

20<sup>th</sup> Century Photography Take-home, **Project #1** 1920 ~ 1960  
(Issued March 6<sup>th</sup> and 7<sup>th</sup> ..... Complete and Dropbox (v.t.) by Thursday April 12<sup>th</sup>.)

**Part I:** (30% of the grade) Connect each Name with its Prompt from the Next Page. (Assign a letter to each name.)

1. Dorothea Lange \_\_\_\_\_
2. Edward Curtis B \_\_\_\_\_
3. August Sander \_\_\_\_\_
4. Eugene Atget \_\_\_\_\_
5. Henri Cartier-Bresson \_\_\_\_\_
6. Diane Arbus \_\_\_\_\_
7. Margaret Bourke-White \_\_\_\_\_
8. Ansel Adams \_\_\_\_\_
9. The Photo League \_\_\_\_\_
10. Weegee (Arthur Fellig) \_\_\_\_\_
11. James Vanderzee \_\_\_\_\_
12. The Bauhaus \_\_\_\_\_
13. Edward Weston \_\_\_\_\_
14. Walker Evans \_\_\_\_\_
15. John Heartfield \_\_\_\_\_
16. Farm Security Administration \_\_\_\_\_
17. Paul Strand \_\_\_\_\_
18. Edward Steichen \_\_\_\_\_
19. Henry Luce \_\_\_\_\_

### The Prompts:

- A. Produced visual catalogues of Germans by occupation, locality, ethnic background, class. No friend of the Nazis.
- ~~B.~~ Romanticized ethnographic photos of Native Americans.
- C. Coined the phrase The \_\_\_\_\_ to describe spit-second "seeing" producing often surreal and existential, humanistic views from the streets. **Extra Credit** (*Phil and the Blanks*)
- D. Design School in the vanguard of 20<sup>th</sup> c. Modernism in the arts and design in Germany and later in the US.
- E. American photographer who used architecture as a symbolic language to connect the viewer with his cultural past.
- F. First superstar American magazine photojournalist. Others followed to further develop the modern Photo Essay through the pages of \_\_\_\_\_ magazine. **Extra Credit** (*fill in the blank*)
- G. His publications covered the news and culture for all Americans. Introduced the large picture magazine format to the US.
- H. Large format California photographer (big negatives, view camera). Influential Day Books writings, formal studies of form. Connected photographic vision with Zen spirituality. Coined the term "The Thing Itself".
- I. Landscape photographer whose intense interpretations of nature gave support to the conservation movement.
- J. The New Deal program produced photographs that recorded conditions in rural US and the need to address them.
- K. Passionate superstar photographer from J. above. Childhood polio survivor; keen observer of body language.
- L. An amateur group which functioned as a school and an urban counterpart of the federal program in J. above.
- M. African-American photographer's studio portraits gave the insider's look at Harlem's culture in the 1<sup>st</sup> half of the 20<sup>th</sup> c.
- N. One of two straight documentary photographers who produced an extended portrait of their home cities.  
*Who was the other one? Extra Credit \_\_\_\_\_ (fill in the blank)*
- O. New York tabloid newspaper photographer & ambulance chaser. Authored the book, *The \_\_\_\_\_ City*. **Extra Credit**
- P. Former Pictorialist and Stieglitz associate. Later, a successful celebrity photographer and museum curator at MOMA.
- Q. Lewis Hine student, Stieglitz protégé; later filmmaker and theorist for the documentary esthetic. Blacklisted in the 1950's. Moved to France.
- R. Socialist newspaper publisher in Nazi Germany using photo-montage for political satire.
- S. Disturbing street portraits and other photographs of "freaks" and "outsiders" using the mugshot documentary style.

### Part II: (70% of the grade)

1. Select any eight photographers from those listed on page one. Provide a **little biography** for each and explain why they were important. Write 75-100 words for each photographer.  
*Copy-paste jobs from the web won't work. Digest your materials. Let me hear your voice.*  
Cite at least two sources for each of your photographers.
2. Provide a thumbnail of one photograph representative of work for each of your selected eight photographers. Choose one which you think best represents their style and subject matter. Avoid the obvious (i.e., no *Migrant Mothers*). Discuss why you like the photo. Or, if you hate it say why & explain how others could like it and think it successful.  
Title and date each photo. 75-100 words.

