Paul Strand An American Vision

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Creative Composites Lauren Kroiz 2012-09-06 “Creative Composites provides an intelligent, rigorous account of several under-examined figures who gathered around the photographer Alfred Stieglitz and played important roles in the first American avant-garde. Drawing on rich archival sources, Lauren Kroiz revisits the cultural debates of the period and constructs an intricate and convincing comparative analysis of the role that gender, race and ethnicity, and cultural nationalism played in the construction of American modernism. This important historical and interpretive text represents a much-needed contribution not only to the history of American art but also to American social and cultural history.”—Marcia Brennan, author of Curating Consciousness: Mysticism and the Modern Museum

Describing the associations between immigrant critics and artists enmeshed in the New York art world in the early twentieth century, Kroiz skillfully demonstrates that American modernism reached beyond its European influences and was a deeply hybrid enterprise with multiple, global, and overlapping roots. Kroiz is sure-footed when seriously addressing works of art and marvelous at working through the issues around the ethnic identities of many of the key figures. Illuminating a crucial and oft-overlooked aspect of the history of American modernism—this peripatetic and shifting multiculturalism—Creative Composites is a timely, deeply researched text that highlights the wealth of mixed ancestry in our cultural heritage.”—Jessica May, author of American Modern: Documentary Photography by Abbott, Evans, and Bourke-White

The Concise Focal Encyclopedia of Photography Michael R. Peres 2014-06-20 Defining photography is impossible. Revealing it is another matter, and that’s what The Concise Focal Encyclopedia of Photography does, with each turn of the page. History: The technical origins and evolution of photography are half of the story. The other half consists of the ways that cultural forces have transformed photography into a constellation of practices more diverse than any other mode of representation. Photographers can tell a more in-depth story through a photo like Dorothea Lange’s “Migrant Mother than a journalist ever could with the written word alone. Major themes and practitioners: Over 25 entries, many with supporting illustrations,
examine the figures, trends, and ideas that have contributed most heavily to the history and current state of photography. Contemporary issues: The issues influencing photography today are more complex than at any other time in its history. Questions of ethics, desire, perception, digitization, and commercialization all vie for attention. Hear what the experts have to say about crucial issues such as whether or not the images we take today will last the test of time, and if so, how? When material is covered this skilfully, "concise is no compromise. The Concise Focal Encyclopedia of Photography is packed with useful information, compelling ideas, and - best of all - pure pleasure.


American Studies Louis Menand 2003-11 The author of The Metaphysical Club presents an intellectual and cultural history of America that draws connections between seemingly unrelated facets of American society, identifying the sources of key innovations while explaining how ideas became part of mainstream life. Reprint. 15,000 first printing.

Art and the Crisis of Marriage Vivien Green Fryd 2003 Between the two world wars, middle-class America experienced a "marriage crisis" that filled the pages of the popular press. Divorce rates were rising, birthrates falling, and women were entering the increasingly industrialized and urbanized workforce in larger numbers than ever before, while Victorian morals and manners began to break down in the wake of the first sexual revolution. Vivien Green Fryd argues that this crisis played a crucial role in the lives and works of two of America's most familiar and beloved artists, Georgia O'Keeffe (1887-1986) and Edward Hopper (1882-1967). Combining biographical study of their marriages with formal and iconographical analysis of their works, Fryd shows how both artists expressed the pleasures and perils of their relationships in their paintings. Hopper's many representations of Victorian homes in sunny, tranquil landscapes, for instance, take on new meanings when viewed in the context of the artist's own tumultuous marriage with Jo and the widespread middle-class fears that the new urban, multidwelling homes would contribute to the breakdown of the family. Fryd also persuasively interprets the many paintings of skulls and crosses that O'Keeffe produced in New Mexico as embodying themes of death and rebirth in response to her husband Alfred Stieglitz's long-term affair with Dorothy Norman. Art and the Crisis of Marriage provides both a penetrating reappraisal of the interconnections between Georgia O'Keeffe's and Edward Hopper's lives and works, as well as a vivid portrait of how new understandings of family, gender, and sexuality transformed American society between the wars in ways that continue to shape it today.

