



MARGARET BOURKE-WHITE

THE PHOTOGRAPHY OF DESIGN 1927-1936 | STEPHEN BENNETT PHILLIPS

Rizzoli

Margaret Bourke White Photography Of Design 1927 1936

Margaret Bourke-White, Sean Callahan

Margaret Bourke White Photography Of Design 1927 1936:

Margaret Bourke-White Margaret Bourke-White, Sean Callahan, 1998 This major retrospective presents all of Bourke White's most important work including rarely seen personal archives **Margaret Bourke-White** Stephen Bennett Phillips, 2006 *Margaret Bourke-White, the photography of design, 1927-1936* Stephen Bennett Phillips, Margaret Bourke-White, 2003 **Encyclopedia of Twentieth-Century Photography, 3-Volume Set** Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included **Monumental Designs** Ted Atkinson, 2025-09-23 Established by Congress as part of the New Deal the Tennessee Valley Authority TVA designated parts of seven southern states for economic rehabilitation through various means including flood control rural electrification and social programs The goal was to deploy federal resources to reshape the region through infrastructure mainly a network of hydroelectric dams To garner political and public support TVA officials mobilized artists Soon state sponsored cultural productions emerged resulting in a body of work comprising an array of mediums The TVA swayed public opinion and generated positive reviews at the outset because of the vital role that culture played in making public meaning particularly regarding the near total transformation of the Tennessee Valley through infrastructural development as part of a larger ideological and economic investment in public works While the content was geared toward promoting the TVA agenda aesthetic innovations had a lasting impact influencing subsequent generations of artists who portrayed the TVA enterprise with complexity nuance and depth At a time when the country is grappling with issues surrounding climate change fossil fuels consumption and strip mining the TVA now struggles to balance its reputation for prosperity and development with public suspicion and skepticism In *Monumental Designs Infrastructure and the Culture of the Tennessee Valley Authority* author Ted Atkinson presents a cultural history of the TVA that examines representations of the agency in selected works from the New Deal era to the present With chapters organized according to medium photography and photobooks documentary films New Deal theater fiction film and novels *Monumental Designs* seeks to illuminate the entwined forms of infrastructural development and cultural production that have made the TVA a source of multivalent power and influence This examination of cultural history intends to foster critical thinking about how public works can come to be regarded as monumental expressions of national purpose and modern engines of progress defined in terms of perpetual growth and development **The Grove Encyclopedia of American Art**

Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries *American Modern* Sharon Corwin, Jessica May, Terri Weissman, 2010 This volume a companion to the exhibition of the same name explores the reinvention of documentary photography in the 1930s focusing on the work of three iconic figures Berenice Abbott Walker Evans and Margaret Bourke White *American Photo*, 2003-03

Photography in the Middle: Dispatches on Media Ecologies and Aesthetics Dean Lockwood, Rob Coley, 2016-10-31 It is easy to forget there is a war on when the front line is everywhere encrypted in plain sight Gathered in this book's several chapters are dispatches on the role of photography in a War Universe a space and time in which photographers such as Hilla Becher Don McCullin and Eadweard Muybridge exist only insofar as they are a mark of possession in the sway of larger forces These photographers are conceptual personae that collectively fabulate a different kind of photography a paraphotography in which the camera produces negative abyssal flashes or endarkenment In his Vietnam War memoir *Dispatches* Michael Herr imagines a dropped camera receiving jumping and falling images images which capture the weird indivisibility of medium and mediated in a time of war The movies and the war the photographs and the torn bodies fused and exchanged Reporting from the chaos at the middle of things Herr invokes a kind of writing attuned to this experience Photography in the Middle eschewing a high theoretical mode seeks to exploit the bag of tricks that is the dispatch The dispatch makes no grand statement about the progress of the war Cultivating the most perverse implications of its sources it tries to express what the daily briefing never can Ports of entry in the script we're given odd and hasty little glyphs unhelpful rips in the cover story dispatches are futile dark intuitions an expeditious inefficacy They are bleak but necessary responses to an indifferent world in which any action whatever has little noticeable effect As luck would have it Photography in the Middle begins with some nasty accidents and extracts from the wreckage a few lessons learned Dusting itself off it ships out and puts up with a bunch of battle scarred big gun photojournalists in the Holiday Inn of a typical world city Later it immerses itself within the leaked files of an enigmatic police cabal which detail the surveillance of conceptual photographers Bernd and Hilla Becher an operation that even extends to the duo's dreams Further back in time in 1897 we are invited to an inflammatory yet patchily documented public lecture given by the Titan Muybridge More than any other it is William Burroughs conceived here as a war photographer who is our tutelary figure hovering over all these pages in his attempt to map emergent vectors of mediation ever more intimate forms of control and accelerants of planetary catastrophe Burroughs believed that it was necessary to both keep pace with and formulate new vectors vectors that might act as intersections with a nonhuman outside Photography has an agency of its own one that scrambles the patterns and refrains of mediation upon which human life is based glitching the human and provoking relations with external coordinates With Burroughs and other inspirations such as J G Ballard Georges Bataille Tom McCarthy and Eugene Thacker our notion of the dispatch does not offer positive knowledge of something that we can reconcile with existing rational explanations but rather the revelation of a

