

NYC

MAGNUM PHOTOS AND THE WAPPING PROJECT PRESENTS NYC A TOURING EXHIBITION AVAILABLE FROM SEPTEMBER 2002

INTRODUCTION

A major series of recent and archive photographs of New York City from the world famous Magnum agency forms the installation NYC at The Wapping Project, the unique arts space at Wapping Hydraulic Power Station from 11 May to 10 September 2002.

NYC reflects on the appearance and character of the city and our relationship to its buildings before, after, and during the effects of 11 September 2001. Conceptual in its realisation, the installation will include images by Magnum Photos on a vast scale (up to 10m x 6.6m), and is intended to recreate the awe and impact of Manhattan's cityscape.

For NYC, photographers from Magnum include Thomas Heopker, Josef Koudelka, Steve McCurry, Susan Meiselas, Gilles Peress, Larry Towell, and Alex Webb. NYC also includes a video piece by Evan Fairbanks, silent, almost

contemplative, this work sits precisely within the Magnum documentary tradition and lies at the emotional heart of the exhibition. Cameraman Evan Fairbanks was working in downtown Manhattan on the morning of the 11 September and ran out with his video camera. As he was filming the towers, the second aeroplane appeared and crashed into 2 World Trade Center. Fairbanks called Magnum that evening, and when they saw his extraordinary footage, recognised that it fitted with their unparalleled documentary tradition. NYC concludes with photographs by Peter Marlow and Luc Delahaye reflecting on New York's mood since September 11th 2001.

As part of the installation, a series of classic films seminal to our perception of New York City will be shown on monitors throughout the Engine House, including The Seven Year Itch, Breakfast at Tiffany's, New York Stories,

Bullets over Broadway, Manhattan, Annie Hall and On The Waterfront. There will be informal talks on the human interaction and emotional connection with the built environment as part of Architecture Week (21-30 June) and discussion groups about movies.

Four photographers – Robert Capa, Henri Cartier-Bresson, George Rodger and David "Chim" Seymour, founded Magnum Photos in 1947. They created Magnum to reflect their independent natures as people and photographers, an idiosyncratic mix of reporter and artist that continues to define Magnum, emphasising not only what is seen but also the way one sees it.

