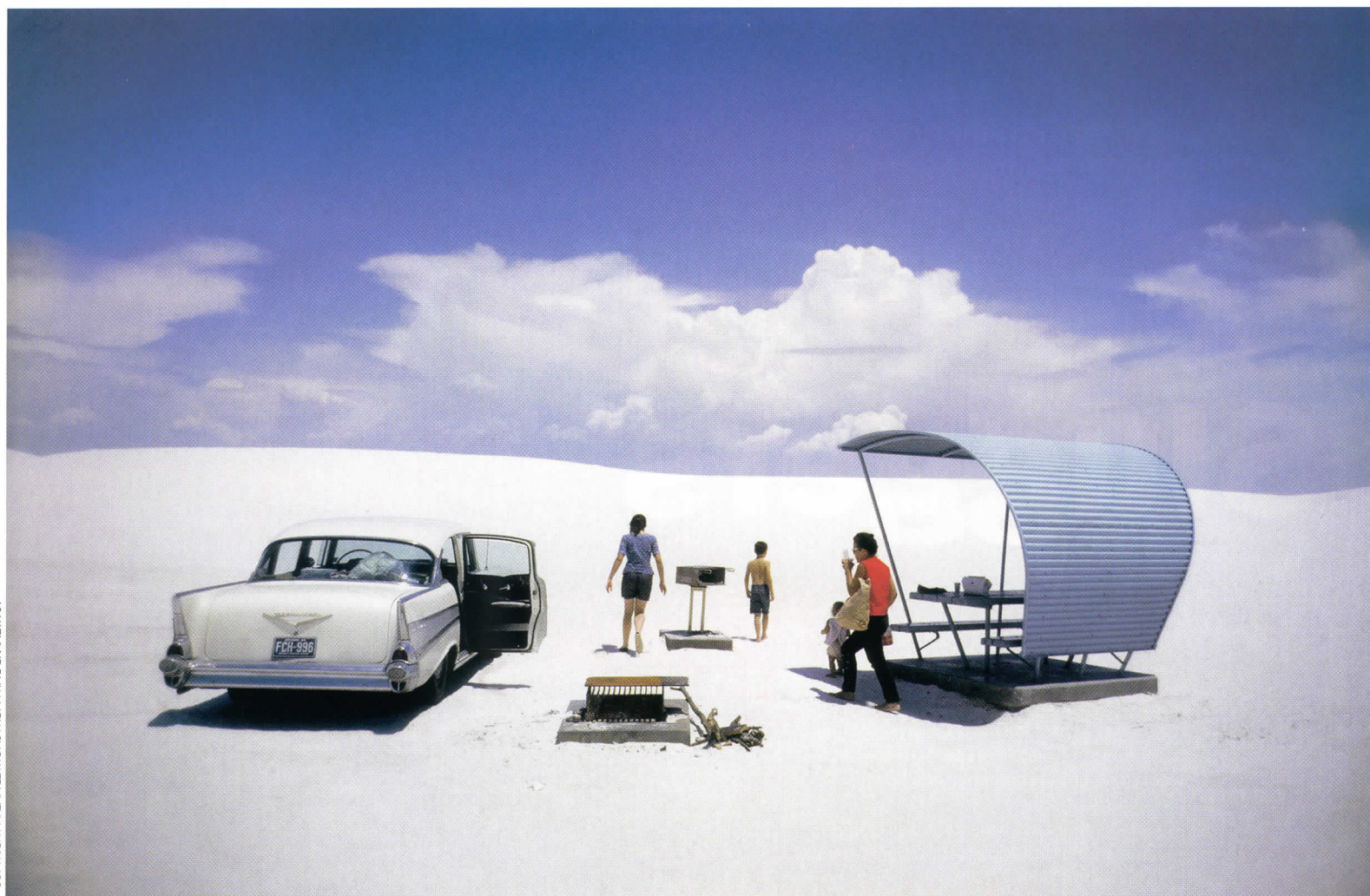


Garry Winogrand's
"White Sands
National
Monument,"
taken during his
1964 cross-
country travels.

S P O T L I G H T



1964

In a year that changed America,
Garry Winogrand took a road
trip that changed photography.

By Russell Hart

In 1964, the United States witnessed the passage of the epochal Civil Rights Act, the Great Alaskan Earthquake, the escalation of the Vietnam War, and the battle between *The Munsters* and *The Addams Family* for TV primacy. In June of that year, Garry Winogrand set out from his native New York on a cross-country photo trip, driving a black 1957 Ford Fairlane bestowed on him by friend and fellow photographer Lee Friedlander. Winogrand made a five-month loop through 17 states, his freedom to shoot a changing America secured by his first Guggenheim Fellowship. Over 200 of the photos he took on that expedition can be seen in *Winogrand 1964* (Arena Editions, \$60), many never published before. The book's revelation, though, is the extent to which Winogrand—whose name is practically synonymous with black-and-white street photography—shot in color. Of the 550 rolls of film he exposed on his trip, 100 were Kodachrome. The infusion of Winogrand's omniverously skewed sensibility with color gives the pictures (which reside in Winogrand's huge archive at the Center for Creative Photography in Tucson, Arizona) a shockingly modern feeling. —RUSSELL HART