

American Photography And The American Dream

Historical photographs taken in Latin America have now become key sites for memory politics, ethnographic imagination, and the negotiation of identity. This volume opens up a set of questions relating to the contemporaneous agency of images as well as their current appropriation via new technologies. Case studies of pictures taken in Mexico, Colombia, Peru and Brazil analyze these processes by tracing how the images have been resignified over time and space. The contributions examine photographs that have been recently rediscovered by such diverse actors as European museums, human rights organizations, anthropologists, shamans, local historians, and communities of internet users.

It will be the first of two books (the second forthcoming in 2014) that seek to illustrate the outstanding quality and variety of the works which have marked American photography from the mid-20th century to the present day. This first volume presents a detailed and annotated selection of works executed between the 1940s and 1970s by 18 photographers of undisputed importance whose pursuits represent benchmarks in the history of contemporary photography. As in the case of other titles in the series, the reproductions of all the works are accompanied by a critical apparatus with texts discussing the area, artists and re- search explored. The volume includes works by: Ansel Adams, Robert Adams, Wynn Bullock, Harry Callahan, Paul Caponigro, Bruce Davidson, Roy DeCarava, Van Deren Coke, Robert Frank, Lee Friedlander, John Gossage, Ralph Eugene Meatyard, Richard Misrach, Stephen Shore, Aaron Siskind, Edward Weston, Minor White, and Garry Winogrand.
OExhibition: Ex Ospedale Sant'Agostino, Modena, Italy (12.2012-1.3.2013).

American PhotographyAmerican Photography and the American DreamUNC Press Books

Looks at how documentary photographers have contested the idea of the American dream, and discusses the work of Francis Benjamin Johnston, Lewis Hine, Walker Evans, Dorothea Lange, William Klein, Diane Arbus, and Robert Frank

Visions and Images, American Photographers on Photography

A Century of Images

Race and Subjectivity in Postwar American Photography

The Psychological Gesture in American Photography, 1940-1959

An American Portrait

The Art and Life of Robert Frank

A study of race and authenticity in the photography of the civil rights era and beyond

A sweeping retrospective of American photography in the twentieth century features 125 works covering the field from the introduction of the 35-millimeter camera to the digital technology currently dominating the market. (Fine Arts)

"This book is a valuable record of conversations with fifteen celebrated and distinguished photographers representing the spectrum of "schools", movements, and styles currently in the medium. The interviews establish a vivid and intimate portrait of each subject, focusing on the history of the artist's career, the relationship between his vocational photography, and his personal imagery, the genesis of particular works, and specific technical processes, and are invaluable to an understanding of American photography today."--Page 4 de la couverture.

Janet J. Jarvis in the 9/11 attacks, photographer Jack Spencer set out in 2003 "in hopes of making a few sketches" of America in order to gain some clarity on what it meant to be living in this nation at this moment in time. " Across thirteen years, forty-eight states, and eighty thousand miles of driving, Spencer created a vast, encompassing portrait of the American landscape that is both contemporary and timeless. This Land presents some one hundred and forty photographs that span the nation, from Key West to Death Valley and Texas to Montana. From the monochromatic and distressed black-and-white images that began the series to the oversaturated color of more recent years, these photographs present a startlingly fresh perspective on America. The breadth of imagery in This Land brings to mind the works of such American masters as Edward Hopper, Grant Wood, Mark Rothko, and Albert Bierstadt, while also evoking the sense of the open roads traveled by Woody Guthrie and Jack Kerouac. Spencer's pictorialist vision embraces the sweeping variety of American landscapes—coasts, deltas, forests, deserts, mountains ranges, and prairies—and iconic places such as Mount Rushmore and Wounded Knee. Jon Meacham writes in the foreword that Spencer's "most surprising images are of a country that I suspect many of us believed had disappeared. The fading churches, the roaming bison, the running horses: Spencer has found a mythical world, except it is real, and it is now, and it is ours."

