

The Masters

Yousuf Karsh

Yousuf Karsh, a portrait photographer who focused on public figures. His family fled Armenia when he was 15 and he ended up in Canada, learning photography and gaining access to prominent figures during WWII.

Karsh is best known for his photograph of Winston Churchill, glowering due to Karsh yanking the cigar from his lips.

<http://popartpistol.blogspot.com/2010/05/yousuf-karsh.html>

http://www.westongallery.com/karsh_pages/yousuf_karsh_1.htm





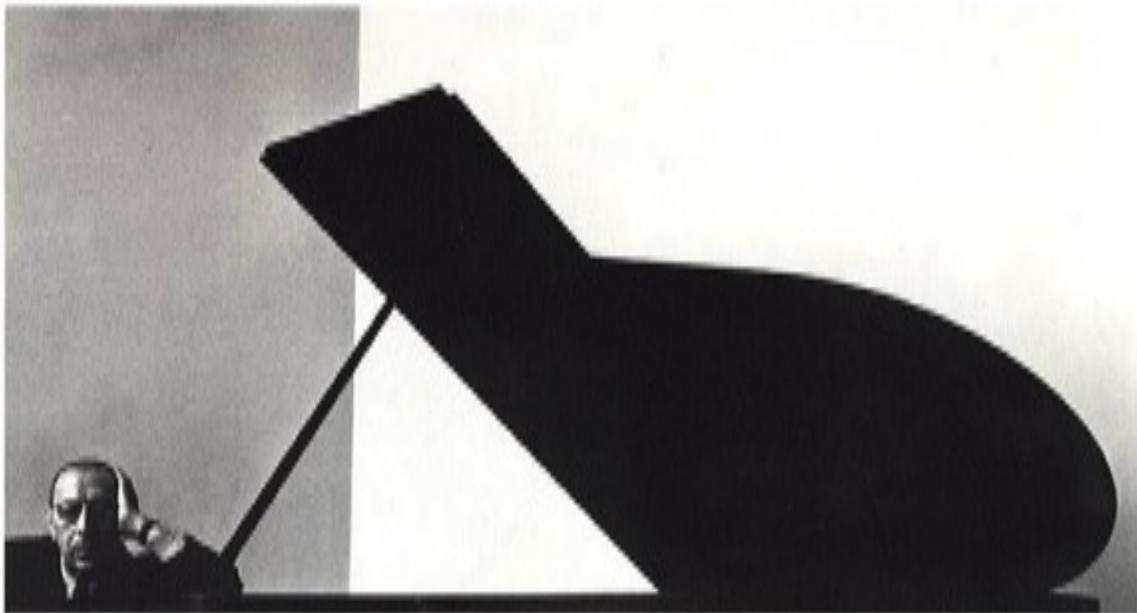
Robert Mapplethorpe
<http://www.mapplethorpe.org/>



Arnold Newman

<http://www.pdngallery.com/legends/newman/>

<http://blog.ricecracker.net/tag/arnold-newman/>



Igor Stravinski, New York 1946
By Arnold Newman

“It’s one of the most important things that ever happened to me. Harper’s Bazaar asked me to photograph Stravinsky, who I greatly admired. We found the perfect

piano in an editor's home, and the perfect background, a very simple wall, divided in two. The result was a very carefully worked out composition that reflects his carefully worked out compositions. It worked, and it's become probably my best-known photograph. Loving music, I realized that the piano lid resembled a B flat note - it was also strong, hard, linear and beautiful, just like the master's own work - combined with the space carefully balanced by two shades of grey in the background."

Edward Steichen

<http://www.moma.org/collection/artists/5623>

<http://npg.si.edu/exhibit/steichen/>



Lotus, 1915
By Edward Steichen

Alfred Steiglitz

<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1851>

<http://www.leegallery.com/alfred-stieglitz/photography/>

<http://www.moma.org/collection/artists/5664>

Alfred Stieglitz (January 1, 1864 – July 13, 1946) was an American photographer and modern art promoter who was instrumental over his fifty-year career in making photography an accepted art form. In addition to his photography, Stieglitz is known for the New York art galleries that he ran in the early part of the 20th century, where he introduced many avant-garde European artists to the U.S. He was married to painter Georgia O'Keeffe.



Georgia O'Keeffe 1918 by Alfred Steiglitz

While on his way to Europe Stieglitz took what is recognized not only as his signature image but also as one of the most important photographs of the 20th century.¹ Aiming his camera at the lower class passengers in the bow of the ship, he captured a scene he titled *The Steerage*. When he arrived in Paris he developed the image in a borrowed darkroom and carried the glass plate around with him in Europe for four months. By the time he

returned to New York he was so caught up in other business that he set it aside and did not publish or exhibit it until four years later.



