UK. His photographs explore the complex and often paradoxical relationships between people and their environment, reflecting harmonies and tensions shaping the universal aspects of the human condition. Jackson's work has been exhibited in the UK, USA, and Europe. He has published two monographs with Setanta Books, *Sleepless in Soho* (2020) and *Modern Paradox* (2022).

'In Midtown, New York, an emergency services vehicle passes behind a payphone booth. The phones, dangling from the hooks, serve as symbols of changing times and evolving technologies. In 2022, the removal of New York's final public payphones marked the conclusion of an era.' **Joshua K. Jackson, January 2024**



Joshua K. Jackson, *Phone Booth*, New York, 2019

## Baldwin Lee

Baldwin Lee (b. 1951) is a Tennessee-based photographer and former university professor of photography. He studied with Minor White at the Massachusetts Institute of Technology (MIT) and received a Bachelor of Science in 1972. At Yale University, he was taught by Walker Evans and was given the opportunity to print Evans's photographs. Lee received a Master of Fine Arts in 1975. After teaching photography at Yale and the Massachusetts College of Art, he inaugurated the photography program in 1982 at the University of Tennessee, Knoxville, where he was a professor for over three decades. A shot a meticulous large-format monochrome series between 1983 and 1989, unseen by anyone outside of University of Tennessee, until discovered by the publisher Hunter's Point Press. This led to Lee's first solo exhibition, which was at Howard Greenberg Gallery, New York, in 2022. A west coast show followed at Joseph Bellows (California), and then the first international exhibition at David Hill Gallery, London, in 2023.

'The power of observation of children is not to be underestimated. Adults unwillingly and unconsciously are serving as role models. At a certain age, children are overwhelmed with an ambition to become adult. When adults cannot manage being adults themselves the prognosis for children is not good. Make no mistake, these are children. A close inspection of this photograph reveals the supple beauty that skin can possess. The large format view camera's forte is in describing with precise detail that which escapes direct observation from life.'

**Baldwin Lee, 2023**



Baldwin Lee, *Untitled*, 1983-89



‘These individuals were neighbors of the children who posed behind the screen door in Rosedale. They had just returned home after having attended church on Easter Sunday.’  
**Baldwin Lee, 2023**

‘Baldwin Lee is one of those artists who teach us to see’ **New York Times**

‘Extraordinary pictures from the American South. He is one of the great overlooked luminaries of American picture-making.’ **The New Yorker**



Baldwin Lee, *Rosedale, Mississippi*, 1984

## Ioana Marinca

Transylvanian-born Ioana uses photography as a visual diary. Now based in East London, she focuses on documentary, portraiture, and street photography, exploring the notion of 'home' – particularly in trying to understand what makes a place welcoming, and what it means to belong.

'The night of Nadia and her younger sister Olivia's joint birthday party I was incredibly nervous, having very little experience behind the camera at that time, but determined to do a good job. I've now been photographing the Mondesirs for 13 years and am working on a portrait series alongside their joyous party pictures.' **Ioana Marinca, January 2024**



Ioana Marinca, *Nadia, London*, 2013

## Marc Riboud

Riboud was born in Saint-Genis-Laval and went to the lycée in Lyon. He took his first photograph in 1937, using his father's Kodak Vest Pocket camera. As a young man during World War II, he was active in the French Resistance (1943 to 1945), and after the war, he studied engineering at the École Centrale de Lyon.

Riboud worked as an engineer in Lyon factories until 1951, but took a week-long vacation to take photographs, which inspired him to become a photographer. He moved to Paris where he met Henri Cartier-Bresson, Robert Capa, and David Seymour, the founders of Magnum Photos. By 1953 he was a member of the co-operative. His ability to capture fleeting moments in life through powerful compositions was already apparent, and this skill was to serve him well for throughout his career. Over the next decades, Riboud travelled the world – in 1957 he was one of the first European photographers to go to China, and in 1968, 1972, and 1976, Riboud made several trips to North Vietnam.

