

LOOKING FOR THE LIGHT

The Hidden Life and Art
of Marion Post Wolcott

PAUL HENDRICKSON



Looking For The Light The Hidden Life And Art Of Marion Post Wolcott

Leah Bendavid-Val



Looking For The Light The Hidden Life And Art Of Marion Post Wolcott:

Looking for the Light Paul Hendrickson,1992 Working for the Farm Security Administration Marion Post Wolcott traveled across Depression ravaged America contributing to an incomparable documentary record and photographic legacy Magnificently illustrated with more than 75 Wolcott photographs here is a long overdue celebration of one of the most brilliant photographers of the 20th century **The Grass Shall Grow** Mick Gidley,2020-02-01 The Grass Shall Grow is a succinct introduction to the work and world of Helen M Post 1907 79 who took thousands of photographs of Native Americans Although Post has been largely forgotten and even in her heyday never achieved the fame of her sister Farm Security Administration photographer Marion Post Wolcott Helen Post was a talented photographer who worked on Indian reservations throughout the West and captured images that are both striking and informative Post produced the pictures for the novelist Oliver La Farge s nonfiction book As Long As the Grass Shall Grow 1940 among other publications and her output constitutes a powerful representation of Native American life at that time Mick Gidley recounts Post s career from her coming of age in the turbulent 1930s to her training in Vienna and her work for the U S Indian Service tracking the arc of her professional reputation He treats her interactions with public figures including La Farge and editor Edwin Rosskam and describes her relationships with Native Americans whether noted craftspeople such as the Sioux quilter Nellie Star Boy Menard tribal leaders such as Crow superintendent Robert Yellowtail or ordinary individuals like the people she photographed at work in the fields or laboring for federal projects at school or in the hospital cooking or dancing The images reproduced here are analyzed both for their own sake and in order to understand their connection to broader national concerns including the 1934 Indian Reorganization Act The thoroughly researched and accessibly written text represents a serious reappraisal of a neglected artist 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

Silent Witnesses Jacqueline Ellis,1998 This book shows how the silence of working class women in American culture is constructed and reinforced in photographs by Dorothea Lange and Marion Post Wolcott and in writing by Meridel Le Sueur Nevertheless using work by Esther Bubley and Tillie Olsen to suggest how working class female identity might be represented in more complicated ways Silent Witnesses also reveals a cultural and political context where the creative and intellectual power of individual working class women can be fully expressed Ben Shahn: An Artist's Life Howard Greenfeld,2019-08-10 Ben Shahn was born in Lithuania in 1898 and emigrated to New York with his family in 1906 Trained as a lithographer Shahn created social realist paintings of controversial subjects such as Sacco and Vanzetti He worked as an assistant to Diego Rivera on Rivera s Rockefeller Center mural and later created his own public murals in Washington New York and New Jersey In 1935 Walker Evans invited him to join the New Deal s Farm Security Administration As a photographer Shahn documented the Depression in the American South with Evans and Dorothea Lange During the war

years he worked for the Office of War Information OWI producing propaganda posters before returning to painting Toward the end of his life he worked as a commercial artist taught and wrote about art including *The Biography of a Painting* 1956 and *The Shape of Content* 1960 Howard Greenfeld's biography is the first complete life of the artist and is illustrated with 90 of his photographs pictures and paintings Howard Greenfeld's approach scrupulously balances the personal and the political to provide a rounded portrait gives a convincing sense of a determined individual making his mark as an immigrant in the turbulent America of depression and war social upheaval and reaction David Cohen *The New York Times* *The Modern West* Emily Ballew Neff, Barry Holstun Lopez, 2006-01-01 A fascinating and novel exploration of the transformative role played by the American West in the development of modernism in the United States Drawing extensively from various disciplines including ethnology geography geology and environmental studies this groundbreaking book addresses shifting concepts of time history and landscape in relation to the work of pioneering American artists during the first half of the 20th century Paintings watercolors and photographs by renowned artists such as Frederic Remington Georgia O'Keeffe Ansel Adams Thomas Hart Benton Dorothea Lange and Jackson Pollock are considered alongside American Indian ledger drawings tempuras and Dineh sandpaintings Taken together these works document the quest to create a specifically American art in the decades prior to World War II *The Modern West* begins with a captivating meditation on the relationship between human culture and the physical landscape by Barry Lopez who traveled the West in the artists footsteps Emily Ballew Neff then describes the evolving importance of the West for American artists working out a radically new aesthetic response to space and place from artist explorers on the turn of the century frontier to visionaries of a Californian arcadia to desert luminaries who found in its stark topography a natural equivalent to abstraction Beautifully illustrated and handsomely designed this book is essential to anyone interested in the West and the history of modernism in American art [American Women Photographers](#) Martha Kreisel, 1999-02-28 American women have made significant contributions to the field of photography for well over a century This bibliography compiles more than 1 070 sources for over 600 photographers from the 1880s to the present As women's role in society changed so did their role as photographers In the early years women often served as photographic assistants in their husbands studios The photography equipment initially heavy and difficult to transport was improved in the 1880s by George Eastman's innovations With the lighter camera equipment photography became accessible to everyone Women photographers became journalists and portraitists who documented vanishing cultures and ways of life Many of these important female photographers recorded life in the growing Northwest and the streets of New York City became pioneers of historic photography as they captured the plight of Americans fleeing the Dust Bowl and the horrors of the concentration camps and were members of the Photo Secessionist Movement to promote photography as a true art form This source serves as a checklist for not only the famous but also the less familiar women photographers who deserve attention **Picturing Migrants** James R. Swensen, 2015-10 As time passes personal memories of the Great Depression die