An American Vision Paul Strand 1990

Photographs, Part I Christie, Manson & Woods International Inc 1995

Paul Strand 1990

Paul Strand, Southwest Paul Strand 2004 The Southwest period brought not only artistic renewal, but also personal turmoil. This book reconstructs, in an intimate, visual way, the emotional and creative swirl around Paul Strand.

Paul Strand Paul Strand 1971

Ansel Adams Mary Street Alinder 2014-11-04 The definitive biography of Ansel Adams--revised and updated in a new edition.

Fourthsome 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: Alfred Stieglitz, the most influential figure in early twentieth-century photography, celebrates the success of his latest exhibition. The centerpiece is a series of nude portraits of a young Georgia O'Keeffe, his soon-to-be wife and a painter poised to make her entrance into the art scene. There Paul Strand, Stieglitz's protégé, introduces the couple to his fiancée Rebecca Salbury, marking the first moment 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 became the preeminent couple in American modern art, spurring each other's creativity. Observing their relationship led Salbury to encourage new artistic possibilities for Strand and to rethink her own potential as an artist. Carolyn Burke mines the correspondence of the foursome to reveal how each inspired, provoked, and unsettled the others while pursuing seminal modes of artistic innovation. The result is a surprising, illuminating portrait of four extraordinary figures.

The Focal Encyclopedia of Photography Michael R. Peres 2013-05-29 *Searchable CD ROM containing the entire book (including images) *Over 450 color images, plus never before published images provided by the George Eastman House collection, as well as images from Ansel Adams, Howard Schatz, and Jerry Uelsmann to name just a few The role and value of the picture cannot be matched for accuracy or impact. This comprehensive treatise, featuring the history and historical processes of photography, contemporary applications, and the new and evolving digital technologies, will provide the most accurate technical synopsis of the current, as well as early worlds of photography ever compiled. This Encyclopedia, produced by a team of world renown practicing experts, shares in highly detailed descriptions, the core concepts and facts relative to anything photographic. This Fourth edition of the Focal Encyclopedia serves as the definitive reference for...
students and practitioners of photography worldwide, expanding on the award winning 3rd edition. In addition to Michael Peres (Editor in Chief), the editors are: Franziska Frey (Digital Photography), J. Tomas Lopez (Contemporary Issues), David Malin (Photography in Science), Mark Osterman (Process Historian), Grant Romer (History and the Evolution of Photography), Nancy M. Stuart (Major Themes and Photographers of the 20th Century), and Scott Williams (Photographic Materials and Process Essentials).

Encyclopedia of Twentieth-Century Photography, 3-Volume Set by 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.

Images and Empires by Paul S. Landau 2002-10-28 This volume considers the meaning and power of images in African history and culture. It assembles a wide-ranging collection of essays dealing with specific visual forms, including monuments cinema, cartoons, domestic and professional photography, body art, world fairs, and museum exhibits.

American Visions by Robert Hughes 1997 Robert Hughes begins where American art itself began, with the Native Americans and the first Spanish invaders in the Southwest; he ends with the art of today. In between, in a scholarly text that crackles with wit, intelligence and insight, he tells the story of how American art developed. Hughes investigates the changing tastes of the American public; he explores the effects on art of America’s landscape of unparalleled variety and richness; he examines the impact of the melting-pot of cultures that America has always been. Most of all he concentrates on the paintings and art objects themselves and on the men and women - from Winslow Homer and Thomas Eakins to Edward Hopper and Georgia O’Keeffe, from Arthur Dove and George Bellows to Jackson Pollock and Mark Rothko - who created them. This is an uncompromising and refreshingly opinionated exploration of America, told through the lens of its art.

Photographs by Aaron Siskind 1976

The New Vision by Maria Morris Hambourg 1989-01-01 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. Paul Strand Sarah Greenough 1990 To honor the 100th birthday of America’s internationally preeminent photographer, Paul Strand, the National Gallery of Art presents a collection of his most profound photographs and outstanding images demonstrating Strand’s purity of vision. 113 black-and-white photographs, 30 duotones.

Ansel Adams and the American Landscape by Jonathan Spaulding 1998 Spaulding provides a full biography and a critical analysis of the work of the man who introduced the general public to photography as art.