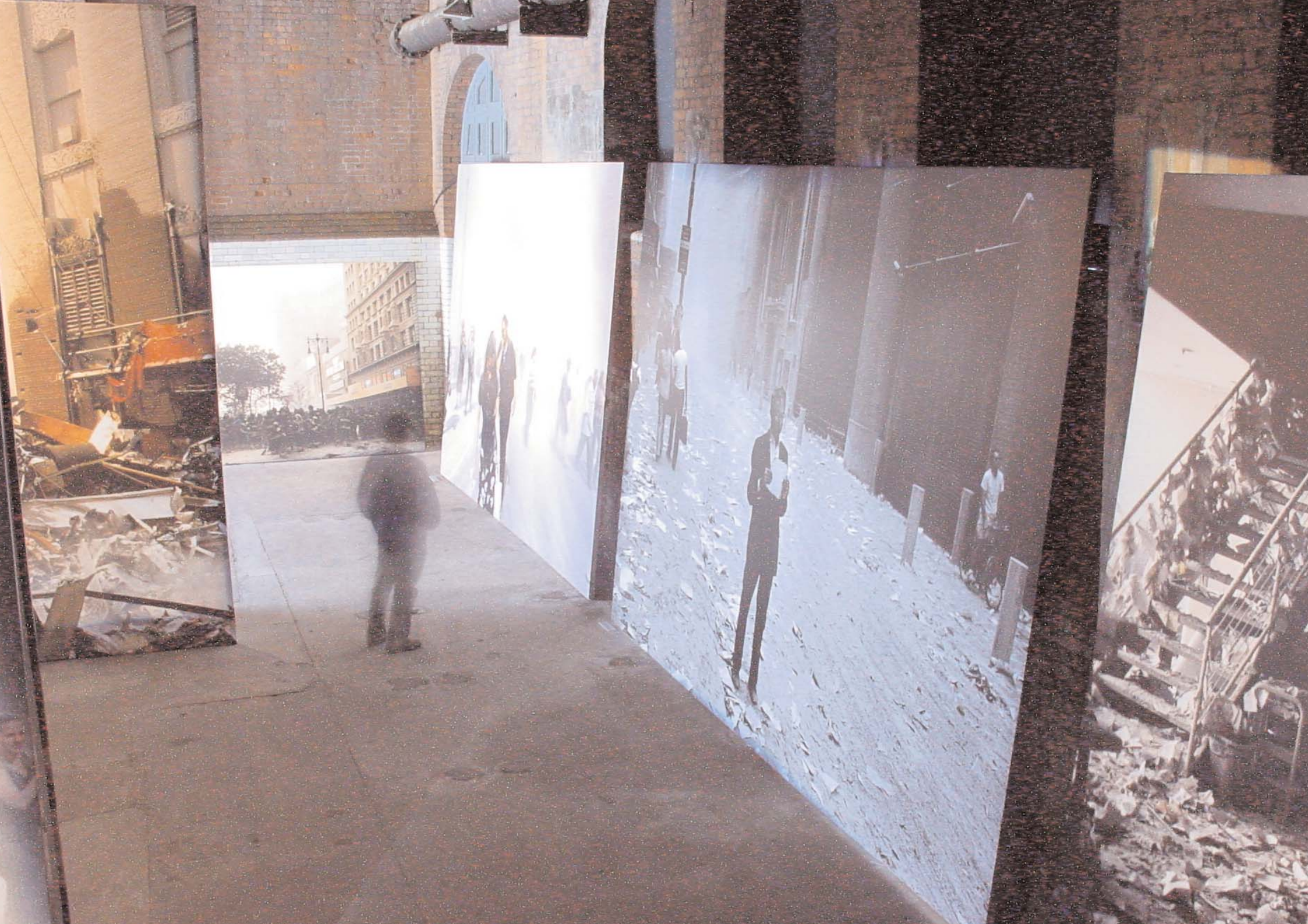
The presentation of NYC is funded by WPT, the arts' charity, which owns The Wapping Project. It is mounted with generous support from JPMorgan and Photobition.



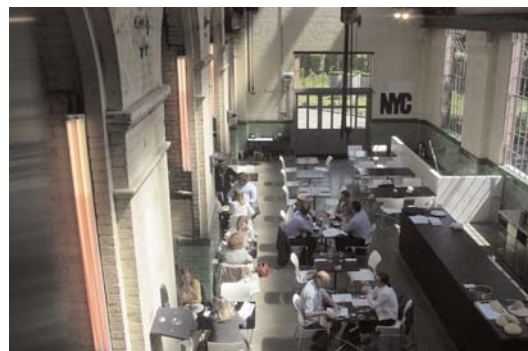












JULES WRIGHT, DIRECTOR, THE WAPPING PROJECT

Like millions of others I stood transfixed in front of a television set on the 11 September 2001 and watched events unfold and then telephoned friends to check that they were okay.

When I first visited NYC the streets were scarier than they are now. Their danger was part of its thrill. Later working there I experienced the huge generosity and ebullience of New Yorkers, welcoming and inspiring. In NYC you could be anything you wanted. It is for this reason that I wanted to both acknowledge what friends experienced on September 11 but also

to remember and remind us of how vibrant and particular a city NYC is. I saw that the photographs taken on September 11 by the NYC chapter of Magnum Photos burned with an immediacy and depth of feeling which could only be present in pictures taken by people who knew their own city inside out and cherished it.

I have been privileged to work with Peter Marlow, currently Magnum President, to select from their archive of photographs which date back to the 40s and which include images

taken by Marlow and French photographer, Luc Delahaye, after the 11 September.

