Alfred Stieglitz—

Alfred Stieglitz is considered the father of modern photography. Working in the early part of the 20th Century, his early pictures were attempts to make photography more like painting.

This image was an important shift to pictures of everyday life.

ALFRED STIEGLITZ, The Steerage, 1907 (print 1915). Photogravure (on tissue), 1’ 3/8” x 10 1/8”. Courtesy of Amon Carter Museum, Fort Worth.

The Steerage depicts travelers boarding a crowded steamer going from New York to Bremen, Germany. They have attempted to immigrate to America, and have been forced to return home. While several of Stieglitz's early pictures suggest an interest in working class motifs - or, at least, scenes of labor and industrial work - he looked at these people with the somewhat distant sympathy of the patrician.

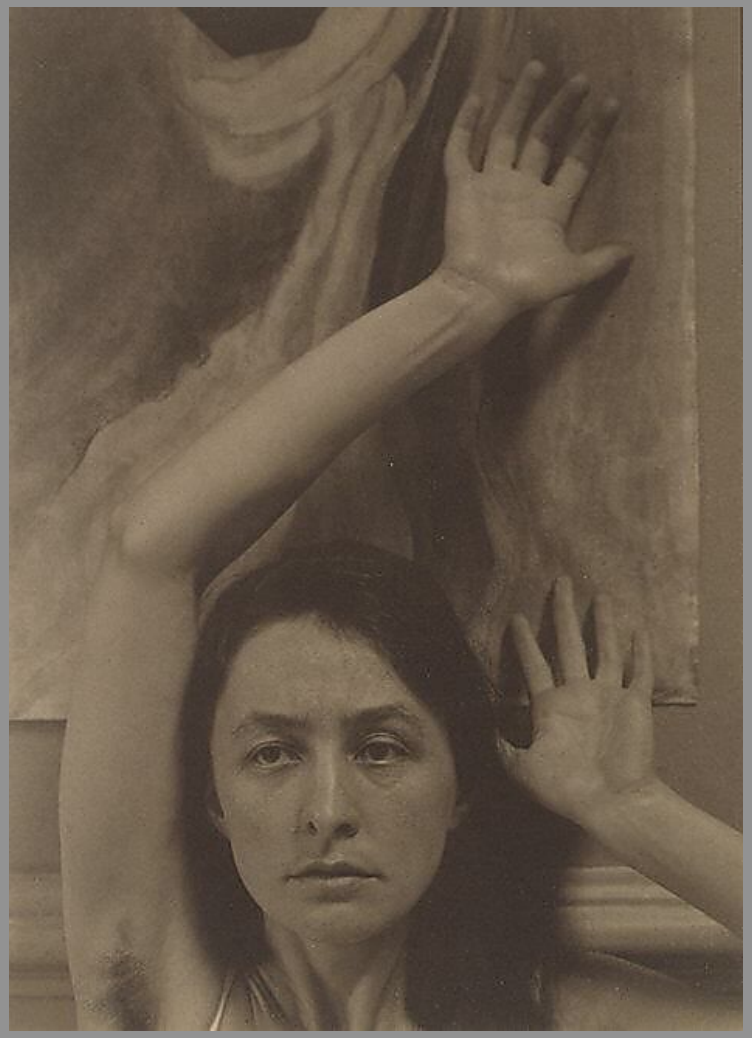
The Steerage, 1907

Alfred Stieglitz—

Stieglitz's early work often balances depictions of soft, ephemeral, natural processes with motifs drawn from American industry.

Romantic in spirit, he was troubled yet fascinated by the rise of American power and sought to soften its apparent brutality by cloaking it in nature.

The Terminal 1893



Alfred Stieglitz— Pictorialism

Pictorialist photography was known for its otherworldly aesthetic. Its artistic approach to the photographic image was the first of its kind, placing emphasis on composition, color, and the photographer's craft.

Paul Strand—His pictorialist studies of the 1910s, followed by the coolly seductive machine photographs of the 1920s, helped define the canon of early American modernism.