Italian Humanist Photography from Fascism to the Cold War by Martina Caruso 2020-08-19 Spanning four decades of radical political and social change in Italy, this interdisciplinary study explores photography’s relationship with Italian painting, film, literature, anthropological research and international photography. Evocative and powerful, Italian social documentary photography from the 1930s to the 1960s is a rich source of cultural history, reflecting a time of dramatic change. This book shows, through a wide range of images (some published for the first time) that to fully understand the photography of this period we must take a more expansive view than scholars have applied to date, considering issues of propaganda, aesthetics, religion, national identity and international influences. By setting Italian photography against a backdrop of social documentary and giving it a distinctive place in the global history of photography, this exciting volume of original research is of interest to art historians and scholars of Italian and visual culture studies.

Paul Strand by Robert Adams 1990 "Paul Strand is universally acclaimed as a master. His pictures rank highly among the most often reproduced masterworks of photography and have an honored place within the canon of modern art as such. People viewing his work for the first or the hundredth time find themselves captivated within a visual domain of extraordinary immediacy and freshness, not just in textures, shapes, and forms but in subtleties which make for resonating coherences within and among images."--Alan Trachtenberg, author of Reading American Photographs: Images as History, Mathew Brady to Walker Evans, excerpted from the Introduction "In Strand's pictures, we find the work of a quiet but intense man who transmuted the real into the ideal, "the ordinary in man and the transitory in nature converted into eternal symbols."--Estelle Jussim, author of Slave to Beauty: The Eccentric Life and Controversial Career of F. Holland Day, Photographer, Publisher, Aesthete, from her essay A visionary artist of the twentieth century, Paul Strand was much more than a gifted imagemaker. Throughout his long and productive life which ended in 1976, Strand was a leading advocate of photography as a fine art and a political activist deeply committed to social issues. He was an innovative filmmaker and a pioneer in developing photography books that combined images with words. To celebrate the centenary of Paul Strand's birth, an international team of scholars and writers, many of whom..."
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Aspects of Modernism Andreas Fischer 1997

Photography and the USA Mick Gidley 2010-11-15 From Ansel Adams to Carleton Watkins, Diane Arbus to
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in California;" an early photographic view of Niagara Falls against the painstaking detail of Edward Weston's
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Reynolds Price, Belinda Rathbone, John Rohrbach, Naomi Rosenblum, Walter Rosenblum, Charles Simic,
Alan Trachtenberg, Anne Tucker, Katherine C. Ware, Mike Weaver, Steve Yates

Paul Strand, Circa 1916 Maria Morris Hambourg 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-
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Manly Arts David A Gerstner 2006-03-06 DIVExamines the anxieties of class and race and the conflicts
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**Tir A'mhurain** Paul STRAND 2017-01-12 Classic book of black-and-white photographs in the Outer Hebrides.

**Encyclopedia of Twentieth-century Photography** Lynne Warren 2006

**Paul Strand** Paul Strand 1994 """"From the earliest years of Paul Strand's career, his photographs have been recognized as expressions of an extraordinary vision. With a thorough understanding of the tenets of modern art in the twentieth century, Strand burst upon the American scene in 1916 in a revolutionary exhibition of his early modern photographic experiments, at Alfred Stieglitz's gallery """"291"""". Those early works did as much as or more than those of Strand's contemporaries, the artists of the Stieglitz circle, toward the advancement of a modern American art"""

**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 ethnopoetics; 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 portryaiture, 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.

**Italian Neorealist Photography** Antonella Russo 2021-12-31 This book offers an analysis of the socio-historical conditions of the rise of postwar Italian photography, considers its practices, and outlines its destiny. Antonella Russo provides an incisive examination of Neorealist photography, delineates its periodization, traces its instances and its progressive popularization and subsequent co-optation that occurred with the advent of the industrialization of photographic magazines. This volume examines the ethno(photo)graphic missions of Ernesto De Martino in the deep South of Italy, the key role played by the Neorealist writer and painter Carlo Levi as “ambassador of international photography”, and the journeys of David Seymour, Henry Cartier Bresson, and Paul Strand in Neorealist Italy. The text includes an account the formation and proliferation of Italian photographic associations and their role in institutionalizing and promoting Italian photography, their link to British and other European photographic societies, and the subsequent decline of Neorealism. It also considers the inception of non-objective photography that thrived soon after the war, in concurrence with the circulation of Neorealism, thus debunking the myth identifying all Italian postwar photography with the Neorealist image. This book will be particularly useful for scholars and students in the history and theory of photography, and Italian history.