The arc of NYC includes celebratory aspects of NYC as well as a powerful account of the 11 September made more intense by the inclusion of Evan Fairbanks' footage. With Marlow, I have tried to bring together an exhibition, which at once reflects the scale and dynamism of NYC and the emotional rush, overwhelming and exhilarating, which has always been so much a part of being there.

April 2002

PETER MARLOW, MAGNUM PRESIDENT

'Being There'

Nine months after the event it is hard to say or show anything new about September 11, it has all been said and all been seen, particularly the familiarity of the images have meant that they no longer have the emotional impact that gave many of us sleepless nights when we first saw them in our newspapers and on our TV screens.

When Magnum was asked to mount a show in collaboration with The Wapping Project it was therefore a challenge to come up with an installation that would be relevant nine months after the event. I felt the way to do this was to broaden out the scope of photographs to encompass New York before, during, and after the event, and for the event itself, create a presentation of images that are unfamiliar and that focus on the experience of being present on that day rather than on the more objective sights of the Towers on fire seen from a distance against the New York skyline. This is therefore much more of a subjective and emotional journey, it has the absolutely unique video work by the young photographer Evan Fairbanks who was on the street right next to

the Towers as the aircraft hit. His video is an uncut version of the events, for 25 minutes, as he experienced it from ground level. The film shows the actual impact of the second plane, but more chilling are the other passages in the film showing what it was like to be there, sheltering under cars to avoid the falling debris, Evan filmed the chaos on the streets, skies full of paper floating down like snowflakes, firemen calmly walking to their deaths, and the finally he runs away with his camera still rolling as the Towers collapse. The film is disturbing and incredibly powerful, the nearest any of us who were not there will be to understanding what it was really like.

For Wapping, as a response to the scale of the former pumping house we decided to select fewer images but make them very large, so large in fact that the viewer is literally engulfed by the images, we have pushed what is possible to the limit given that most of the photographs were shot on small format cameras. The viewer is literally confronted head on by the scenes of destruction and the larger than life size faces of the people caught up in the event.

As a conclusion to the installation we have included a piece by Luc Delahaye shot in late September which is a composite of nine photographs of people looking at the debris, in a different way it is a fascinating piece of observation, as engaging as the other work, all those faces with exactly the same profound expression.

My own work tries to capture more of an outsiders take on the city after the event. A selection of six images which look at the streets of New York a couple of months after September 11th. They show a city decorated with flags, seen in the most unlikely places, this was intended as a understated look at one aspect of the 'ordinary city' that tries to show how in those times of uncertainty this symbol was used to reinforce a sense of identity, the use of the flag was for many a sign of strength, but seemed more to me a method of obscuring from view the outside world. My overall response was slightly numb and sad, that the flag could be somehow used as a national medicine to make everything better again.

April 2002



STATEMENTS

STEVE McCURRY

You can actually see the World Trade Center from my office. I had just gotten back from China the day before, and I was opening up my mail. My assistant's mother called and said, "Look out your window." I have an unobstructed view of all of downtown from the top of my building.

When I reached my roof, both buildings were already on fire. Between the time I got up on my roof and the time the first tower collapsed was probably thirty or forty minutes.

Who would have ever dreamed that one tower would come down, let alone two. You might just as well have told me that my mother or father had been killed in an accident, or that my best friend had died. It was a sorrow of that magnitude.

SUSAN MEISELAS

Tuesday morning I left my apartment early to meet an old friend for breakfast at a local diner. My assistant called and said that there was a radio report about a plane hitting one of the World Trade Center towers. I couldn't conceive of it, and I certainly had no sense of whether it was an accident or an attack.

When I arrived at the diner I saw the first images of the World Trade Center in flames on TV. I left the diner immediately, ran to my apartment on Mott Street, got my bike, pumped up its tyres, and headed south.

As I flew down Broadway, crowds of people were walking quickly uptown. Some corners were crowded with onlookers, but life seemed to go on. Messengers were still delivering packages. I headed west to get a clearer view of what was happening. When I got to Liberty Plaza Park, on the edge of the police barricades, no one was there.

