Handout Study Guide: Session 10

WORDS & PICTURES: PRINT MEDIA 1920-1980 Photojournalism, Fashion, Advertising *possible essay question

-Advances in equipment during the mid 1920’s and the increased prominence of picture journals affected combat photography as well as other kinds of images. A crucial factor in this development was the invention in Germany of a small, lightweight 35mm roll camera appearing on the market in 1925 that was easy to handle, with a fast lens and rapid film advancement mechanism—what was this camera called and what kind of influence did it have on image making?

-What was the name of the weekly US photojournalism magazine started by Henry Luce in 1936, which proposed to humanize through photography the world’s complex political and social issues of the time for a mass audience? What photograph appeared on the first cover, Nov. 23, 1936?

-The style of the photojournalistic images that appeared in Life Magazine, were influenced by what?

-What was the name of the picture agency founded in 1947 by photographers, Robert Capa, Cartier-Bresson, Chim, and Rodger?

-What was the name of the 1955 MOMA exhibition and publication consisting largely of journalistic images, (508 images from 68 countries) organized by Edward Steichen, and whose theme was to show how the “most important service photography can render is to record human relations and explain man to man, and man to himself” thus, celebrating the “essential oneness of mankind throughout the world?”

-What is the name of the photographer who described his approach to photography, summed up in his concept of “the decisive moment”? How did he describe his method of working to arrive at this moment?

-Who photographed Paris by night in the 1930’s, at the suggestion of Kertesz, capturing life at bars, brothels, and in the streets?

-Which photographer’s book Naked City, a 1936 publication of photographs about New York City, sought sensationalist news stories with a large press camera, approached scenes of everyday life, and of violence and death, with uncommon feeling and wit?

-The transformation of Vogue from a society journal into a magazine marked the real beginning of fashion photography as a genre, in the late 1920’s. Which photographer was the catalyst behind the “new look” that displayed an instinctive flair for dramatic contrasts and for the decorative possibilities of geometric shapes that were stylistically consistent with other emblems of 1920’s modernism?

-Which photographer displayed a strong sense of compassion in their work, and thought of his camera as an extension of his conscience, and his images as reflections of his need to get to the heart of the matter?

Images to remember for identification: Photographer, Title, Date, Process that could appear on quizzes or final exam.

-W. Eugene Smith, Country Doctor, 1948
-W. Eugene Smith, Minimata, Tomoko Uemura in Her Bath Minamata, Japan 1972
-W. Eugene Smith, The Walk to Paradise Garden, 1946
-W. Eugene Smith, The Thread Maker, Spanish Village, 1951
-W. Eugene Smith, The Wake, 1950
-Henri Cartier-Bresson, Untitled Madrid Spain, 1933
-Henri Cartier-Bresson, Behind Saint-Lazare Station, 1932
-Henri Cartier-Bresson, Barrio Chino, Barcelona Spain, 1933
-Henri Cartier-Bresson, Cardinal Pacelli at Montmartre, Paris 1938
-Henri Cartier-Bresson, Seville Spain, 1933
-Brassai, A Prostitute playing Russian Billiards, Boulevard Rochechouart Montmartre, 1932
-Brassai, Rue de lappe, 1932
-Robert Capa, Death of a Loyalist Soldier, 1936
-Clarence Sinclair Bull, Greta Garbo, 1930
-Joe Rosenthal, Raising the Flag at Iwo Jima, 1945
-Eddie Adams, Execution of a Viet Cong Suspect, Saigon, 1968
-Nick Ut, South Vietnamese Children Burned by Napalm, 1972
-Alfred Eisensdadt, V.J. Day, 1945
-Richard Avedon, Marilyn Monroe, NYC 1957
-Cecil Beaton, Marlene Dietrich, 1932
-Wynn Bullock, Child in the Forest, 1951
Important Quotes: Be able to identify to whom these quotes are attributed.

"If your pictures aren't good enough you’re not close enough” Robert Capa

"Photography is the simultaneous recognition, in a fraction of a second, of the significance of an event, as well as of a precise organization of forms which give the event its proper expression”. Henri Cartier-Bresson

"You have to be yourself, and you have to forget yourself”. Henri Cartier-Bresson

The most difficult thing for me is a portrait. You have to try and put your camera between the skin of a person and his shirt. Henri Cartier-Bresson

"All photographs are accurate. None of them is the truth.“ Richard Avedon

"The mission of photography is to explain man to man and each to himself. And that is the most complicated thing on earth.” Edward Steichen

"A good photograph is one that communicates a fact, touches the heart and leaves the viewer a changed person for having seen it. It is, in a word, effective”. Irving Penn

"I see in photography the ideal medium of universal communication because it is independent of language and alphabet. Hence, a photograph can be understood anywhere in the world. To me, photography is the language of vision. “ Andreas Feininger

General concepts to remember:

- Fast and portable equipment introduced different ways of working, which changed attitudes about taking, making and displaying photographs.

* -The freedom from processing, the possibility of representing movement, of capturing both fleeting expression and the sometimes surreal-looking juxtapositions of unlikely elements in a scene, appealed to photographers interested in personal expression and those engaged in photojournalistic reportage. Because of this, a new ideological position emerged during the 1930’s and grew stronger in subsequent decades. There was more increased acceptance of blurred and sometimes mysterious shapes and grainy enlargements, and this new concept of the photograph differed substantially from the earlier notion of the camera image as a pre-visualized, uniformly sharp, and finely printed work of art.

-Many of the Western European and American photojournalists’ photographs of war, from WWII and afterwards, express compassion for the victimized, whether combatants or civilians, and caught up in incomprehensible circumstances.

- Two recurrent themes seen in Post war photographers and reflected by editors to satisfy the yearning in the West for “one world”, a response to the divisiveness of the war, was the stability of tradition, and the startling contrast of old and new.