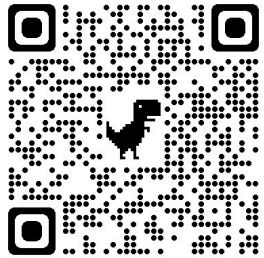


# Smartphone Street Photography



**My background**

**Grant Lattanzi //** Qualitative Researcher & Multimedia Artist

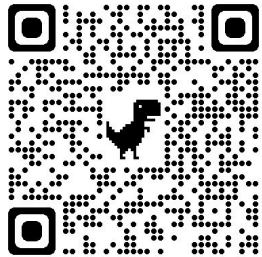
**Georgetown University, Graduate School of Arts & Sciences  
Communication, Culture, & Technology (CCT) program**

**Media Fest 2022**



**View Photos**

# Street Photography



**My background**

**Grant Lattanzi //** Qualitative Researcher & Multimedia Artist

**Georgetown University, Graduate School of Arts & Sciences  
Communication, Culture, & Technology (CCT) program**

**Media Fest 2022**



**View Photos**

# Street Photography

## What is it: Documenting the social world through photography

*“Street photography attempts to capture on film not just the visible components of a moment, but the invisible social reality as well. The nuances that characterize fleeting encounters that are oh-so-hard to describe in words. The energy and spirit of a moment have to somehow make it through the camera lens.” (Grant Lattanzi).*

## How is it done? A popular way of thinking about it is what Henri Cartier-Bresson called, “the decisive moment.”

*"Photography is not like painting. There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative. 'Oop! The Moment!' Once you miss it, it is gone forever"*

-- Henri Cartier-Bresson, 1957

# Street Photography



Coronation of King George VI,  
London, May 12, 1937  
Henri Cartier-Bresson,  
Gelatin silver print.  
45.1 × 29.8 cm

Berlin Wall.  
Henri Cartier-Bresson, 1963.  
Gelatin silver print. 58.9 × 90 cm





Dorothea Lange. (1933). *White Angel Breadline, San Francisco* [Gelatin Silver Print].



Helen Levitt. (1988). New York.

*"The aesthetic is reality itself."* -Helen Levitt





Six Tenant Farmers without Farms, Hardeman  
County, Texas

Dorothea Lange, 1937.  
Gelatin silver print.  
32.9 × 42.2 cm



Roadside Stand Near  
Birmingham/Roadside Store Between  
Tuscaloosa and Greensboro, Alabama

Walker Evans, 1936



Subway Passengers, New York City

Walker Evans, 1938.  
Gelatin silver print



Trafalgar Square on a Very Wet Night

Paul Martin, 1896.  
Gelatin silver print.  
15.2 × 20.6 cm





DARK CITY, 2020

Dina Litovsky. New York City 2020.

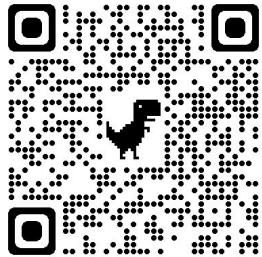


Meatpacking

Dina Litovsky  
NYC



# Digital Ethnography



[My background](#)

**Grant Lattanzi** // Qualitative Researcher & Multimedia Artist

Georgetown University, Graduate School of Arts & Sciences  
Communication, Culture, & Technology (CCT) program

**Media Fest 2022**



[View Photos](#)

# Digital Ethnography

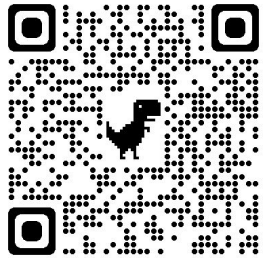
- **My way to include the *mediated* dimensions of the social world in street photography.**
- A sub-tradition of ethnographic research methods that does not establish fixed dichotomies between online and offline realms.”(Ardévol and Gómez-Cruz, 2013, p. 11)
- Has the same concerns as more classic ethnographic research (Pink et al. cited in Gyor, 2017)
  - Experiences (what people feel)
  - Practices (what they do)
  - Things (literal objects around us)
  - Relationships (intimate social worlds)
  - Social worlds (Groups or other organizing configurations that inform how people relate to one another)
  - Localities (shared physical contexts like grocery stories)
  - Events