I found my way to where the fire fighters were reassembling after the tower's collapse. Some had been at Ground Zero. Exhausted, they stared out in disbelief. Perhaps that's why they let me pass. Late that afternoon, I managed to get into Ground Zero myself. When I arrived, the sun was setting; it was almost silent.

LARRY TOWELL

I came to New York for a meeting at the Magnum office. I was staying down in SoHo with Susan Meiselas. At about ten in the morning on Tuesday, Susan stuck her head in the bedroom I was staying

in and said, "Two airplanes, suicide bombers, just smacked into the World Trade Center." I raised my head from the pillow and said, "Where's the World Trade Center?" I'd never been there; cities and buildings are not my subjects.

Around Fulton Street I heard this rumbling. I thought it was another plane hitting the building. People started shrieking. Someone screamed, "They're dropping bombs." And then everyone started running. Then the building came down. I was scared. Everybody was scared. I didn't see it come down, but I saw the smoke. A black, black cloud came rushing towards us. People obviously thought they were going to die.

It looked like a tornado, like when you sit on your farmhouse porch and watch this powerful force move closer.

Some people seemed to understand the enormity of what had happened right away. After building 7 collapsed at mid-day, the sky turned dark. The police kept yelling, "Get back. More buildings may collapse." But some people seemed dazed. They just stood and stared; some sorted through the debris.

GILLES PERESS

I don't trust words. I trust pictures.

THOMAS HOEPKER

I came to live in New York twenty-five years ago, from Germany, on assignment for Stern magazine. If you come to this city as a foreigner you're even more intense about it. You don't take it for granted. I like the intensity, the speed of the city. I like the professionalism, what we see on this project.

I found out about the World Trade Center very early. I had just sat down for breakfast and the phone rang. Magnum's editorial director, Rebecca Ames, was calling about five minutes after the first plane hit. She lives in Brooklyn and had just seen smoke coming from the World Trade Center. I didn't really believe what she said. It took a while to sink in. Then I switched on the TV. That is typical for our day and age, isn't it? If it's not on TV, it has not happened.

I saw the second plane hit the building on the screen, and for a moment, I was totally helpless. I didn't know what to do. I just sat there in shock. What do I do now? What's the right thing to do?

All these things run through your mind. I even thought, it's probably not right to go and take pictures. It's so horrific; it's not decent to photograph that. Then you begin to think professionally. You have to do something. You have to go out and take pictures.

Magnum was founded as a group of documentary photographers. That is our tradition. With a terrible event like this, we understand all over again the importance of that heritage. Today, through all the new digital technology, through the loss of "visual integrity", people are faking images left and right. They're changing what's in the pictures. The public has lost the sense that a photo is proof and a document. We have lost our innocence, our sense of what's morally right with photographs.

I strongly believe in documentary photography, in taking pictures of real life.

In a moment like this you must be very humble. When something like this happens, nothing you do can adequately respond to the monstrosity of the event.

ALEX WEBB

As I began to gather up my cameras, I felt weighted down by unfamiliar feelings. In the past, wars, civil strife, or natural disasters that I've photographed happened far from home. This was different. Terrorists had attacked my city. Thousands of people were probably dead. I felt I had to photograph, yet I hesitated.

We live in Park Slope, Brooklyn, three miles from Manhattan. Arriving late, I never witnessed the terror and the agony of the tragedy downtown. I never saw the pain or the panic. I just saw the desolation of the aftermath as the city slowly came back to life. A few hours after the attack, I saw a man pushing a

nine-month pregnant woman down the sidewalk in an office chair joking with her to keep her spirits buoyed. I photographed a bicyclist collecting powder from the explosion in a plastic glove. I asked a woman, whom I didn't photograph, what she was looking for amongst a pile of blowing papers. She told me that she wanted to see what people had been investing in.