with those who lived through the desperate 1930s In the absence of firsthand knowledge John Steinbeck's *The Grapes of Wrath* and the photographs produced for the New Deal's Farm Security Administration (FSA) now provide most of the images that come to mind when we think of the 1930s That novel and those photographs as this book shows share a history Fully exploring this complex connection for the first time *Picturing Migrants* offers new insight into Steinbeck's novel and the FSA's photography and into the circumstances that have made them enduring icons of the Depression Looking at the work of Dorothea Lange Horace Bristol Arthur Rothstein and Russell Lee it is easy to imagine that these images came straight out of the pages of *The Grapes of Wrath* This should be no surprise James R Swensen tells us because Steinbeck explicitly turned to photographs of the period to create his visceral narrative of hope and loss among Okie migrants in search of a better life in California When the novel became an instant best seller upon its release in April 1939 some dismissed its imagery as pure fantasy Lee knew better and traveled to Oklahoma for proof The documentary pictures he produced are nothing short of a photographic illustration of the hard lives and desperate reality that Steinbeck so vividly portrayed In *Picturing Migrants* Swensen sets these lesser known images alongside the more familiar work of Lange and others giving us a clearer understanding of the FSA's work to publicize the plight of the migrant in the wake of the novel and John Ford's award winning film adaptation A new perspective on an era whose hardships and lessons resonate to this day *Picturing Migrants* lets us see as never before how a novel and a series of documentary photographs have kept the Great Depression unforgettably real for generation after generation

Hope in Hard Times Mary Murphy, 2003 Arthur Rothstein Russell Lee John Vachon and Marion Post Wolcott became some of the United States best known photographers through their pictures of Depression era America Their assignment as one of their associates described it was to have a long look at the whole vast complicated rural U S landscape with all that was built on it and all those who built and wrecked and worked in it and bore kids and dragged them up and played games and paraded and picnicked and suffered and died and were buried in it In Montana the four photographers traveled to forty of the state's fifty six counties creating a rich record of the many facets of the Depression and recovery rural and urban agricultural and industrial work and play hard times and the promise of a brighter future The photographers captured the dignity of Montanans as they struggled to scratch out livings from dried up fields nurture families in the shadows of Butte head frames and foster communities on the vast expanses of the northern plains *Hope in Hard Times* features over 140 Farm Security Administration photographs to illustrate the story of the Great Depression in Montana and the experiences of the photographers who documented it Today these striking images from cities like Butte to small towns like Terry present an unforgettable portrait of a little studied period in the history of Montana Selected from the Farm Security Administration Collection at the Library of Congress in Washington D C the photographs in *Hope in Hard Times* offer viewers an unparalleled look at life in Montana in the years preceding the United States entry into World War II

Shot in Alabama Frances Osborn Robb, 2016 A sumptuously illustrated history of photography as practiced

in the state from 1839 to 1941 offering a unique account of the birth and development of a significant documentary and artistic medium