nightside our redundancy in a photography that suspends all operations in a general blindness **The Publisher** Alan Brinkley, 2011-04-05 Acclaimed historian Alan Brinkley gives us a sharply realized portrait of Henry Luce arguably the most important publisher of the twentieth century As the founder of Time Fortune and Life magazines Luce changed the way we consume news and the way we understand our world Born the son of missionaries Henry Luce spent his childhood in rural China yet he glimpsed a milieu of power altogether different at Hotchkiss and later at Yale While working at a Baltimore newspaper he and Brit Hadden conceived the idea of Time a news magazine that would condense the week's events in a format accessible to increasingly busy members of the middle class They launched it in 1923 and young Luce quickly became a publishing titan In 1936 after Time's unexpected success and Hadden's early death Luce published the first issue of Life to which millions soon subscribed Brinkley shows how Luce reinvented the magazine industry in just a decade The appeal of Life seemingly cut across the lines of race class and gender Luce himself wielded influence hitherto unknown among journalists By the early 1940s he had come to see his magazines as vehicles to advocate for America's involvement in the escalating international crisis in the process popularizing the phrase World War II In spite of Luce's great success happiness eluded him His second marriage to the glamorous playwright politician and diplomat Clare Boothe was a shambles Luce spent his later years in isolation consumed at times with conspiracy theories and peculiar vendettas The Publisher tells a great American story of spectacular achievement yet it never loses sight of the public and private costs at which that achievement came *Human-Built World* Thomas P. Hughes, 2005-05-13 To most people technology has been reduced to computers consumer goods and military weapons we speak of technological progress in terms of RAM and CD ROMs and the flatness of our television screens In *Human Built World* thankfully Thomas Hughes restores to technology the conceptual richness and depth it deserves by chronicling the ideas about technology expressed by influential Western thinkers who not only understood its multifaceted character but who also explored its creative potential Hughes draws on an enormous range of literature art and architecture to explore what technology has brought to society and culture and to explain how we might begin to develop an ecotechnology that works with not against ecological systems From the Creator model of development of the sixteenth century to the big science of the 1940s and 1950s to the architecture of Frank Gehry Hughes nimbly charts the myriad ways that technology has been woven into the social and cultural fabric of different eras and the promises and problems it has offered Thomas Jefferson for instance optimistically hoped that technology could be combined with nature to create an Edenic environment Lewis Mumford two centuries later warned of the increasing mechanization of American life Such divergent views Hughes shows have existed side by side demonstrating the fundamental idea that in its variety technology is full of contradictions laden with human folly saved by occasional benign deeds and rich with unintended consequences In *Human Built World* he offers the highly engaging history of these contradictions follies and consequences a history that resurrects technology rightfully as more than gadgetry it is in fact no less than an embodiment of human values

