

PAUL STRAND

The Metropolitan Museum of Art
New York

PAUL STRAND



CIRCA 1916

Paul Strand Circa 1916

Ensheng Dong



Paul Strand Circa 1916:

Paul Strand, Circa 1916 Maria Morris Hambourg, Paul Strand, 1998 Published to accompany an exhibition at The Metropolitan Museum of Art New York from February 1998 this is a study of the achievements of the early career of the American photographer Paul Strand 1890 1976 After studying photography in New York with the social reformer Lewis Hine Strand began to absorb the ideas of the European avant garde and fellow photographer and art entrepreneur Alfred Stieglitz heralded Strand's pictures as the first images of an incisive modern vision *Paul Strand Circa 1916* Maria Morris Hambourg, 1997-01-01 Strand's large platinum prints of scenes in and around New York City are reproduced here in superb tritone plates Hambourg Curator of Photographs at The Metropolitan Museum of Art supplies the text with accompanying duotone images She traces the early development of Strand's ideas the complex cultural context of his experiments and the emergence of such masterpieces as *Blind Wall Street* and *White Fence* All but three of the plates are based on the original vintage prints 13x11 75 Annotation copyrighted by Book News Inc Portland OR *Toward a Deeper Understanding* Paul Strand, Andrew Szegedy-Maszak, 2007 In the late 1940s Paul Strand spoke of creating a series of photographs that focused on the history architecture environs and people of a small town which would reveal the common denominator of all humanity and would be a bridge toward a deeper understanding between countries This book presents a rigorously edited selection of these photographs made in France Italy and New England between the years 1943 and 1953 Strand identified and explored the myriad variations of some central themes the primal connection between humans and the natural world the beauty of simple objects and structures and the inherent dignity of every individual regardless of wealth or social status Strand's photographs encourage the viewer to look closely and observe how details and formal relations emerge Paul Strand 1890-1976 was introduced to photography in 1904 by Lewis Hine then Strand's teacher at the Ethical Culture School in New York Hine introduced him to Alfred Stieglitz's Photo Secession Gallery at 291 Fifth Avenue Stieglitz championed Strand's work by publishing it in *Camera Work* and ultimately exhibiting it at 291 Numerous solo and group exhibitions have showcased Strand's work including a 1945 solo show at the Museum of Modern Art New York and a 1971 retrospective exhibition that opened at the Philadelphia Museum of Art and later traveled to the Museum of Fine Arts Boston and the Saint Louis Art Museum The last major exhibition of Strand's work *Paul Strand circa 1916* was organized in 1998 by the Metropolitan Museum of Art and later traveled to the San Francisco Museum of Modern Art His work has been the subject of many monographs and can be found in the permanent collections of major museums internationally *Silver Cities* Peter Bacon Hales, 2005 This vastly expanded edition presents a lively interdisciplinary history of the first century of urban photography in America **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 **Stieglitz, Steichen, Strand** Metropolitan Museum of Art (New York, N.Y.), Malcolm R. Daniel, 2010 This volume is published in conjunction with the exhibition Stieglitz Steichen Strand held at The Metropolitan Museum of Art New York from November 10 2010 to April 10 2011 Foursome Carolyn

Burke, 2020-03-10 A captivating spirited account of the intense relationship among four artists whose strong personalities and aesthetic ideals drew them together pulled them apart and profoundly influenced the very shape of twentieth century art New York 1921 acclaimed photographer Alfred Stieglitz celebrates the success of his latest exhibition the centerpiece a series of nude portraits of his soon to be wife the young Georgia O Keeffe The exhibit acts as a turning point for the painter poised to make her entrance into the art scene There she meets Rebecca Salsbury the fianc of Stieglitz s prot g Paul Strand marking the start of a bond between the couples that will last more than a decade and reverberate throughout their lives In the years that followed O Keeffe and Stieglitz become the preeminent couple in American modern art spurring on each other s creativity Observing their relationship leads Salsbury to encourage new artistic possibilities for Strand and to rethink her own potential as an artist **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

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 Ch vez and the influence of Manuel lvarez 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