Wall Street, NY City, 1915

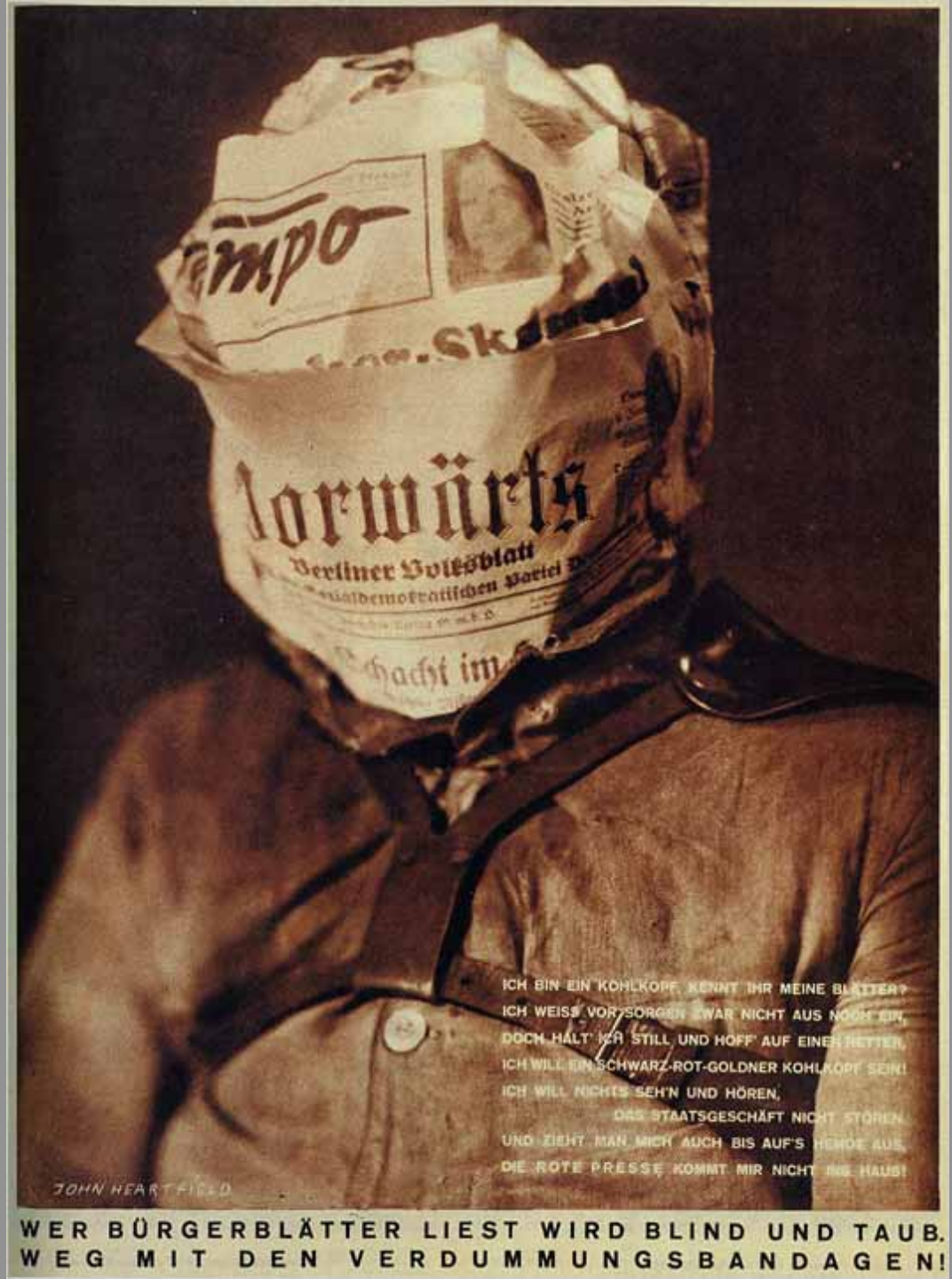
Strand was introduced to photography by the renowned social documentarian Lewis Hine, who instilled in him an understanding of the photograph as a powerful tool that should be used for the betterment of humanity.