20<sup>th</sup> Century Photography Take-home, **Project #2** 1960 ~ 2000  
*Issued 4-5 + 4-6..... Complete and Dropbox by 4-22-18*

**Part I:** (30% of the grade) Match each name with a Prompt from the next page. (Assign a letter to each name.)

1. Duane Michals \_\_\_\_\_
2. Les Krims \_\_\_\_\_
3. Joel Sternfeld \_\_\_\_\_
4. Ralph Eugene Meatyard \_\_\_\_\_
5. Sebastião Salgado \_\_\_\_\_
6. Nikki Lee \_\_\_\_\_
7. Robert Mapplethorpe \_\_\_\_\_
8. Bill Owens \_\_\_\_\_
9. Nan Godin \_\_\_\_\_
10. Cindy Sherman \_\_\_\_\_
11. Magnum Photo \_\_\_\_\_
12. Minor White / Aperture \_\_\_\_\_
13. Gary Winogrand \_\_\_\_\_
14. Arnold Newman \_\_\_\_\_
15. Sally Mann \_\_\_\_\_
16. Retro Film Photography: Lomo, Diana, Holga and the New Pictorialism \_\_\_\_\_
17. Carrie Mae Weems \_\_\_\_\_
18. Annie Leibovitz \_\_\_\_\_

### The Prompts:

- A. Continues the Decisive Moment tradition of ~~Cartier~~ Cartier-Bresson. Hair trigger Street Shooting. Humor and cultural ambiguities showing "the banality of life".
- B. Fuzzy snapshots made with crude plastic cameras in an attempt to mimic dreams, surrealism, or impressionist painters
- C. Walter Mitty\* fantasies actualized. Identity photographer becomes another person and documents his / her transition. (\* Look up Walter Mitty / James Thurber)
- D. Zen Buddhist publisher and photographer. Advocate of the spiritual and transcendent power of the photograph.
- E. Cultural views of America taken with large format cameras (view cameras). A color version of Walker Evans?
- F. Photo agency founded by top magazine photographers to elevated fees and gain creative control over their work in publication.
- G. Self-portraits in stereotypical roles depicting how women have been (and are) portrayed in movies and in advertising.
- H. A diarist with a camera brings us into the sometimes grisly New York subcultures of gays, lesbians, and drug addicts.
- I. Visual anthropologist / sociologist who made a photographic study of a Los Angeles suburb.
- J. Strange humor, half serious parodies of documentary photography. Often shocking and to some boarding on bad taste.
- K. Used her children to conjure up a darker view of childhood innocence before they acquire an understanding (or misunderstanding) of the adult world.
- L. Short cinema-like photo sequences which present stories exploring our spiritual, cultural, psychological concerns.
- M. African American photographer who makes posters, placards, storyboards and installations commenting upon Black culture in the US.
- N. Brazilian photojournalist in the tradition of "The Concerned Photographer" who takes ironically beautiful images of human suffering and environmental issues.
- O. In the tradition of Southern writers (poets, novelists), makes surreal and psychologically disturbing images with implied story lines. Other photographers in this genre include Clarence John Laughlin, Emmet Gowin, and Sally Mann.
- P. A successor to Philippe Halsman, this contemporary celebrity photographer is best known for work in the *Rolling Stone*, *Esquire*, *Vanity Fair* and other magazines. Was the life partner of writer Susan Sontag.
- Q. Carefully composed "environmental portraits" of politicians, artists, and others using backgrounds and objects within the frame to add context and describe the "sitter" to the viewer.
- R. Beautifully crafted male & female nudes; many homo-erotic images which created controversy when exhibited in the early 1990's.
- S. A threesome from Azerbaijan.

### Part II: (70% of the grade)

1. Select any eight photographers from those listed on page one. Provide a **little biography** for each and explain why they were important. Write 75-100 words for each photographer.  
*Copy-paste jobs from the web won't work. Digest your materials. Let me hear your voice.*  
Cite at least two sources for each of your photographers.
2. Provide a thumbnail of one photograph representative of work for each of your selected eight photographers. Choose one which you think best represents their style and subject matter. Avoid the obvious (i.e., no *Migrant Mothers*). Discuss why you like the photo. Or, if you hate it say why & explain how others could like it and think it successful.  
Title and date each photo. 75-100 words.