

P A U L S T R A N D



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Paul Strand Ca 1916

Jeff L. Rosenheim



Paul Strand Ca 1916:

Paul Strand, 1998 **How the Other Half Looks** Sara Blair, 2020-07-14 New York City's Lower East Side long viewed as the space of what Jacob Riis notoriously called the other half was also a crucible for experimentation in photography film literature and visual technologies This book takes an unprecedented look at the practices of observation that emerged from this critical site of encounter showing how they have informed literary and everyday narratives of America its citizens and its possible futures Taking readers from the mid nineteenth century to the present Sara Blair traces the career of the Lower East Side as a place where image makers writers and social reformers tested new techniques for apprehending America and their subjects looked back confronting the means used to represent them This dynamic shaped the birth of American photojournalism the writings of Stephen Crane and Abraham Cahan and the forms of early cinema During the 1930s the emptying ghetto opened contested views of the modern city animating the work of such writers and photographers as Henry Roth Walker Evans and Ben Shahn After World War II the Lower East Side became a key resource for imagining poetic revolution as in the work of Allen Ginsberg and LeRoi Jones and exploring dystopian futures from Cold War atomic strikes to the death of print culture and the threat of climate change *How the Other Half Looks* reveals how the Lower East Side has inspired new ways of looking and looking back that have shaped literary and popular expression as well as American modernity Aspects of Modernism Andreas Fischer, Martin Heusser, Thomas Herrmann, 1997 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 *The New Vision* Maria Morris Hambourg, Christopher Phillips, 1989 A broad historical study of the provocative innovations of European and American photography between the World Wars Presents more than 160 images from the Ford Motor Company Collection of photographs **International Photography: Exhibitions** Andrew H. Eskind, Greg Drake, Kirsti Ringger, Lynne Rumney, 1998 This is a collection of the George Eastman House index to international photographers collections and exhibitions Greater American Camera Monica Bravo, 2021-01-01 An engaging investigation of how the relationships between four U S photographers and Mexican artists forged new developments in modernism Photographers Edward Weston Tina Modotti Paul Strand and Helen Levitt were among the U S artists who traveled to Mexico during the interwar period seeking a community more receptive to the radical premises of modern art

Looking closely at the work produced by these four artists in Mexico this book examines the vital role of exchanges between the expatriates and their Mexican contemporaries in forging a new photographic style Monica Bravo offers fresh insights concerning Weston's friendship with Diego Rivera Modotti's images of labor which she published alongside the writings of the Stridentists Strand's engagement with folk themes and the work of composer Carlos Chávez and the influence of Manuel Alvarez Bravo on Levitt's contributions to a New World surrealism Exploring how these dialogues resulted in a distinct kind of modernism characterized by inter American interests the book reveals the ways in which cross border collaboration shaped a new greater American aesthetic

Picturing Disability Robert Bogdan, 2012-11-19 Midget feeble minded crippled lame and insane these terms and the historical photographs that accompany them may seem shocking to present day audiences A young woman with no arms wears a sequined tutu and smiles for the camera as she smokes a cigarette with her toes a man holds up two prosthetic legs while his own legs are bared to the knees to show his missing feet The photos were used as promotional material for circus sideshows charity drives and art galleries They were found on begging cards and in family albums In *Picturing Disability* Bogdan and his collaborators gather over 200 historical photographs showing how people with disabilities have been presented and exploring the contexts in which they were photographed Rather than focus on the subjects Bogdan turns his gaze on the people behind the camera He examines the historic and cultural environment of the photographs to decipher the relationship between the images and the perspectives of the picture makers In analyzing the visual rhetoric of these photographs Bogdan identifies the wide variety of genres from sideshow souvenirs to clinical photographs Ranging from the 1860s when photographs first became readily available to the 1970s when the disability rights movement became a force for significant change Bogdan chronicles the evolution of disability image creation *Picturing Disability* takes the reader beyond judging images as positive or slanderous to reveal how particular contexts generate specific emotions and lasting depictions

American Photography Miles Orvell, 2003 150 years of American photography come alive in this exciting new book placing it in its cultural context for the first time Orvell examines this fascinating subject through a wide range of well known and less well known images He ranges from portraiture and landscape photography family albums and memory and analyses the particularly American way in which American photographers have viewed the world around them Orvell combines a clear overview of the changing nature of photographic thinking and practice in this period with an exploration of key concepts The result is the first coherent history of American photography which examines issues such as the nature of photographic exploitation experimental techniques the power of the photograph to shock and whether we should subscribe to the notion of a visual history

Photographic Composition Richard D. Zakia, David Page, 2011 Photography master Zakia teaches the lessons he has learned from over 40 years as a photographer The book's unique format shows an image on one page with an in depth breakdown of its composition on the next page

Artful Lives Beth Gates Warren, 2011 Sumario Prologue Edward Weston a Midwestern upbringing 1886 1905 Weston takes on Tropic