Finding his own vision, in the early 20th century Strand began taking the photographs for which he is best known: scenes of urban hustle and bustle, formal abstractions, and street portraits.

John Heartfield--was a pioneer of modern photomontage.

Working in Germany and Czechoslovakia between the two world wars, he developed a unique method of appropriating and reusing photographs to powerful political effect.

Whoever Reads Bourgeois Newspapers Becomes Blind and Deaf: Away with These Stultifying Bandages!, 1930



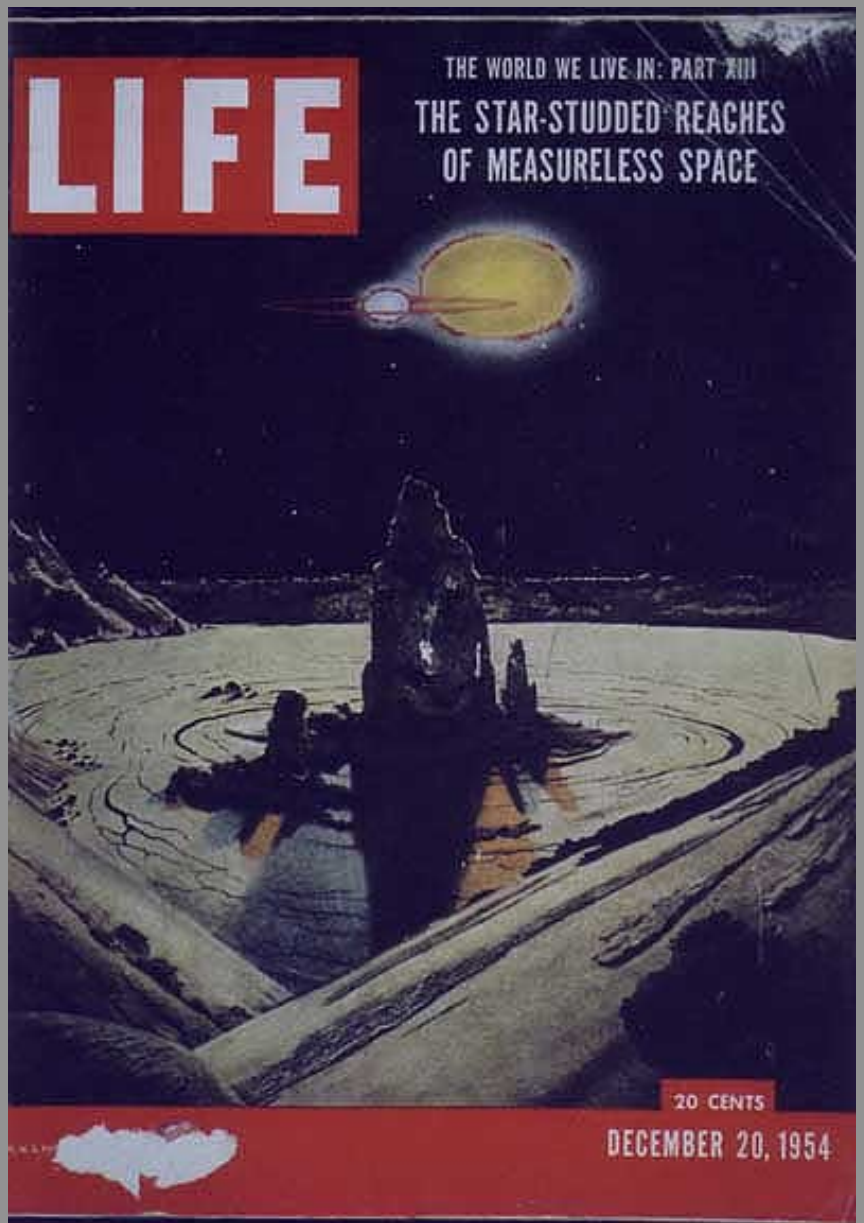
To create the image at right Heartfield overlaid a widely published photograph of Hitler with a chest X-ray.