--

Ardévol, E., & Gómez-Cruz, E. (2013). Digital Ethnography and Media Practices. In A. N. Valdivia (Ed.), The International Encyclopedia of Media Studies (pp. 498–518). John Wiley & Sons, Ltd. <https://doi.org/10.1002/9781444361506.wbiems193>

Győr, A. F. (2017). Digital Ethnography: Principles and Practice - Sarah Pink, Heather Horst, John Postill, Larissa Hjorth, Tania Lewis, Jo Tacchi (2015, London, Sage Publications). Corvinus. Journal of Sociology and Social Policy. 8(1). <https://www.proquest.com/docview/2443614460/citation/2BE9B90AD8C4423APO/1>

Street photography  
+ Digital ethnography  
= Smartphone Street Photos



My background

**Grant Lattanzi //** Qualitative Researcher & Multimedia Artist

Georgetown University, Graduate School of Arts & Sciences  
Communication, Culture, & Technology (CCT) program

Media Fest 2022



View Photos



Vaccine center in the  
Irma and Paul Milstein  
Family Hall of Ocean  
Life at the American  
Museum of Natural  
History. January, 2022.





Side view.



High-res screens  
bringing ads and  
government messaging

110th St. Subway Stop.  
New York, NY. 2022.

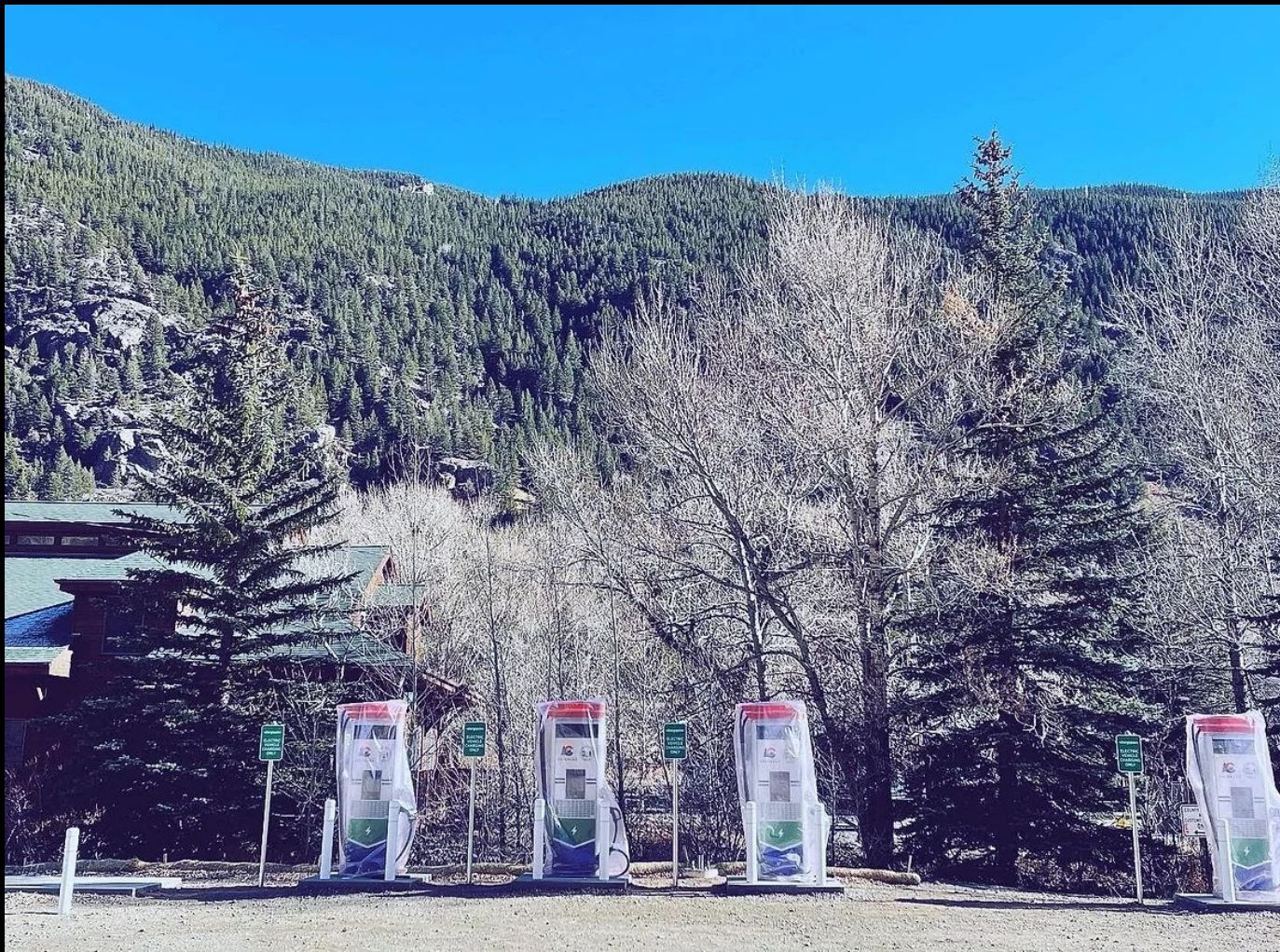




Sick on a sofa-bed with  
the Omicron variant.

Arlington, VA. December  
2021.





Clear sky over electric  
vehicle charging stations  
(in mint packaging).

Georgetown, CO. 2021.





Smartphones in the  
Waiting Area.

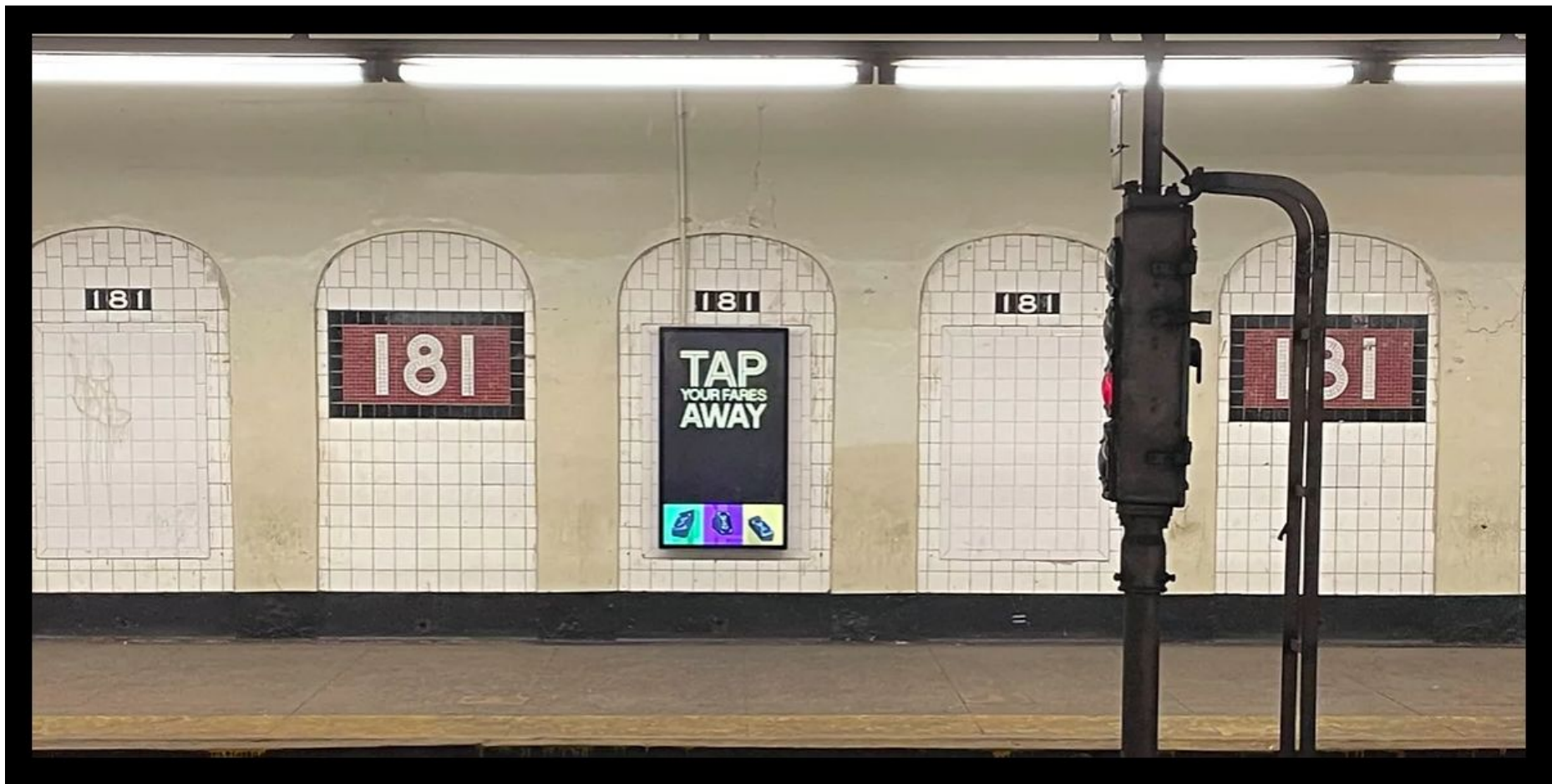
Somewhere, Delaware.  
2022.