Translating Southwestern Landscapes Audrey Goodman, 2022-02-08 Winner of the Western Literature Association s Thomas J Lyon Award Whether as tourist s paradise countercultural destination or site of native resistance the American Southwest has functioned as an Anglo cultural fantasy for more than a century In *Translating Southwestern Landscapes* Audrey Goodman excavates this fantasy to show how the Southwest emerged as a symbolic space from 1880 through the early decades of the twentieth century Drawing on sources as diverse as regional magazines and modernist novels Pueblo portraits and New York exhibits Goodman has crafted a wide ranging history that explores the invention translation and representation of the Southwest Its principal players include amateur ethnographer Charles Lummis who conflated the critical work of cultural translation pulp novelist Zane Grey whose bestselling novels defined the social meanings of the modern West fashionable translator Mary Austin whose re expressions of Indian song are contrasted with recent examples of ethnopoeitics and modernist author Willa Cather who demonstrated an immaterial feeling for landscape from the Nebraska Plains to Acoma Pueblo Goodman shows how these writers as well as photographers such as Paul Strand Ansel Adams and Alex Harris exhibit different phases of the struggle between an Anglo calling to document Native and Hispanic difference and America s larger drive toward imperial mastery In critiquing photographic representations of the Southwest she argues that commercial interests and eastern prejudices boiled down the experimental images of the late nineteenth century to a few visual myths the persistence of wilderness the innocence of early portraiture and the purity of empty space An ambitious synthesis of criticism and anthropology art history and geopolitical theory *Translating Southwestern Landscapes* names the defining contradictions of America s most recently invented cultural space It shows us that the Southwest of these early visitors is the only Southwest most of us have ever known

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

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

Georgia O'Keeffe Georgia O'Keeffe, Jonathan Stuhlman, 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

American Culture in the 1910s Mark Whalan, 2010-03-31 This book provides a fresh account of the major cultural and intellectual trends of the United State in the 1910s a decade characterised by war the flowering of modernism the birth of Hollywood and Progressive interpretations of culture and society Chapters on fiction and poetry art and photography film and vaudeville and music theatre and dance explore these developments linking detailed commentary with focused case studies of influential texts and events These range from Tarzan of the Apes to The Birth of a Nation from the radical modernism of Gertrude Stein and the Provincetown Players to the earliest jazz recordings A final chapter explores the huge impact of the First World War on cultural understandings of nationalism citizenship and propaganda Key Features three case studies per chapter featuring key texts genres writers and artists Detailed chronology of 1910s American Culture Bibliographies for each chapter Fifteen black and white illustrations

Seizing the Light Robert Hirsch, 2017-04-07 The definitive history of photography book Seizing the Light A Social Aesthetic History of Photography delivers the fascinating story of how photography as an art form came into being and its continued development maturity and transformation Covering the major events practitioners works and social effects of photographic practice Robert Hirsch provides a concise and discerning chronological account of Western photography This fundamental starting place shows the diversity of makers inventors issues and applications exploring the artistic critical and social aspects of the creative process The third edition includes up to date information about contemporary photographers like Cindy Sherman and Yang Yongliang

and comprehensive coverage of the digital revolution including the rise of mobile photography the citizen as journalist and the role of social media Highly illustrated with full color images and contributions from hundreds of artists around the world Seizing the Light serves as a gateway to the history of photography Written in an accessible style it is perfect for students newly engaging with the practice of photography and for experienced photographers wanting to contextualize their own work

Photographer's Forum ,1999 **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 **American Photo - ND** ,1997-09 The Ongoing Moment Geoff Dyer,2009-11-11 Great photographs change the way we see the world The Ongoing Moment changes the way we look at both Focusing on the ways in which canonical figures like Alfred Stieglitz Paul Strand Walker Evans Andr Kert sz Edward Weston Dorothea Lange Diane Arbus and William Eggleston have photographed the same things barber shops benches hands roads signs award winning writer Geoff Dyer seeks to identify their signature styles In doing so he constructs a narrative in which these photographers many of whom never met constantly encounter one another The result is a kaleidoscopic work of extraordinary originality and insight The Art of Mechanical Reproduction Tamara Trodd,2015-09-25 The Art of Mechanical Reproduction presents a striking new approach to how traditional art mediums painting sculpture and drawing changed in the twentieth century in response to photography film and other technologies Countering the modernist view that the medium provides advanced art with resistance against technological pressures Tamara Trodd argues that we should view art and its practices as imaginatively responding to the potential that artists glimpsed in mechanical reproduction putting art into dialogue with the commercial cultures of its time The Art of Mechanical Reproduction weaves a rich history of the experimental networks in which artists as diverse as Paul Klee Hans Bellmer Ellsworth Kelly Robert Smithson Gerhard Richter Chris Marker and Tacita Dean have worked and it shows for the first time how extensively technological innovations of the moment have affected their work Original and broad ranging The Art of Mechanical Reproduction challenges some of the most respected and entrenched criticism of the past several decades and allows us to think about these artists anew

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