Journal of the Archives of American Art Archives of American Art, 2006 *Dwell*, 2004-03 At *Dwell* we re staging a minor revolution We think that it s possible to live in a house or apartment by a bold modern architect to own furniture and products that are exceptionally well designed and still be a regular human being We think that good design is an integral part of real life And that real life has been conspicuous by its absence in most design and architecture magazines The Decisive Network Nadya Bair, 2020 Since its founding in 1947 the legendary Magnum Photos agency has been telling its own story Its photographers were concerned witnesses to history and artists on the hunt for decisive moments their pictures were humanist documents of the postwar world Based in unprecedented archival research The Decisive Network peels back layers of the Magnum mythology to offer a new history of what it meant to shoot edit and sell news images after World War II Between the 1940s and 1960s Magnum expanded the human interest story about the everyday life of ordinary people to global dimensions while bringing the aesthetic of news pictures into new markets Its best known work started as humanitarian aid promotion travel campaigns corporate publicity and advertising Working with this range of clients Magnum made photojournalism integral to visual culture Yet Magnum s photographers could not have done this alone This book unpacks the collaborative nature of photojournalism as it transpired on a daily basis focusing on how picture editors sales agents spouses and publishers helped Magnum photographers succeed in their assignments and achieve fame The Decisive Network concludes in the late 1960s and early 1970s when amidst the decline of magazine publishing and the rise of an art market for photography Magnum turned to photo books and exhibitions to manage its growing picture archives and consolidate its brand In that moment Magnum s photojournalists became artists and their assignments turned into oeuvres Such ideas were necessary publicity and they also managed to shape discussions about photography for decades Bridging art history media studies cultural history and the history of communication this book transforms our understanding of the photographic profession and the global circulation of images in the pre digital world **Pennsylvania Heritage**, 2005

Drift Jeff Ferrell, 2018-03-16 This book was written late in the North American night with the rumbling thuds and booming train horns of the nearby rail yard echoing through my windows reminding me of the train hoppers and gutter punks out there rolling through the darkness In *Drift* Jeff Ferrell shows how dislocation and disorientation can become phenomena in their own right Examining the history of drifting he situates contemporary drift within today s economic legal and cultural dynamics He also highlights a distinctly North American form of drift that of the train hopping hobo by tracing the hobo s legal and political history and by detailing his own immersion in the world of contemporary train hoppers Along the way Ferrell sheds light on the ephemeral intensity of drifting communities and explores the contested politics of drift the strategies that legal authorities employ to control drifters in the interest of economic development the social and spatial dislocations that these strategies ironically exacerbate and the ways in which drifters create their own slippery forms of resistance Ferrell concludes that drift constitutes a necessary subject of social inquiry and a way of revitalizing social inquiry

itself offering as it does new models for knowing and engaging with the contemporary world *Gotham at War* Mike Wallace, Distinguished Professor Emeritus of History Mike Wallace, 2025-10 The culminating volume in the acclaimed Gotham series *Gotham at War* delivers an unforgettable portrait of America's greatest city during history's most catastrophic conflict *Gotham at War* unveils the history of New York and the Second World War from isolationism and factionalism to crucible of the American effort and the Allied Cause in a total and global war Kaleidoscopic and immersive *Gotham at War* captures the full spectrum of New York and the war from every possible aspect social political economic and military Even before the war had started street battles between New York's homegrown fascists and the workers movement allied with immigrants from all over the world and their children in the barrios of Gotham played prelude Set in the generation after race scientists based in the elite warrens of the Upper East Side championed and then imposed national immigration restriction *Gotham at War* sees New Yorkers struggle to shake off the city's eugenic past Between 1933 and 1945 the city wrestled with itself starting from the rise of Hitler through isolationism and growing interventionism through Pearl Harbor and a full throated war effort when millions of American soldiers and sailors and billions of tons of materiel passed through New York's waterfronts to the warfronts Along the way Mike Wallace's saga traces the transformation of New York embracing garment workers and skyscrapers the subway and Wall Street gangsters and idealists pols and reformers nightclubs and boardrooms Nazi infiltrators and FBI gumshoes magazines and movies shuls and cathedrals every neighborhood every industry and all the peoples of the city swept up in a world that had caught fire Here is a portrait of a city and a war like no other *Gotham at War* traces the transformation of New York from Depression wracked mother of exiles to a front in the Second World War and ultimately to the seat of the United Nations and a very contested capital of the world *Art on Paper* ,2003

Indianapolis Monthly ,2004-12 Indianapolis Monthly is the Circle City's essential chronicle and guide an indispensable authority on what's new and what's news Through coverage of politics crime dining style business sports and arts and entertainment each issue offers compelling narrative stories and lively urbane coverage of Indy's cultural landscape **Step Inside Design** ,2002

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