The caption reads, "Adolf, the superman, swallows gold and spouts tin."

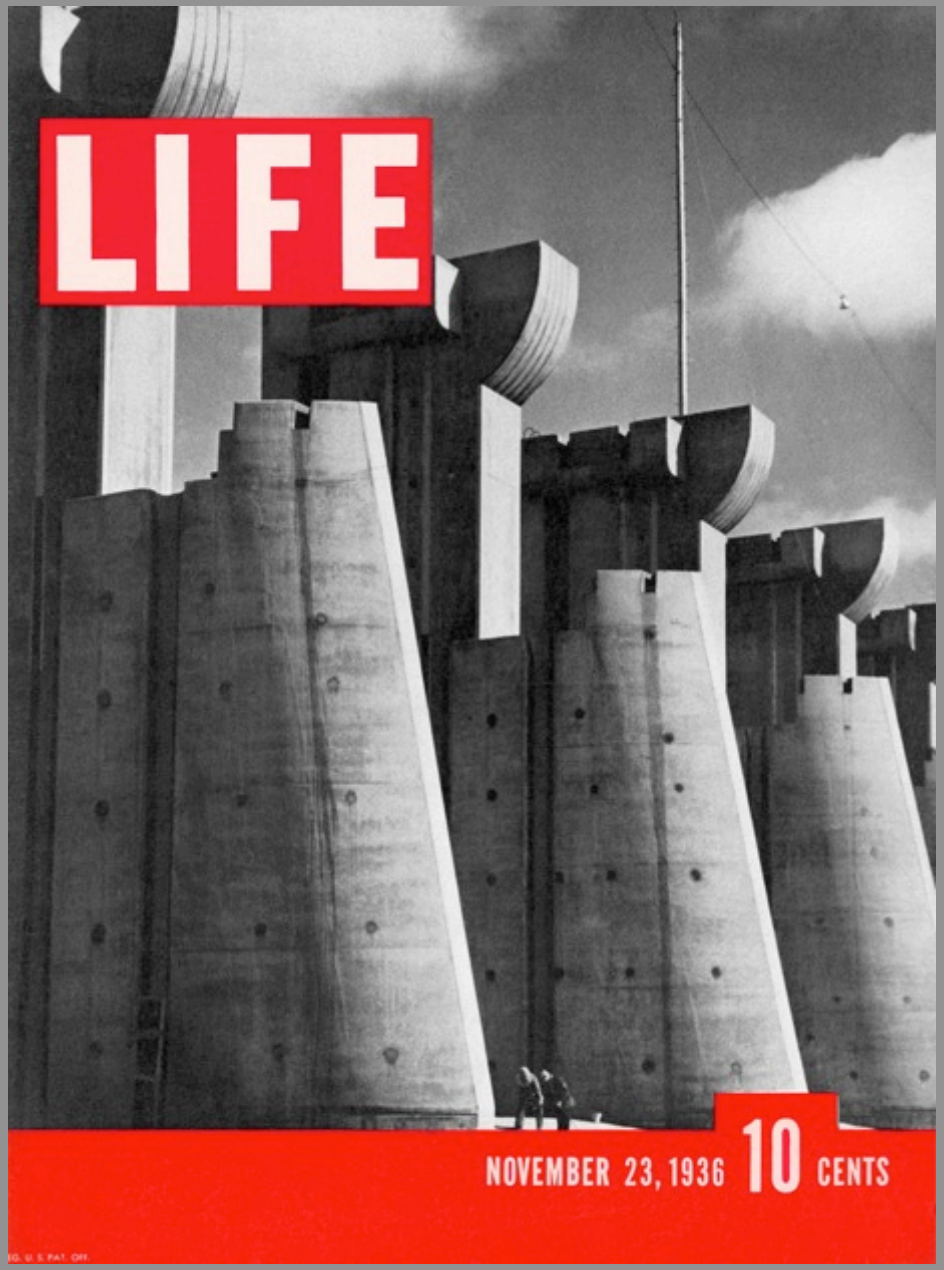
Here, Heartfield refers to the large contributions that wealthy industrialists were making to the Nazi Party (National Socialist German Worker's Party) despite its alleged basis in socialism. Heartfield's image reveals the contradictions between Hitler's financial support and his workingman rhetoric.