Riboud's photographs have appeared in numerous magazines, and he twice won the Overseas Press Club Award, received the Lifetime Achievement Award at the 2009 Sony World Photography Award. He has had major retrospective exhibitions at the Musée d'Art Moderne de la Ville de Paris, and the International Center of Photography in New York. Riboud was made an Honorary Fellow of the Royal Photographic Society in 1998.

'For me, the photographer is a witness. His job is to record real events rather than to stage or create something in front of the camera.' **Marc Riboud**



Marc Riboud, *In Front New York Stock Exchange, Wall Street, Manhattan, 1957*



Marc Riboud, *Gare St. Lazare, Paris*, 1982



Marc Riboud, *Antique Shop Window, Liulichang, Beijing, China*, 1965



## Richard Sandler

Richard Sandler is a street photographer and documentary filmmaker who has directed and shot eight non-fiction films, including *The Gods of Times Square*, *Brave New York*, and *Radioactive City*.

Sandler's still photographs live in the permanent collections of Brooklyn Museum, Center for Creative Photography – University of Arizona, Houston Museum of Fine Art, Museum of the City of New York, New York Historical Society and the New York Public Library. He was awarded a New York Foundation for the Arts fellowship for photography, a John Simon Guggenheim Foundation Fellowship for Filmmaking, and a New York State Council on the Arts fellowship for Filmmaking. His monograph *Eyes of the City* was published by PowerHouse Books in 2016.

‘At the time I was looking for iconic images of New York, so went to the most obvious places – the Twin Towers, Chrysler Building, Brooklyn Bridge, and here by the clock in the Grand Central Terminal. The south-facing sunlight there has drawn many photographers over the years and I shot quite a lot film, knowing there was a picture to be had. Then I got lucky and the photo-gods threw me a bone!’ **Richard Sandler, February 2024**

‘Richard’s unique photographic approach reveals his fierce compassion yet also his critical commentary. People in Richard Sandler’s depiction of city life appear, by and large, to be surviving amidst cruel circumstances. The feelings are inescapable; even in the most forgiving of photos – rife with grit, grain and the texture of pavement and sooty subway surfaces – cast a pall of gravity over the scenarios’ **New York Times, 2016**



Richard Sandler, *Grand Central Terminal, New York*, 1990

## John Simmons

John Simmons is an Emmy award-winning cinematographer, photographer, painter, collage artist and professor. He was born and raised in Chicago and came of age at the height of the politically charged 1960s. His talent as a photographer was identified and nurtured by Robert 'Bobby' Sengstacke. In 1969 Bobby received an artist in residence at Fisk University and presented John's work to David Driskell, resulting in John being given a scholarship. It was a life changing experience – John studied with Carlton Moss, Aaron Douglass, Earl J. Hooks, Martin Puryer, Stephine Pogue, and Greg Ridley.

His next educational milestone was receiving a scholarship and attending graduate school at The University of Southern California with support from Carlton Moss to study cinematography. He has been a member of the American Society of Cinematographers (ASC) since 2004, serving as a Vice President in 2017 and 2018. John has worked behind the camera since the early 1970's shooting documentaries with film director Carlton Moss. He then moved to music videos, commercials, and features. He served as an Adjunct Professor in the Television/Film and Theater Department at UCLA for twenty-five years and continues to mentor many up-and-coming cinematographers.

At age 15 Simmons began shooting photos for The Chicago Defender newspaper — the oldest Black-owned publication established in 1906. After leaving Chicago he studied fine art at Fisk University and completed a master's degree in cinematography at the University of Southern California. In 2004 he was inducted into the American Society of Cinematographers (ASC) where he currently serves as the co-chair of the ASC Vision Committee. He is also on the Board of Governors of the Television Academy and champions increased diversity on-set. John has earned three Emmy nominations; twice for the Disney series *Pair of Kings* over for two consecutive years. In 2016 John won the Best Cinematography Emmy for the Nickelodeon primetime multi camera series *Nicky, Ricky, Dicky and Dawn*.

