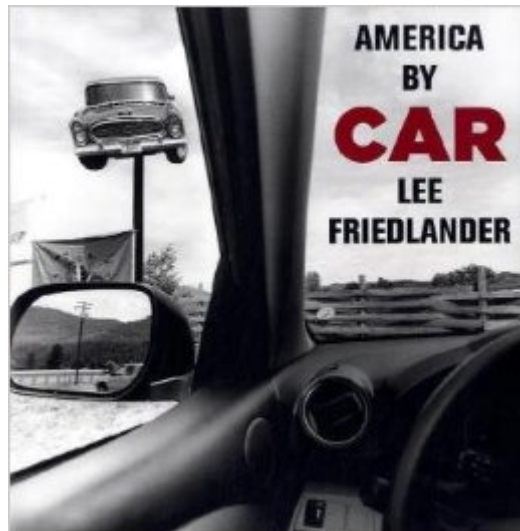


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Lee Friedlander: America By Car



Synopsis

Enduring icons of American culture, the car and the highway remain vital as auguries of adventure and discovery, and a means by which to take in the country's vast scale. Lee Friedlander is the first photographer to make the car an actual "form" for making photographs. Driving across most of the country's 50 states in an ordinary rental car, Friedlander applied the brilliantly simple conceit of deploying the sideview mirror, rearview mirror, the windshield and the side windows as a picture frame within which to record the country's eccentricities and obsessions at the turn of the century. This method allows for fascinating effects in foreshortening, and wonderfully telling juxtapositions in which steering wheels, dashboards and leatherette bump up against roadside bars, motels, churches, monuments, suspension bridges, landscapes and often Friedlander's own image, via sideview mirror shots. Presented in the square crop format that has dominated his look in recent series, and taken over the past decade, the nearly 200 images in *America by Car* are easily among Friedlander's finest, full of virtuoso touch and clarity, while also revisiting themes from older bodies of work (Friedlander occasionally used aspects of automotive architecture in photographs from the late 1960s and early 1970s). Never has America been photographed so penetratingly and ingeniously as in Friedlander's latest body of work.

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Customer Reviews

It is no secret that Lee Friedlander is one of my favorite photographers of all time. When I was just a pup trying to understand what photography was all about, Friedlander's work was an early influence.

Of course, I've never yet achieved his level of commitment or purity of vision. He has stated that his conception of the photograph is all encompassing. He said his first photo ever was of his uncle with a brand new Hudson that also included numerous other incidental subjects. His photographs since then have given as much weight to the secondary as the primary subject matter. To borrow from the words of another of my favorite photographers, William Eggleston, Friedlander's work is highly democratic. In Friedlander's current project, he continues to utilize the Hasselblad Super Wide camera--a camera model he has been using on other projects for the past decade. The all-encompassing sweep of the wide lens fits perfectly with his methods. The tremendous depth of field, supported by fill flash, works here even better than in previous projects such as "Sticks and Stones", "The Desert Seen" and "Apples and Olives" for example. Those books were generally a chaotic tangle of elements that drew you in by challenging you to work out the puzzle. "America by Car" is more accessible. "America by Car" is so full of treasures, I could not begin to describe them. I received this book last week and I've spent a good deal of time with it. Each time I've gone through it, I've had a smile on my face. Friedlander has come up with a wonderful project with photos over several years that includes the door, window frame, windshield and dashboard of whatever car he happened to be using at the time as an important element of the photograph.

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