Adolf, the Superman, Swallows Gold and Spouts Tin, 1932

Documentary Photography



Henry Luce, already successful with *Time* and *Fortune* magazines, conceived of a new general-interest magazine relying on modern photojournalism. It was called *Life*, launched Nov. 23, 1936.



The first issue of Life

The first photojournalism cover story in Life was an article about the building of the Fort Peck Dam in Montana. Photographed by Margaret Bourke-White.

Speed Graphic and Rolleiflex cameras

In this undated image released by the Irving Penn Studio, photographer Irving Penn is shown at a photo shoot with a New Guinea mud man. Penn, whose photographs revealed a taste for stark simplicity whether he was shooting celebrity portraits, fashion, still life or remote places of the world, died Wednesday, Oct. 7, 2009, at his Manhattan home. He was 92. (AP Photo/Irving Penn Studio, Inc.,Lisa Fonssagrives-Penn)

Irving Penn-- known for his iconic fashion, portrait, and still life images that appeared in *Vogue*, ranks as one of the foremost photographers of the twentieth century.

Penn's pictures reveal a taste for stark simplicity whether he was photographing celebrities, fashion models, still lifes, or people in remote places of the world.

Diane Arbus

Working with her husband, Diane Arbus started out in advertising and fashion photography. She and Allan became quite a successful team, with photographs appearing in such magazines as *Vogue*.

In the late 1950s, she began to focus on her own photography.

known for her arresting black and white photographs of children, artists, and famous figures, as well as her portraits of those living on the margins of conventional society.

She focused on establishing a strong personal relationship with her subjects and had an interest in people with intellectual disabilities. Arbus looked for a crazy beauty in some of the darkest places and she preferred the square format to help bring this out in her portraits.

One of her most famous images is, *Boy With a Toy Hand Grenade*, 1962

Gary Winogrand,

Born in the Bronx, Winogrand did much of his best-known work in Manhattan during the 1960s, and in both the content of his photographs and his artistic style he became one of the principal voices of that eruptive decade. Known primarily as a street photographer, Winogrand, who is often associated with famed contemporaries Diane Arbus and Lee Friedlander, photographed with dazzling energy and incessant appetite, exposing some twenty thousand rolls of film in his short lifetime.