John Simmons has had a prolific career as both a still photographer and cinematographer. He has filmed numerous music videos and commercials for artists such as Stevie Wonder, Britney Spears, Snoop Dogg and many more. Through it all John Simmons has continued to carry a still camera every day, and his photographs are held in the collections of the Getty Museum, Los Angeles; Harvard Art Museums, Harvard University; High Museum of Art, Atlanta, GA; Houston Museum of Fine Arts, Houston, TX; the Center for Creative Photography at The University of Arizona; American Society of Cinematographers; and the David C. Driskell Center, University of Maryland; Weasley and Missy Cochran Foundation, The Museum of Contemporary Photography of Chicago, IL.

'*Love on The Bus* is a photograph with the sounds of the city, rain, and the warmth of love. It has its own story that we become the subject of if we have been lucky enough to share such a moment.' **John Simmons, January 2024**



John Simmons, *Love on the Bus*, Chicago, 1967

'*Xmas, Chicago* is everything I love in a photograph. It has a soul and has its own heart. For me it doesn't just fill a frame but fills a room. I was 16 when I captured this image, and it became a compass that showed me how to see.' **John Simmons, January 2024**



John Simmons, *Xmas Eve, Chicago*, 1967



## Shane Taylor

Shane Taylor, co-founder of Framelines, is an Irish photographer based in London. His work explores the hidden romance and poetry found in everyday city life through an empathetic and humanist eye. His candid street photography style captures the organic essence of his surroundings, making the viewer feel like they stood where he once stood. He has published two books and has been commissioned by Condé Nast Traveller, Belmond, Huawei and Campari.

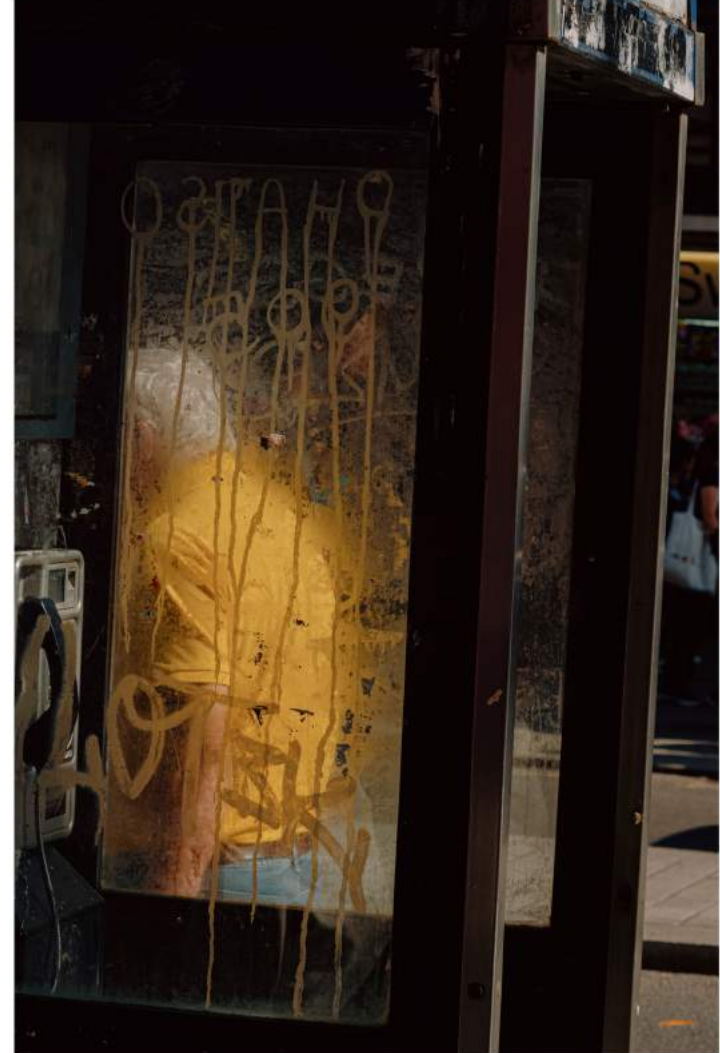
‘There’s a certain melancholy to city life, and London specifically, that interests me. Vittorio De Sica, the neorealist Italian film director, once described melancholy as being the contrast between love of humanity and disillusionment with it. That contrast can be found walking through London and finding a certain nourishment from the swell and spectacle of humanity, tempered with the bone-deep exhaustion of living in a city of millions.’