Those Who Remain Gene J. Crediford, 2009-04-19 Through interviews and a generous photograph montage stretching over two decades reveals the commonality and diversity among these people of Indian identity When DeSoto in 1540 and later Juan Pardo in 1567 marched through what was known as the province of Cofitachequi which covered the southern part of today's North Carolina and most of South Carolina the native population was estimated at well over 18 000 Most shared a common Catawba language enabling this confederation of tribes to practice advanced political and social methods cooperate and support each other and meet their common enemy The footprint of the Cofitachequi is the footprint of this book The contemporary Catawba Midland Santee Natchez Kusso Varnertown Waccamaw Pee Dee and Lumbee Indians of North and South Carolina have roots in pre contact Cofitachequi Names have changed through the years tribes split and blended as the forces of nature the influx of Europeans and the imposition of federal government authority altered their lives For a few of these tribes the system has worked well or is working well now For others the challenge continues to try to work with and within the federal government's system for tribal recognition a system governing Indians but not created by them Through interviews and a generous photograph montage stretching over two decades Gene Crediford reveals the commonality and diversity among these people of Indian identity their heritage culture frustrations with the system joys in success of the younger generation and hope for the future of those who come after them This book is the story of those who remain

Because Our Fathers Lied Paul Hendrickson, 2017-08-08 Robert S McNamara was the official face of Vietnam the technocrat with steel rimmed glasses and an ironclad faith in numbers who kept insisting that the war was winnable long after he had ceased to believe it was In his insightful morally devastating book *The Living and the Dead* Paul Hendrickson juxtaposes Robert S McNamara's story with those of a wounded Marine an Army nurse a Vietnamese refugee a Quaker who burned himself to death to protest the war and an enraged artist who tried to kill the man he saw as the war's architect This is the brilliant emotional coda where in meticulous yet compassionate prose Hendrickson captures his chase after the story of the man and the haunted years of McNamara's life after Vietnam A Vintage Shorts Vietnam Selection An ebook short

Flash! Kate Flint, 2017-11-28 Flash presents a fascinating cultural history of flash photography from its mid nineteenth century beginnings to the present day All photography requires light but the light of flash photography is quite distinctive artificial sudden shocking intrusive and extraordinarily bright Associated with revelation and wonder it has been linked to the sublimity of lightning Yet it has also been reviled it's inseparable from anxieties about intrusion and violence it creates a visual disturbance and its effects are often harsh and create exaggerated contrasts Flash explores flash's power to reveal shocking social conditions its impact on the representation of race its illumination of what would otherwise remain hidden in darkness and its capacity to put on display the most mundane corners of everyday life It looks at flash's distinct aesthetics examines how paparazzi chase celebrities how flash is intimately linked to crime how flash

has been used to light up and interrupt countless family gatherings how flash can stop time allowing one to photograph rapidly moving objects or freeze in a strobe and it considers the biggest flash of all the atomic bomb Examining the work of professionals and amateurs news hounds and art photographers photographers of crime and of wildlife the volume builds a picture of flash's place in popular culture and its role in literature and film Generously illustrated throughout Flash brings out the central role of this medium to the history of photography and challenges some commonly held ideas about the nature of photography itself

The Disciplinary Frame John Tagg, 2009-01-28 Photography can seem to capture reality and the eye like no other medium commanding belief and wielding the power of proof In some cases a photograph itself is attributed the force of the real How can a piece of chemically discolored paper have such potency How does the meaning of a photograph become fixed In The Disciplinary Frame John Tagg claims that to answer these questions we must look at the ways in which all that frames photography the discourse that surrounds it and the institutions that circulate it determines what counts as truth The meaning and power of photographs Tagg asserts are discursive effects of the regimens that produce them as official record documentary image historical evidence or art Teasing out the historical processes involved he examines a series of revealing case studies from nineteenth century European and American photographs to Depression era works by Walker Evans Dorothea Lange and Margaret Bourke White to the conceptualist photography of John Baldessari Central to this transformative work are questions of cultural strategy the growth of the state and broad issues of power and representation how the discipline of the frame holds both photographic image and viewer in place without erasing the possibility for evading and even resisting capture Photographs Tagg ultimately finds are at once too big and too small for the frames in which they are enclosed always saying more than is wanted and less than is desired

A New Heartland Janet Galligani Casey, 2009-04-16 Modernity and urbanity have long been considered mutually sustaining forces in early twentieth century America But has the dominance of the urban imaginary obscured the importance of the rural How have women in particular appropriated discourses and images of rurality to interrogate the problems of modernity And how have they imbued the rural traditionally viewed as a locus for conservatism with a progressive political valence Touching on such diverse subjects as eugenics reproductive rights advertising the economy of literary prizes and the role of the camera **A New Heartland** demonstrates the importance of rurality to the imaginative construction of modernism modernity it also asserts that women as objects of scrutiny as well as agents of critique had a special stake in that relation Casey traces the ideals informing America's conception of the rural across a wide field of representational domains including social theory periodical literature cultural criticism photography and most especially women's rural fiction low as well as high Her argument is informed by archival research most crucially through a careful analysis of *The Farmer's Wife* the single nationally distributed farm journal for women and a little known repository of rural American attitudes Through this broad scope **A New Heartland** articulates an alternative mode of modernism by challenging orthodox ideas about gender and geography in twentieth