The Image of Environmental Harm in American Social Documentary Photography

A Century of Male Relationships in Everyday American Photography Images As History-Matthew Brady to Walker Evans

Street Seen

Disappearing Witness

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The technical development and artistic evolution of American photography are captured in pictures dating from 1841

Presents an overview of the history of American photography, covering how American photographers view the world, the nature of photographic exploitation, experimental techniques, and the works of prominent photographers.

American illustration 38 presents the year's best photographs from 2018 as selected by a jury of art and design experts. From over 7,000 images submitted to our annual competition, the jury selected only 362 illustrations to be presented in the oversized, beautifully printed, deluxe, hardcover, 384-page annual award book. The A138 jury included: Christopher Brand, Crown Publishing; Hannah K Lee, The New York Times; Janet Michaud, Politico; Dennis Huhyn, Buzzfeed; Maria G. Keehan, Smithsonian; Aaron Rinas, Art + Mechanical; and Marianne Seregi, National Geographic.

This in-depth and generously illustrated look at six postwar photographers, along with a selection of their predecessors and contemporaries, captures a unique and pivotal moment in American photographic history. World War II and its aftermath ushered in a new era of artistic expression. Abstract Expressionism, film noir, Beat poetry, and the New Journalism are often considered responses to war's shocking realities. Creative photographers responded to the same situation with images that broke the rules of conventional photographic technique. Street Seen, a companion volume to an exhibition, highlights six photographers who were prominent during and immediately following the war. Lisette Model's unflinching look at the urban environment; Louis Faurer's portraits of eccentrics in Times Square; Ted Croner's haunting night images; Saul Leiter's evocative glimpses of daily life; William Klein's graphic, confrontational style; and Robert Frank's documentation of American ideals gone awry these and other beautifully reproduced photographs communicate the emotional resonance of everyday life in postwar America. An essay by Lisa Hostetler explores the aesthetic revolution that took place after the war and reveals the principles of spontaneity and subjective interpretation that guided these photographers as they sought to make sense of new realities. A timeline, brief biographies, and bibliography are also included in this valuable compilation of the mid-century's most influential photography.

That Day

American Photography, 1890-1965, from the Museum of Modern Art, New York

Twentieth-Century American Photography

Photography in America

Photography and the American Road Trip

After the end of World War II, the American road trip began appearing prominently in literature, music, movies, and photography. Many photographers embarked on trips across the U.S. in order to create work, including Robert Frank, whose seminal 1955 road trip resulted in *The Americans*. However, he was preceded by Edward Weston, who traveled across the country taking pictures to illustrate *Walt Whitmans Leaves of Grass*; Henri Cartier-Bresson, whose 1947 trip through the American South and into the West was published in the early 1950s in *Harpers Bazaar*; and Ed Ruscha, whose road trips between Los Angeles and Oklahoma later became *Twentysix Gasoline Stations*. Hundreds of photographers have continued the tradition of the photographic road trip on down to the present, from Stephen Shore to Taiyo Onorato and Nico Krebs. *The Open Road* considers the photographic road trip as a genre in and of itself, and presents the story of photographers for whom the American road is muse. The book features David Campany's introduction to the genre and eighteen chapters presented chronologically, each exploring one American road trip in depth through a portfolio of images and informative texts, highlighting some of the most important bodies of work made on the road from *The Americans* to present day.

With an emphasis on photogenic works that offer new perspectives on the history of American social documentary, this book considers a history of politically engaged photography that may serve as models for the representation of impending environmental injustices. Chris Balaschak examines histories of American photography, the environmental movement, as well as the industrial and postindustrial economic conditions of the United States in the 20th century. With particular attention to a material history of photography focused on the display and dissemination of documentary images through print media and exhibitions, the work considered places emphasis on the depiction of communities and places harmed by industrialized capitalism. The book will be of interest to scholars working in art history, visual studies, photography, ecocriticism, environmental humanities, media studies, culture studies, and visual rhetoric.