**Shane Taylor, January 2024**



Shane Taylor, *45 Jermyn Street, London*, 2019

'I've walked past this phone box hundreds of times on my daily commute without ever photographing it. On this occasion, the quality of the light caused the graffiti on the etched plastic to glimmer and then explode with colour as pedestrians walked by. The title refers to Whistler who said that golden hour can transform chimneys into bell towers and warehouses into palaces.' **Shane Taylor, January 2024**



Shane Taylor, *Warehouses Become Palaces*, London, 2023



**Lisa Barlow, *Is it Too Early to be Looking Back, Waterbury, Connecticut, 1980***

Silver gelatin fibre-based print, produced 2024  
16 x 20 in. (40 x 50 cm) print with 12 x 18 in. (30.5 x 45.7 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 1,200, including VAT (unframed) / GBP 1,100 for export (unframed)



**Mario Carnicelli, *42nd Street at Night, New York, 1966***

Fuji C-Type gloss print, produced 2019  
12 x 10 in. (30.5 x 25.4 cm) print with 9 x 9 in. (22.9 x 22.9) image area  
Edition of 40  
Signed by artist, with title, date and edition number on verso  
GBP 500 including VAT (unframed) / GBP 458 for export (unframed)



**Mario Carnicelli, *Barber College, Chicago, 1966***

Fuji C-Type gloss print, produced 2024  
24 x 20 in. (61 x 50.8 cm) print with 18 x 18 in. (45.7 x 45.7) image area  
Edition of six, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
Edition numbers 1-3 are GBP 2,850, including VAT (unframed) / GBP 2,612 for export (unframed)  
Edition numbers 4 and 5 are GBP 3,500, including VAT (unframed) / GBP 3,217 for export (unframed)  
Edition number 6 is GBP 4,500, including VAT (unframed) / GBP 4,134 for export (unframed)



**Mario Carnicelli, *Bus Station, Washington, 1966***

Fuji C-Type gloss print, produced 2024  
24 x 20 in. (61 x 50.8 cm) print with 18 x 18 in. (45.7 x 45.7) image area  
Edition of six, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
Edition numbers 1-3 are GBP 2,850, including VAT (unframed) / GBP 2,612 for export (unframed)  
Edition numbers 4 and 5 are GBP 3,500, including VAT (unframed) / GBP 3,217 for export (unframed)  
Edition number 6 is GBP 4,500, including VAT (unframed) / GBP 4,134 for export (unframed)



**Mario Carnicelli, *Harley Davidson Rider, New York, 1966***

Fuji C-Type gloss print, produced 2024  
24 x 20 in. (61 x 50.8 cm) print with 18 x 18 in. (45.7 x 45.7) image area  
Edition of six, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
Edition numbers 1-3 are GBP 2,850, including VAT (unframed) / GBP 2,612 for export (unframed)  
Edition numbers 4 and 5 are GBP 3,500, including VAT (unframed) / GBP 3,217 for export (unframed)  
Edition number 6 is GBP 4,500, including VAT (unframed) / GBP 4,134 for export (unframed)