century America Fighting the Night Paul Hendrickson, 2024-05-07 From the acclaimed and best selling author of Hemingway's Boat the profoundly moving story of his father's wartime service as a night fighter pilot and the prices he and his fellow soldiers paid for their acts of selfless patriotic sacrifice In the fall of 1944 Joe Paul Hendrickson the author's father kissed his twenty one year old wife and two baby children goodbye The twenty five year old first lieutenant pilot of a famed P 61 Black Widow was leaving for the war He and his night fighter squadron were sent to Iwo Jima where for the last five and a half months of World War II he flew approximately seventy five missions largely in pitch black conditions His wife would wait out the war at the home of her small town Ohio parents one of the countless numbers of American family members shouldering the burden of being left behind Joe Paul the son of a Depression poor Kentucky sharecropper was fresh out of high school in 1937 when he enlisted in mechanic school in the peacetime Army Air Corps Eventually he was able to qualify for flight school After marriage and with the war on the young officer and his bride crisscrossed the country airfield to airfield base to base Santa Ana Yuma Kissimmee Bakersfield Orlando La Junta Fresno He volunteered for night fighters and the newly arrived and almost mythic Black Widow A world away the carnage continued As Paul Hendrickson tracks his parents journey together and separate both stateside and overseas he creates a vivid portrait of a hard to know father whose time in the war he comes to understand was something truly heroic but never without its hidden and unhidden psychic costs Bringing to life an iconic moment of American history and the tragedy of all wars Fighting the Night is an intense and powerful story of violence and love forgiveness and loss And it is a tribute to those who got plunged into service in the best years of their lives and the sacrifices they and their loved ones made then and thereafter *Propaganda & Dreams* Leah Bendavid-Val, 1999 This book is a revealing portrait of two countries embodying the fantasies ideals and grim realities of an era But this book is also about today about how we get information and arrive at opinions about our own times

Hemingway's Boat Paul Hendrickson, 2011-09-20 National Book Critics Circle Award Finalist National Bestseller A brilliantly conceived and illuminating reconsideration of a key period in the life of Ernest Hemingway that will forever change the way he is perceived and understood Hendrickson's two strongest gifts that compassion and his research and reporting prowess combine to masterly effect Arthur Phillips The New York Times Book Review Focusing on the years 1934 to 1961 from Hemingway's pinnacle as the reigning monarch of American letters until his suicide Paul Hendrickson traces the writer's exultations and despair around the one constant in his life during this time his beloved boat Pilar Drawing on previously unpublished material including interviews with Hemingway's sons Hendrickson shows that for all the writer's boorishness depression and alcoholism and despite his choleric anger he was capable of remarkable generosity to struggling writers to lost souls to the dying son of a friend Hemingway's Boat is both stunningly original and deeply gripping an invaluable contribution to our understanding of this great American writer published fifty years after his death **A Staggering Revolution** John Raeburn, 2010-10-01 During the 1930s the world of photography was unsettled exciting and boisterous John

Raeburn's *A Staggering Revolution* recreates the energy of the era by surveying photography's rich variety of innovation exploring the aesthetic and cultural achievements of its leading figures and mapping the paths their pictures blazed public's imagination. While other studies of thirties photography have concentrated on the documentary work of the Farm Security Administration (FSA), no previous book has considered it alongside so many of the decade's other important photographic projects. *A Staggering Revolution* includes individual chapters on Edward Steichen's celebrity portraiture, Berenice Abbott's Changing New York project, the Photo League's ethnography of Harlem, and Edward Weston's western landscapes made under the auspices of the first Guggenheim Fellowship awarded to a photographer. It also examines Margaret Bourke White's industrial and documentary pictures, the collective undertakings by California's Group f/64, and the fashion magazine specialists as well as the activities of the FSA and the Photo League.

A History of Women Photographers Naomi Rosenblum, 2000. In a work of staggering beauty and immense learning, Rosenblum presents a comprehensive history of women's accomplishments in photography around the world and throughout the entire history of the medium, from the mid-1800s to the present. She explores the work of some 240 photographers, from Anna Atkins, Julia Margaret Cameron, and Frances Benjamin Johnston to Tina Modotti, Lisette Model, Margaret Bourke White, Louise Dahl Wolfe, Susan Meiselas, and Cindy Sherman. Includes 263 photographs, 30 in color. Extensive bibliography. Annotation copyright by Book News, Inc. Portland, OR.

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