Playful suburb.

Colorado Springs, CO.  
December 2021.





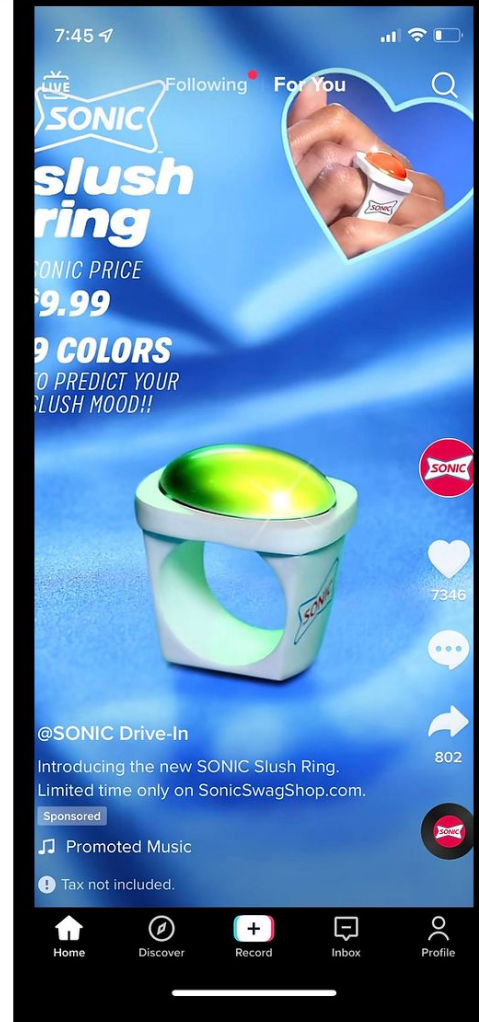
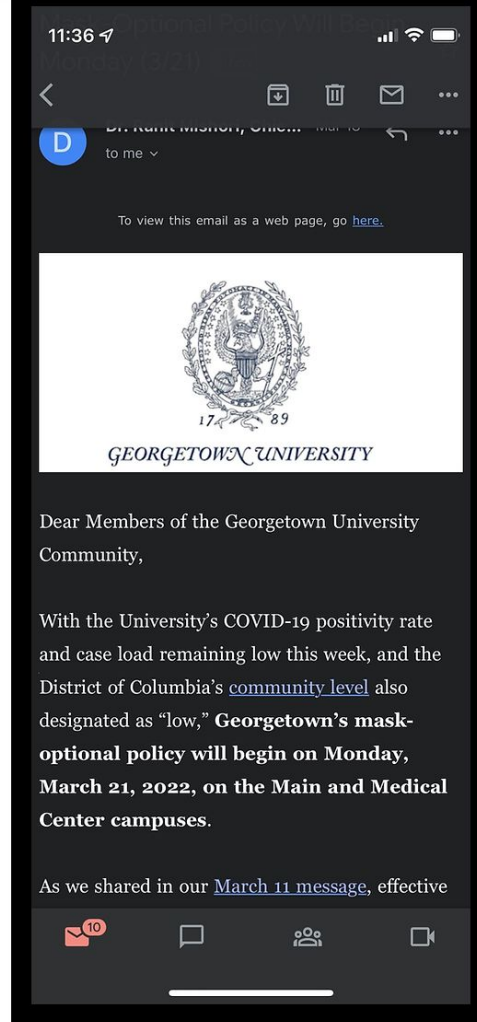
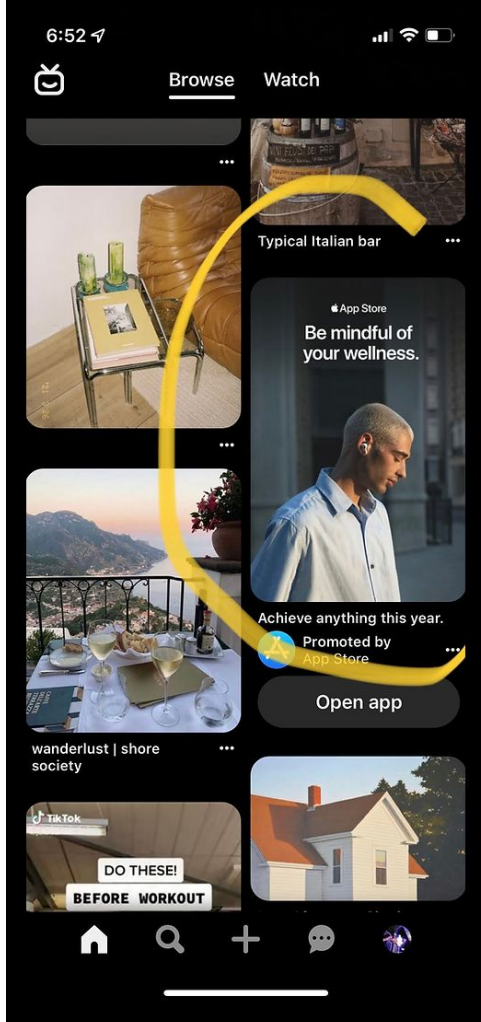
New media, old stop. New York, NY. 2021.



Fort Worth Zoo taking a symbolic stance on COVID-19 safety precautions.

Fort Worth, TX. 2020.





Triptych from media life. iPhone 12 (I think) Screenshots.



**L-I-A-R.**

Penn Station. New York,  
NY. April 2022.





**POSITIVELY**  
NO BALL PLAYING  
ALLOWED.

Washington Heights,  
New York, NY. 2021.





Photo appointment attire.

Washington DC. March  
2022.





A lifetime of love begins between a husband, a wife, and a photographer. Martin Luther King, Jr. Memorial. Washington DC. April 2022.



DAMN2020.

New York, NY.  
April 2022.





Get FREE flu et al.  
vaccines here.

Arlington, VA. 2021.



My guide to Manhattan.

December 2021.

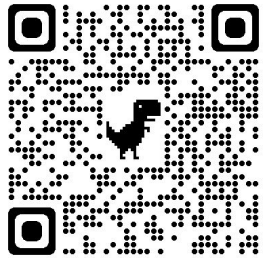




But god damn it we will graduate.

Georgetown University  
Bookstore. May 2022.

Questions? Impressions? Feedback? Further study? Collab ideas? Incendiary comments?



**My background**

**Grant Lattanzi //** Qualitative Researcher & Multimedia Artist

**Georgetown University, Graduate School of Arts & Sciences  
Communication, Culture, & Technology (CCT) program**

**Media Fest 2022**



**View Photos**