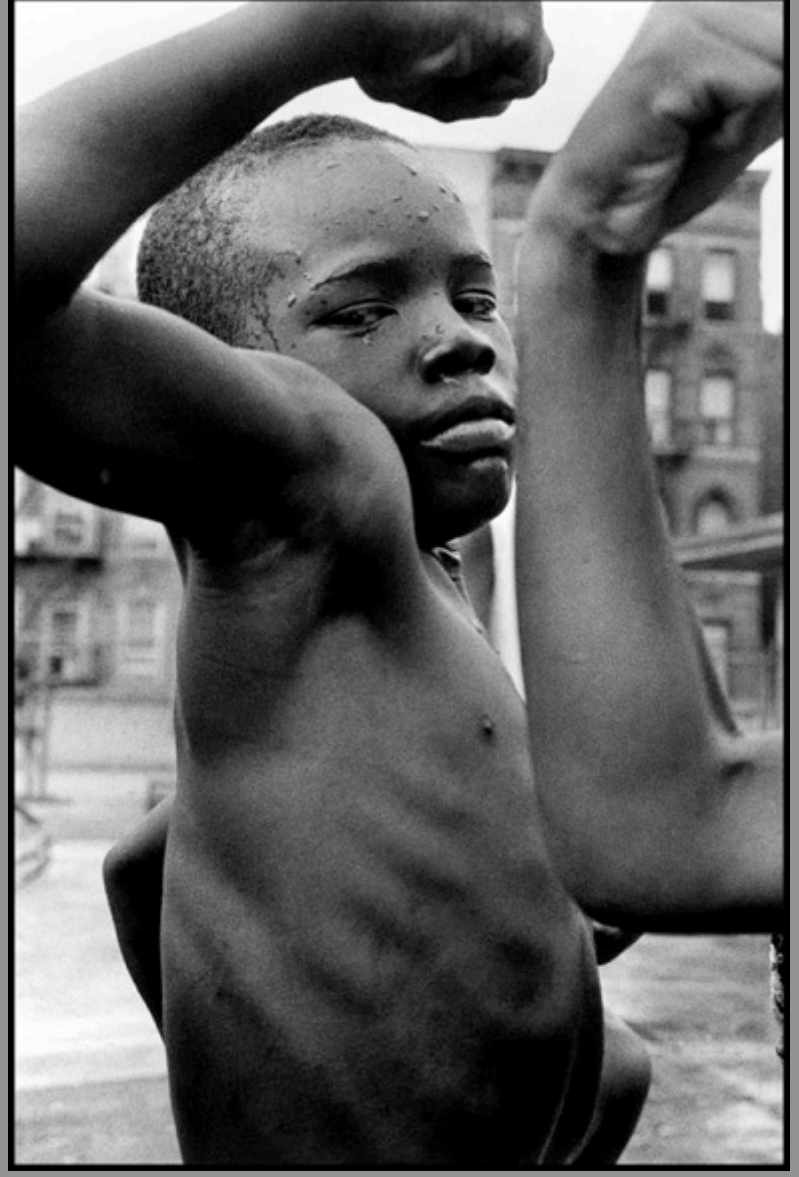
Daily life in postwar America—rich with new possibility and yet equally anxious, threatening to spin out of control—seemed to unfold for him in a continuous stream.

Dying suddenly at the age of 56, he left behind proof sheets from his earlier years that he had marked but never printed, as well as approximately 6,600 rolls of film (some 250,000 images) that he had never seen, more than one-third of which he had never developed at all; these rolls of film were developed after his death.

Leonard Freed

Born in Brooklyn, New York, to working-class Jewish parents of Eastern European descent, after trips through Europe and North Africa. He returned to the United States then moved to Amsterdam in 1958 and photographed the Jewish community there.

He pursued this concern in numerous books and films, examining German society and his own Jewish roots



Working as a freelance photographer from 1961 onwards, Freed began to travel widely, photographing blacks in America (1964-65), events in Israel (1967-68), the Yom Kippur War in 1973, and the New York City police department (1972-79). He also shot four films for Japanese, Dutch and Belgian television.

March on Washington, 1963

Black Panther Demonstration Yale University,

Freed joined Magnum in 1972. His coverage of the American civil rights movement first made him famous, but he also produced major essays on Poland, Asian immigration in England, North Sea oil development, and Spain after Franco. Photography became Freed's means of exploring societal violence and racial discrimination.

Ken Van Sickle--For six decades, Ken Van Sickle has been quietly producing photographs in his darkroom, located in the center of Manhattan. His photos range from documenting the bohemian life of New York and Paris in the 1950s and ’60s to pushing the limits of the medium itself.

“When I was in Paris, I was 23, I think, and I wanted to shoot everything I saw, but I didn’t have, enough money to buy, like, more than like a roll of film every two weeks. And somebody said, that Chet Baker was playing over at the American club. And I went over and I took two pictures, and one of them is out of focus, and the other one is a great photo.”

"I'm not a concerned photographer. I'm not trying to prove anything in any way politically or otherwise. I'm interested in beauty and sort of the subtle moments of everyday life."

Carrie Mae Weems, an African American female artist did this series of photos, *The Kitchen Table Series* in 1990.

Carrie Mae Weems is a socially motivated artist whose works invite contemplation of race, gender, and class. Increasingly, she has broadened her view to include global struggles for equality and justice.