**Mario Carnicelli, *Boy at Bus Stop, Chicago, 1966***

Fuji C-Type gloss print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition of six, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
Edition numbers 1-3 are GBP 2,400, including VAT (unframed) / GBP 2,200 for export (unframed)  
Edition numbers 4 and 5 are GBP 3,000, including VAT (unframed) / GBP 2,750 for export (unframed)  
Edition number 6 is GBP 4,000, including VAT (unframed) / GBP 3,666 for export (unframed)



**Alesha Coker, *Pay Phone, London, January 2023***

Fuji C-Type lustre print, produced 2024  
14 x 11 in. (35.5 x 27.9 cm) print with 12 x 9 cm (30.4 x 22.8 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Oscar Diaz, *A Window View, New York, summer of 2023***

Fuji C-Type lustre print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Billy Dinh, *Our Everyday, Kolkata, India, 2022***

Hahnemühle Baryta lustre print, produced 2024  
16 x 20 in. (40 x 50 cm) print with 12 x 18 in. (30.5 x 45.7 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist on recto  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Josh Edgoose, *Fiat 500, Brentford, London, lockdown 2021***

Fuji C-Type lustre print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 13.5 in. (45.7 x 34.3 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Harold Feinstein, *Times Square Lights Reflected on Car, New York, 1953***

Silver gelatin fibre-based print, contemporary life-time print  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition of twenty, with nine prints realised  
Signed by artist on verso  
GBP 4,750, including VAT (includes custom frame) / GBP 4,350 for export (includes custom frame)



**Harold Feinstein, *Sightseeing Bus, New York, 1956***

Silver gelatin fibre-based print, contemporary life-time print, produced 2009  
20 x 16 in. (50 x 40 cm) print with 12 x 18 in. (30.5 x 45.7 cm) image area  
Edition of twenty, with ten prints realised  
Signed by artist on verso  
GBP 4,750, including VAT (includes custom frame) / GBP 4,350 for export (includes custom frame)





**Larry Fink, *8th Street Crosstown Bus, New York, November 1965***

Silver gelatin fibre-based print, produced 2022  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition of eight, plus two Artist Proofs  
Signed by artist, with date and edition number all on verso  
GBP 6,500, including VAT (unframed) / GBP 5,950 for export (unframed)



**Larry Fink, *The Star is For You, New York, July 1967***

Silver gelatin fibre-based print, produced 2022  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition of eight, plus two Artist Proofs  
Signed by artist, with date and edition number all on verso  
GBP 6,500, including VAT (unframed) / GBP 5,950 for export (unframed)



**Nico Froehlich, *Corner Fish Bar, London, 2022***

Fuji C-Type gloss print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 15" in. (47.5 x 38.1 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Greg Girard, *Dark Car, Vancouver, 1982***

Fuji C-Type gloss print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition #5/10  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 1,725, including VAT (unframed) / GBP 1,580 for export (unframed)



**Greg Girard, *Greyhound Passenger, Texas, 1978***

Fuji C-Type gloss print, produced 2024  
16 x 20 in. (40 x 50 cm) print with 12 x 18 in. (30.5 x 45.7 cm) image area  
Edition #3/10  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 1,725, including VAT (unframed) / GBP 1,580 for export (unframed)



**Michelle Groskopf, *The Valley, Los Angeles, California, 2019***

Fuji C-Type gloss print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Joshua K. Jackson, *Phone Booth, New York, 2019***

Fuji C-Type gloss print, produced 2024  
16 x 20 in. (40 x 50 cm) print with 12 x 18 in. (30.5 x 45.7 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Baldwin Lee, *Rosedale, Mississippi, 1984***

Silver gelatin fibre-based print, produced 2023  
16 x 20 in. (40 x 50 cm) print with 14.4 x 18 in. (36.5 x 45.7 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with date and archive reference number on verso  
GBP 4,000, including VAT (unframed) / GBP 3,690 for export (unframed)