1906 1912 Margrethe Mather an inauspicious start 1886 1912 The City of the Angels 1850 1913 Getting established early 1913 Getting acquainted late 1913 to 1914 Challenges 1915 Outside influences 1916 The tide turns 1917 War and pestilence 1918 Exhilaration 1919 Seeking acclaim 1920 Fame and angst 1921 Tragedies and triumphs 1922 Endings and beginnings 1923 Epilogue Afterword **Translating Southwestern Landscapes** Audrey Goodman, 2002-09 Examines how the Southwest emerged as a symbolic cultural space for Anglos from 1880 through the early decades of the twentieth century particularly in the works of amateur ethnographer Charles Lummis pulp novelist Zane Grey translator of Indian songs Mary Austin and modernist author Willa Cather *Cincinnati Art Museum Collections Highlights* Cincinnati Art Museum, 2008

A Sense of Things Bill Brown, 2010-12-28 In May 1906 the Atlantic Monthly commented that Americans live not merely in an age of things but under the tyranny of them and that in our relentless effort to sell purchase and accumulate things we do not possess them as much as they possess us For Bill Brown the tale of that possession is something stranger than the history of a culture of consumption It is the story of Americans using things to think about themselves Brown s captivating new study explores the roots of modern America s fascination with things and the problem that objects posed for American literature at the turn of the century This was an era when the invention production distribution and consumption of things suddenly came to define a national culture Brown shows how crucial novels of the time made things not a solution to problems but problems in their own right Writers such as Mark Twain Frank Norris Sarah Orne Jewett and Henry James ask why and how we use objects to make meaning to make or remake ourselves to organize our anxieties and affections to sublimate our fears and to shape our wildest dreams Offering a remarkably new way to think about materialism **A Sense of Things** will be essential reading for anyone interested in American literature and culture Photography's Last Century Jeff L. Rosenheim, 2020-03-09 Beginning with Paul Strand s landmark *From the Viaduct* in 1916 and continuing through the present day *Photography's Last Century* examines defining moments in the history of the medium Featuring nearly 100 masterworks from one of the most important private holdings of photography the book includes works by Diane Arbus Richard Avedon Walker Evans L szl Moholy Nagy Man Ray and Cindy Sherman as well as a diverse group of important lesser known practitioners A fascinating interview with Ann Tenenbaum provides a personal account of the works while the main text offers an essential history of photography that addresses the implications of calling this period the medium s last century

The Window in Photographs Karen Hellman, 2013-10-01 Photographers have been irresistibly drawn to the window as a powerful source of inspiration throughout the history of the medium As one of the first camera subjects the window is literally and figuratively linked to the photographic process itself By bringing together key works arranged thematically rather than chronologically and presenting pairings within broader stylistic movements this volume examines the motif of the window as a symbol of photographic vision *The Window in Photographs* includes more than eighty color plates spanning the history of photography all drawn from the J Paul Getty Museum s permanent collection The theme is presented in a wide

range of contexts from one of the earliest images by William Henry Fox Talbot or Julia Margaret Cameron's 1864 allegorical use of the motif to works by members of the Photo Secession including Gertrude Kasebier and Fred Holland Day. The documentary thread of the street photographer can be followed in Eugène Atget's record of the old quarters of Paris and later twentieth century photographs by William Eggleston, Walker Evans and Lee Friedlander. Alfred Stieglitz and Paul Strand chose to utilize the theme of the window for its more graphic possibilities. More recently, photographers Shizuka Yokomizo and Gregory Crewdson explored conceptual aspects of the window to investigate themes of voyeurism and invented narrative while Uta Barth and Yuki Onodera created more abstract visions.

Fabricating Modern Societies: Education, Bodies, and Minds in the Age of Steel, 2019-09-02. *Fabricating Modern Societies: Education, Bodies, and Minds in the Age of Steel* edited by Karin Priem and Frederik Herman offers new interdisciplinary and transnational perspectives on the history of industrialization and societal transformation in early twentieth century Luxembourg. The individual chapters focus on how industrialists addressed a large array of challenges related to industrialization, borrowing and mixing ideas originating in domains such as corporate identity formation, mediatization, scientification, technological innovation, mechanization, capitalism, mass production, medicalization, educationalization, artistic production and social utopia while competing with other interest groups who pursued their own goals. The book looks at different focus areas of modernity and analyzes how humans created, mediated and interacted with the technospheres of modern societies. Contributors: Klaus Dittrich, Irma Hadzalic, Frederik Herman, Enric Novella, Ira Plein, Françoise Poos, Karin Priem and Angelo Van Gorp.

Photography as Fine Art Bryan Holme, 1987. Photography as fine art is clear proof that photography ranks among man's finest creative efforts. Here is a stunning collection of images whose daring and beauty dazzle the eye; the emphasis is on a continuity of vision and perception from the mid nineteenth century pioneers through the modern masters to the artists of the 1980s.

Georgia O'Keeffe Georgia O'Keeffe, Jonathan Stuhlmán, Barbara Buhler Lynes, 2007. O'Keeffe's most significant contribution to art history was her unique approach to abstraction. This book examines for the first time an overlooked aspect of O'Keeffe's work focusing on her distinctive use of circular forms as an abstract motif.

Stieglitz and His Artists Metropolitan Museum of Art (New York, N.Y.), Magdalena Dabrowski, 2011. A master photographer Alfred Stieglitz was also a visionary promoter and avid collector of modern American and European art from the first half of the 20th century. This book is the first fully illustrated catalogue of works in the unparalleled Alfred Stieglitz Collection which was given to the Metropolitan Museum after Stieglitz's death.

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