**The Decisive Network** Nadya Bair 2020-07-07 Since its founding in 1947, the legendary Magnum Photos agency has been telling its own story about photographers who were witnesses to history and artists on the hunt for decisive moments. Based on unprecedented archival research, The Decisive Network unravels Magnum’s mythologies to offer a new history of what it meant to shoot, edit, and sell news images after World War II. Nadya Bair shows that between the 1940s and 1960s, Magnum expanded the human-interest story to global dimensions while bringing the aesthetic of news pictures into new markets. Working with a vast range of editorial and corporate clients, Magnum made photojournalism integral to postwar visual culture. But its photographers could not have done this alone. By unpacking the collaborative nature of photojournalism, this book shows how picture editors, sales agents, spouses, and publishers helped Magnum photographers succeed in their assignments and achieve fame. Bair concludes in the late 1960s and early 1970s, when changing market conditions led Magnum to consolidate its brand. In that moment, Magnum’s photojournalists became artists and their assignments oueuvres. Bridging art history, media studies, cultural history, and the history of communication, The Decisive Network transforms our understanding of the photographic profession and the global circulation of images in the predigital world.

**Paul Strand** Paul Strand 1987 Published as a companion to this Gallery's 1987 catalog, this book commemorates the 100th birthday of Stand. Images are interspersed with interviews of Stand and texts by Nancy Newhall, Elizabeth McCausland, Naomi Rosenblum, John Walker, Claude Roy and many others. This edition is limited to 1000 copies, of which this is No. 836.
Scissors, Paper, Stone Martha Langford 2007-06-27 Finalist: Raymond Klibansky Book Prize Humanities and Social Sciences Federation of Canada (2008) Making a connection between photography and memory is almost automatic. Should it be? In Scissors, Paper, Stone Martha Langford explores the nature of memory and art. She challenges the conventional emphasis on the camera as a tool of perception by arguing that photographic works are products of the mind - picturing memory is, first and foremost, the expression of a mental process. Langford organizes the book around the conceit of the child's game scissors, paper, stone, using it to ground her discussion of the tensions between remembering and forgetting, the intersection of memory and imagination, and the relationship between memory and history. Scissors, Paper, Stone explores the great variety of photographic art produced by Canadian artists as expressions of memory. Their work, including images by Carl Beam, Carole Condé and Karl Beveridge, Donigan Cumming, Stan Denniston, Robert Houle, Robert Minden, Michael Snow, Diana Thorneycroft, Jeff Wall, and Jin-me Yoon, is presented as part of a rich interdisciplinary study of contemporary photography and how it has shaped modern memory.

Paul Strand Anne M. Lyden 2005 Paul Strand (1890-1976) defined twentieth-century American photography in a prolific career that spanned more than sixty years. His photographs explore the abstract and dynamic qualities found in the natural world, search for humanity in portraits of people and places, and document the experience of life itself. Highlighting the development of the photographer's aesthetic from his early encounters with Cubism to his humanistic depictions of people throughout the world, this book presents nearly forty years of Strand's wide-ranging and powerful work. In Focus: Paul Strand is published to coincide with an exhibition of the photographer's work at the Getty Museum in Los Angeles from May 10 through September 4, 2005. Commentaries on the pictures, along with an introduction and chronology of Strand's life, are provided by Anne Lyden, associate curator of photographs at the Getty Museum. The book also includes an edited transcript of a colloquium on Strand's work that incorporates Lyden's contributions along with those of five other participants: David Featherstone, a freelance writer and editor; Weston Naef, curator of photographs at the Getty Museum; Naomi Rosenblum, independent scholar; Mark Ruwedel, photographer and professor of photography at California State University, Long Beach; and Alan Trachtenberg, Neil Gray Jr. Professor Emeritus of English and American Studies at Yale University.