At dusk people continued to cross the Brooklyn Bridge. Through the smoke, the sun glowed beautiful and terrible. Sometimes I would look and think it was a normal day in the financial district. Then I would see the dust, the masks, and the dazed look in people's faces. The wind blew clouds of fine, white powder through the streets.

PETER MARLOW

President, Magnum Photos and Co-curator of NYC.

Nine months after the event it is hard to say or show anything new about September 11; it has all been said and seen. My own work is an outsider's take on the city after the event; a selection of six images which looks at the streets of New York two months after September 11.. The city was decked in flags, in the most unlikely places, seeming to capture an ordinary city, uncertain, using the flag as a symbol to reinforce a sense of identity and a unifying strength. To me, it seemed to obscure the outside world from view. My response was slightly numb and sad. I didn't understand how the flag could be used as a national medicine to make everything better again.

THE TAPE

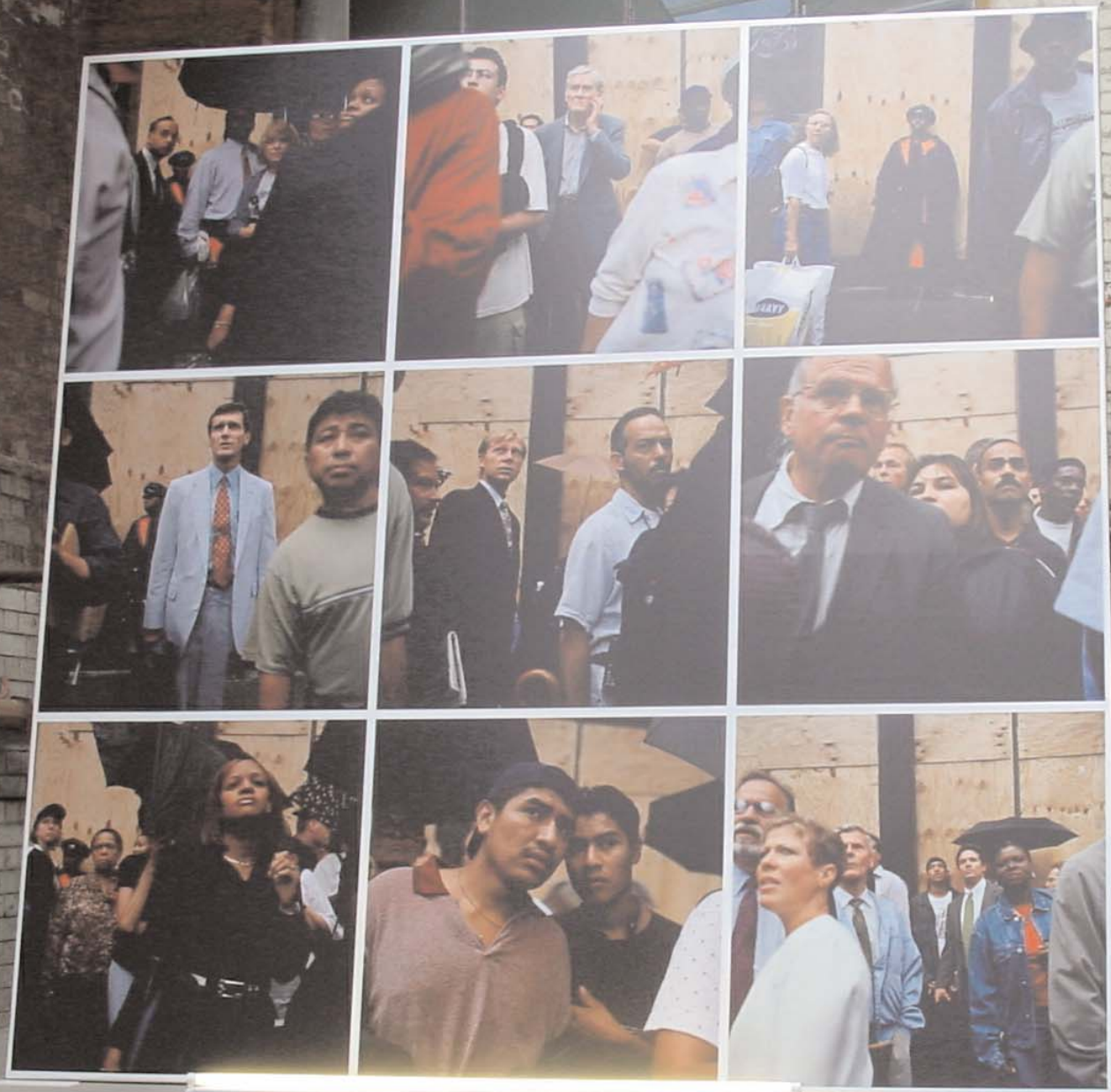


EVAN FAIRBANKS: 24 MINUTE DVD SHOWN IN A FULL UNEDITED VERSION ON A 4.5 X 3M SCREEN

Cameraman Evan Fairbanks had been working in downtown Manhattan on the morning of the 11 September, 2001 and ran out with his video camera when he heard the commotion. Magnum Photos saw his extraordinary footage, and recognised that it sat precisely within their unparalleled documentary tradition. Stills and the video are included in NYC.