Capturing the world in color was one of photography's greatest aspirations from the very beginnings of the medium. When color photography became a reality with the introduction of the Autochrome in 1907, prominent photographers such as Alfred Stieglitz were overjoyed. But they quickly came to reject color photography as too aligned with human sight. It took decades for artists to come to understand the creative potential of color, and only in 1976, when John Szarkowski showed William Eggleston's photographs at the Museum of Modern Art, did the art world embrace color. By accepting color's flexibility and emotional transcendence, Szarkowski and Eggleston transformed photography, giving the medium equal artistic stature with painting, but also initiating its demise as an independent art. The catalogue of a major exhibition at the Amon Carter Museum of American Art, which holds one of the premier collections of American photography, *Color* tells, for the first time, the fascinating story of color's integration into American fine art photography and how its acceptance revolutionized the practice of art. Tracing the development of color photography from the first color photograph in 1851 to digital photography, John Rohrbach describes photographers' initial rejection of color, their decades-long debates over what color brings to photography, and how their gradual acceptance of color released photography from its status as a second-tier art form. He shows how this absorption of color instigated wide acceptance of a fundamentally new definition of photography, one that blends photography's documentary foundations with the creative flexibility of painting. Sylvie Penichon offers a succinct survey of the technological advances that made color in photography a reality and have since marked its multifaceted development. These texts, illuminated by seventy-five full-page plates and more than eighty illustrations, make this book a groundbreaking contribution to photographic studies.

From the author of the acclaimed *James Brown biography* *The One* comes the first in-depth biography of renowned photographer and filmmaker Robert Frank, best known for his landmark book *The Americans*. As well-known as Robert Frank the photographer is, few can say they really know Robert Frank the man. Born and raised in wartime Switzerland, Frank discovered the power and allure of photography at an early age and quickly learned that the art meant significantly more to him than the money, success, or fame. The art was all, and he intended to spend a lifetime pursuing it. *American Witness* is the first comprehensive look at the life of a man who's as mysterious and evasive as he is prolific and gifted. Leaving his rigid Switzerland for the more fluid United States in 1947, Frank found himself at the red-hot social center of bohemian New York in the '50s and '60s, becoming friends with everyone from Jack Kerouac, Allen Ginsberg, and Peter Orlovsky to photographer Walker Evans, actor Zero Mostel, painter Willem de Kooning, filmmaker Jonas Mekas, Bob Dylan, writer Rudy Wurlitzer, jazz musicians Ornette Coleman and Charles Mingus, and more. Frank roamed the country with his young family, taking roughly 27,000 photographs and collecting 83 of them into what is still his most famous work: *The Americans*. His was an America nobody had seen before, and if it was harshly criticized upon publication for its portrait of a divided country, the collection gradually grew to be recognized as a transformative American vision. And then he turned his back on certain success, giving up photography to reinvent himself as a film and video maker. Frank helped found the American independent cinema of the 1960s and made a legendary film with the Rolling Stones. Today, the nonagenarian is an embodiment of restless creativity and a symbol of what it costs to remain original in America, his life defined by never repeating himself, never being satisfied. *American Witness* is a portrait of a singular artist and the country that he saw.

Images and Identities Across Time and Space

Walker Evans

Reading American Photographs

Flags of America

The Americans

American Photography

A captivating collection of photographs of tribal leaders at a critical and poignant moment in Native American history, Fleming recounts the intriguing history of this collection, which was the Smithsonian's—and perhaps the country's—first photographic exhibit.

These photographs, spanning from before the Civil War to the 1950s, reveal a lost world. Rather than imposing contemporary notions of sexuality by assuming the images only illustrate a portion of the gay past, Ibsen returns them to their own time to examine what they meant to the subjects. His perspective unearths a hidden aspect of American men's history. 140 photos.