**Baldwin Lee, *untitled, 1983-89***

Silver gelatin fibre-based print, produced 2023  
16 x 20 in. (40 x 50 cm) print with 14.4 x 18 in. (36.5 x 45.7 cm) image area  
Edition of ten, plus two Artist Proof  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 4,000, including VAT (unframed) / GBP 3,690 for export (unframed)



**Ioana Marinca, *Nadia, London, 2013***

Silver gelatin fibre-based print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 14.4 in. (35.7 x 30.5 cm) image area  
Edition of ten, plus two Artist Proofs  
Signed by artist, with title, date and edition number on custom label on verso  
GBP 950, including VAT (unframed) / GBP 870 for export (unframed)



**Marc Riboud, *Antique Shop Window, Liulichang, Beijing, China, 1965***

Silver gelatin, on double-weight paper, modern lifetime print  
16 x 20 in. (40.5 x 50.5 cm) print with 10.8 x 16.5 in. (27.5 x 42 cm) image area  
Signed by artist on recto  
Condition: three light handling crescents outside of the image area  
GBP 6,100 including VAT (unframed) / GBP 5,845 for export (unframed)



**Marc Riboud, *Gare St. Lazare, Paris, 1982***

Silver gelatin, on double-weight paper, modern lifetime print  
20 x 24 in. (60.1 x 50.1 cm) print with 11.75 x 17.25 in. (29 x 43.3 cm) image area  
Signed by artist (full signature) on recto, with stamps and annotation on verso  
Condition: fine  
GBP 6,100 including VAT (unframed) / GBP 5,845 for export (unframed)



**Marc Riboud, *In Front New York Stock Exchange, Wall Street, Manhattan, 1957***

Vintage silver gelatin print, on single-weight lustre paper  
7.3 x 10 in. (18.5 x 25.5 cm) print with 7.3 x 10 in. (18.5 x 25.5 cm) image area  
Annotation and stamps on verso  
Condition: crease to top left corner (1 x 2.5 in. / 25 x 64 mm),  
crease to bottom right corner (0.6 x 0.3 in. / 14 x 7mm)  
GBP 3,000 including VAT (unframed) / GBP 2,800 for export (unframed)



**Richard Sandler, *Grand Central Terminal, New York, 1990***

Silver gelatin selenium toned exhibition print, hand-printed by the artist 2022  
16 x 20 in. (40.5 x 50.5 cm) print with 12 x 17.7 in. (30.5 x 45 cm) image area  
Edition #7/15

Artist signed, with title and edition number in pencil, all on verso  
Condition: fading and stains in border, and bump to top right corner. Image area is undamaged  
GBP 1,725 including VAT (unframed) / GBP 1,580 for export (unframed)



**John Simmons, *Love on the Bus, Chicago, 1967***

Hahnemühle Baryta print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Open edition

Signed by artist, with title, date and edition number on custom label on verso  
GBP 1,200, including VAT (unframed) / GBP 1,100 for export (unframed)



**John Simmons, *Xmas Eve, Chicago, 1967***

Hahnemühle Baryta print, produced 2024  
16 x 20 in. (40 x 50 cm) print with 13.9 x 18 in. (35.3 x 45.7 cm) image area  
Open edition

Signed by artist, with title, date and edition number on custom label on verso  
GBP 1,200, including VAT (unframed) / GBP 1,100 for export (unframed)



**Shane Taylor, *45 Jermyn Street, London, 2019***

Fuji C-Type gloss print, produced 2024  
16 x 20 in. (40 x 50 cm) print with 12 x 18 in. (30.5 x 45.7 cm) image area  
Edition of ten, plus two Artist Proofs

Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)



**Shane Taylor, *Warehouses Become Palaces, London, 2013***

Fuji C-Type gloss print, produced 2024  
20 x 16 in. (50 x 40 cm) print with 18 x 12 in. (45.7 x 30.5 cm) image area  
Edition of ten, plus two Artist Proofs

Signed by artist, with title, date and edition number on custom label on verso  
GBP 850, including VAT (unframed) / GBP 779 for export (unframed)

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