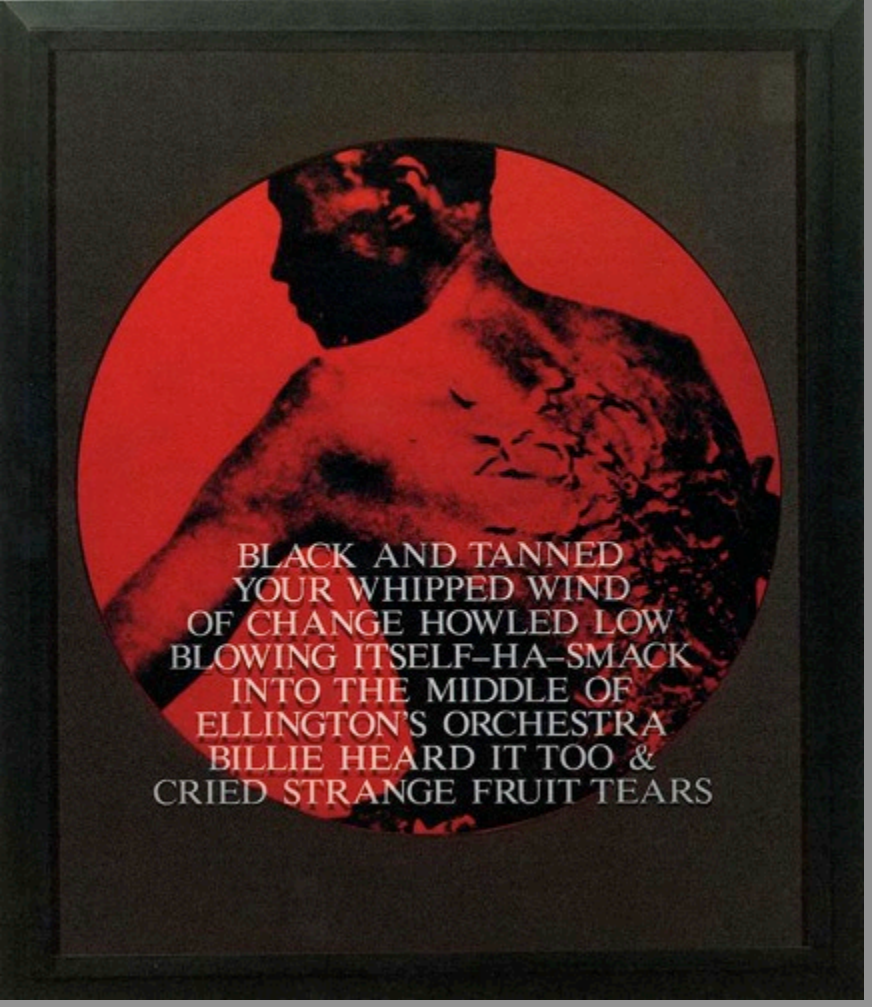
Carrie Mae Weems
employs a variety of means and addresses an array of issues, but an overarching commitment to better understanding the present by closely examining history and identity.

While African-Americans are typically her primary subjects, Weems wants "people of color to stand for the human multitudes" and for her art to resonate with audiences of all races.

Carrie Mae Weems. *Untitled (Man and mirror)* from *Kitchen Table Series*, 1990. Gelatin silver print, 27 1/4 x 27 1/4 in.

Images allude to the inhumane practice of slavery via image and text. The images are from daguerreotypes taken from the Harvard collection with text superimposed by Weems to convey hegemonic stereotypes about blacks.

Carrie Mae Weems. *From Here I Saw What Happened and I Cried* (1995-1996)



In her series, " And 22 Million Very Angry and Tired People," exposes the conventions of the documentary style of Farm Security Administration photographers by adding textual interpretation to the images.

In " From Here I Saw What Happened and I Cried," Weems questions the narrative found in traditional portraiture of daguerreotypes, tintypes and ambrotypes (early methods in photo).