The use of the visual arts to show us our own moral and economic situation has today fallen almost completely into the hands of the photographer. It is for him to fix and to reveal the whole aspect of our society: to record for use in the future our disasters and our claims to divinity. Walker Evans, photographing in New England or Louisiana, watching a Cuban political funeral or a Mississippi flood, working cautiously so as to disturb nothing in the normal atmosphere of the average place, can be considered a kind of disembodied, burrowing eye, a conspirator against time and its hammers. His photographs are the records of contemporary civilization in eastern America. —In the reproductions presented here, two large divisions have been made. The photographs are arranged to be seen in their given sequence. In the first part, which might be labeled "People by Photography," we have an aspect of America for which it would be difficult to claim too much. The physiognomy of a nation is laid on your table. In the second part are pictures which refer to the continuous fact of an indigenous American expression, whatever its source, whatever form it has taken, whether in sculpture, paint, or architecture: that native accent we find again in Kentucky mountain and cowboy ballads and in contemporary swing-music. —from the jacket of the 1938 edition—More than any other artist, Walker Evans invented the image of essential America that we have long since accepted as fact. His work, presented in stark and prototypical form in *American Photographs*, has made its impact not only on photography but also on modern literature, film, and the traditional visual arts. First published in 1938 by The Museum of Modern Art, *American Photographs* has often been out of print. This edition uses duotone plates made for the 1988 edition from original prints, and makes Evans' landmark book available again. The design and typography have been recreated as precisely as possible.

Considers five documentary sequences or narratives: the antebellum portraits of Mathew Brady and others; the Civil War albums of Alexander Gardner, George Barnard and A.J. Russell; the Western survey and landscape photographs of Timothy O'Sullivan, A.J. Russell, and Carleton Watkins; and social photographs and texts by Alfred Stieglitz and Lewis Hine; as well as documentaries inspired by the Depression, esp.

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American Witness

American Pictures of the 1980s, National Museum of American Art, Smithsonian Institution, Washington

The Open Road

Through a Native Lens

Portraits of Community

The companion book to the PBS television series traces the role of photography in American society, from early snapshots of family members to advertising, fine art, documentary journalism, and the Internet

African American Photography in Texas

This book is a rich record of life in small-town southeastern Alaska in the late 1800s and early 1900s. It is the first book to showcase the photographs of Vincent Soboleff, an amateur Russian American photographer whose community included Tlingit Indians from a nearby village as well as Russian Americans, so-called Creoles, who worked in a local fertilizer factory. Using a Kodak camera, Soboleff, the son of a Russian Orthodox priest, documented the life of this multietnic parish at work and at play until 1920. Despite their significance, few of Soboleff's photographs have been published since their discovery in 1950. Anthropologist Sergei Kan rectifies that oversight in *A Russian American Photographer in Tlingit Country*, which brings together more than 100 of Soboleff's striking black-and-white images. Combining Soboleff's photographs with ethnographic fieldwork and archival research, Kan brings to life the communities of Killisnoo, where Soboleff grew up, and Angoon, the Tlingit village. The photographs gathered here depict Russian Creoles, Euro-Americans, the operation of the Killisnoo factory, and the daily life of its workers. But Soboleff's work is especially valuable as a record of Tlingit life. As a member of this multietnic community, he was able to take unusually personal photographs of people and daily life. Soboleff's photos offer candid and intimate glimpses into Tlingit peoples' then-new economic pursuits such as commercial fishing, selling berries, and making "Indian curios" to sell to tourists. Other images show white, Creole, and Native factory workers rubbing shoulders while keeping a certain distance during leisure time. Kan offers readers, historians, and photography lovers a beautiful visual resource on Tlingit and Russian American life that shows how the two cultures intertwined in southeastern Alaska at the turn of the past century.

Pictures that are made, not taken, are the focus of this exciting collection of worksby 90 American artists who are using appropriation, computer technology, performance, and numerousother sources of inspiration to stretch the limits and expand the possibilities of photographicart.

A Russian American Photographer in Tlingit Country

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Photography in Latin America

American illustration 32

The Photography of Invention

American Photographs

The year's best photography from 2019 in hardcover.