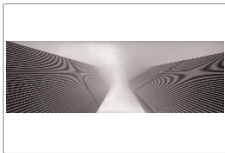
NYC







CATALOGUE OF IMAGES



JOSEF KOUDELKA

Vutek on PVC
8m x 3m



GILLES PERESS

Vutek on PVC
7.5m x 5m



ALEX WEBB

Vutek on PVC
7.5m x 5m



GILLES PERESS

Vutek on PVC
5.4m x 3.6m



LARRY TOWELL

Vutek on PVC
5.4m x 3.6m



GILLES PERESS

Vutek on PVC
5.4m x 3.6m



GILLES PERESS

Vutek on PVC
5.4m x 3.6m



GILLES PERESS

Vutek on PVC
5.4m x 3.6m



GILLES PERESS

Vutek on PVC
5.4m x 3.6m



STEVE MCCURRY

Vutek on PVC
5.4m x 3.6m



BURT GLINN

Vutek on PVC
4.5m x 3m



THOMAS HOEPKER

Vutek on PVC
4.5m x 3m



BRUNO BARBEY

Vutek on PVC
4.5m x 3m



THOMAS HOEPKER

Vutek on PVC
4.5m x 3m



SUSAN MEISELAS

Vutek on PVC
3.6m x 2.4m



ALEX WEBB

Vutek on PVC
3.6m x 2.4m



ALEX WEBB

Lamda Print
1.2m x 1.8m



ALEX WEBB

Lamda Print
1.2m x 1.8m



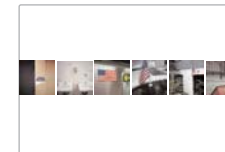
STEVE MCCURRY

Lamda Print
1.2m x 1.8m



GILLES PERESS

Lamda Print
1.2m x 1.8m



PETER MARLOW

Lamda Print
1.2m x 1.5m (each image)



LUC DELAHAYE

3m x 3m (composite image)

CONTACT DETAILS

LONDON

5 Old Street, 2nd Floor, London
EC1V 9HL, UK

Tel: +44-207-490-1771
Fax: +44-207-608-0020

magnum@magnumphotos.co.uk

PARIS

19 rue Hegesippe Moreau ,
75018 Paris, FRANCE

Tel: +33-1-53-42-50-00
Fax: +33-1-53-42-50-02

paris@magnumphotos.com

NEW YORK

151 West 25th Street, New York,
NY 10001, USA

Tel: +1 212-929-6000
Fax: +1 212-929-9325

photography@magnumphotos.com

TOKYO

Oak Ochanomizu Bldg. 8F, 3-8
Kanda Ogawa-Cho, Chiyoda-K
Tokyo 101-0052 JAPAN

Tel: +81-3-3219-0771
Fax: +81-3-3219-3088

magnumtkyo@aol.com