"Rather than the proverbial melting pot, Wilson asks us to recognize a West that is at least a place where, against a backdrop of aridity and expansive space, diverse lives can and do coexist." --John Rohrbach Renowned photographer Laura Wilson has captured the majesty, as well as the tragedy, of her home region of Texas and the wider West for more than three decades. A former assistant to Richard Avedon, she has published her work to wide acclaim over the past twenty-five years. As seen in this extraordinary book, Wilson's subjects range from legendary West Texas cattle ranches to lavish border-town cottillions. Also featured are compelling portraits of artists who are associated with the region, including Donald Judd, Ed Ruscha, and Sam Shepard. The unforgettable images in *That Day*, most of which are previously unpublished, tell sharply drawn stories of the people and places that have shaped, and continue to shape, the nation's most dynamic and unyielding land. Text from Wilson's journals accompanies the photographs, recalling her personal experiences behind the camera at the moment when a particular image was captured.

With her incisive eye, Wilson casts a fresh light on the West—a topic of enduring fascination.

An album of eighty-seven of Evans' pictures of houses, factories, people, and city streets offers an unadorned look at American society between 1929 and 1937

Comprehensive, opinionated, knowledgeable - Jonathan Green's American Photography: A Critical History 1945 to the Present provides the first important survey of the field.

Photography and the American Civil War

American Indian Photography

American Photography One

NATIVE AMERN PHOTO

Pictures in the American West

American Photography Transformed

Published to coincide with the 150th anniversary of the battle of Gettysburg, features both familiar and rarely seen Civil War images from such photographers as George Barnard, Mathew Brady, and Timothy O'Sullivan.

"Presents the winning images from our annual competition held in February 2012 in New York City"--Colophon.

What is American Indian photography? At the turn of the twentieth century, Edward Curtis began creating romantic images of American Indians, and his works—along with pictures by other non-Native photographers—came to define the field. Yet beginning in the second half of the nineteenth century, American Indians themselves started using cameras to record their daily activities and to memorialize tribal members. Through a Native Lens offers a refreshing, new perspective by highlighting the active contributions of North American Indians, both as patrons who commissioned portraits and as photographers who created collections. In this richly illustrated volume, Nicole Dawn Stratman explores how indigenous peoples throughout the United States and Canada appropriated the art of photography and integrated it into their lifeways. The photographs she analyzes date to the first one hundred years of the medium, between 1840 and 1940. To account for Native activity both in front of and behind the camera, the author divides her survey into two parts. Part I focuses on Native participants, including such public figures as Sarah Winnemucca and Red Cloud, who fashioned themselves in deliberate ways for their portraits. Part II examines Native professional, semiprofessional, and amateur photographers. Drawing from tribal and state archives, libraries, museums, and individual collections, *Through a Native Lens* features photographs—including some never before published—that range from formal portraits to casual snapshots. The images represent multiple tribal communities across Native North America, including the Inland Tlingit, Northern Paiute, and Kiowa. Moving beyond studies of Native Americans as photographic subjects, this groundbreaking book demonstrates how indigenous peoples took control of their own images and distinguished themselves as pioneers of photography.

The year's best photography as selected by a jury of photo and design professionals.

The Self in Black and White

This Land

New American Photography

American Photography and the American Dream

Picturing Men

American Geography

In this text, Keith F. Davis examines photography's social history and aesthetic development in an era of rapid national growth. He demonstrates how key themes and genres - including the business of daguerreian portraiture, the markets for Civil War images, and the art of Western landscape photography - reflected the concerns and values of nineteenth-century society. Photographers of this era expressed a new national consciousness while, at the same time, helping to shape it. They also explored the visual language of a radically new medium, laying the foundation for all of photography's subsequent history.

Award-winning photographer Matt Black traveled over 100,000 miles to chronicle the reality of today's unseen and forgotten America.

Change in Twentieth-Century American Photography

African American Photography in Texas

The Origins of American Photography

Color

From Daguerreotype to Dry-plate, 1839-1885

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