Steerage by Alfred Steiglitz, 1907.

Paul Strand

(October 16, 1890 – March 31, 1976): An American photographer and filmmaker who, along with fellow modernist photographers (like Alfred Stieglitz and Edward Weston) helped elevate photography to an art form in the 20th century.

“What exists outside the artist is much more important than his imagination. The world outside is inexhaustible.”

–Paul Strand

Here is an example of a strong sense of composition and design, carefully arranged.

Great play of light and shadow, bringing an element of impermanence to this photograph.



Paul Strand, 1915 Porch and Shadows



Wall Street
By Paul Strand
1915

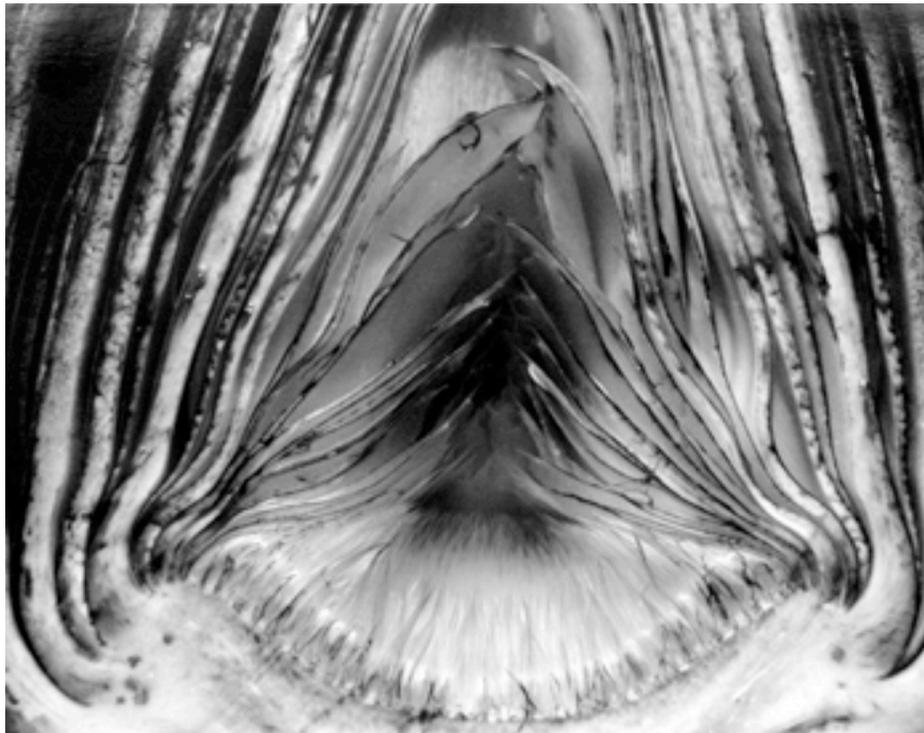
Edward Weston

<http://edward-weston.com/>

http://www.westongallery.com/edward_weston.htm



Pepper, 1930 by Edward Weston



Artichoke, 1930 by Edward Weston



Shell, 1927 by Edward Weston

Diane Arbus

<http://www.artnet.com/artists/diane-arbus/>

<http://www.lomography.com/magazine/169721-a-box-of-ten-photographs-by-diane-arbus>

Diane Arbus



Photograph of Diane Arbus by Allan Arbus
(a film test), c. 1949^{[1]:137}

Birth name	Diane Nemerov
Born	March 14, 1923 New York City, United States
Died	July 26, 1971 (aged 48) Greenwich Village, New York City, United States
Nationality	American
Field	Photography
Works	<i>Child with Toy Hand Grenade in Central Park</i> (1962) <i>Identical Twins, Roselle, New Jersey, 1967</i> (1967)

Influence Lisette Model

Diane Arbus (pron.: /di:'æn 'ɑrbəs/; March 14, 1923 – July 26, 1971) was an American photographer and writer noted for black-and-white square photographs of "deviant and marginal people (dwarfs, giants, transgender people, nudists, circus performers) or of people whose normality seems ugly or surreal."^[2] Diane believed that a camera could be "a little bit cold, a little bit harsh" but its scrutiny revealed the truth; the difference between what people wanted others to see and what they really did see – the flaws.^[3] A friend said that Arbus said that she was "afraid . . . that she would be known simply as 'the photographer of freaks'"; however, that phrase has been used repeatedly to describe her.^{[4][5][6][7]}



Child with Toy hand grenade in Central Park, NYC, NY by Diane Arbus, 1962



Identical Twins by Diane Arbus, 1967

Richard Avedon

<http://www.moma.org/collection/artists/248>

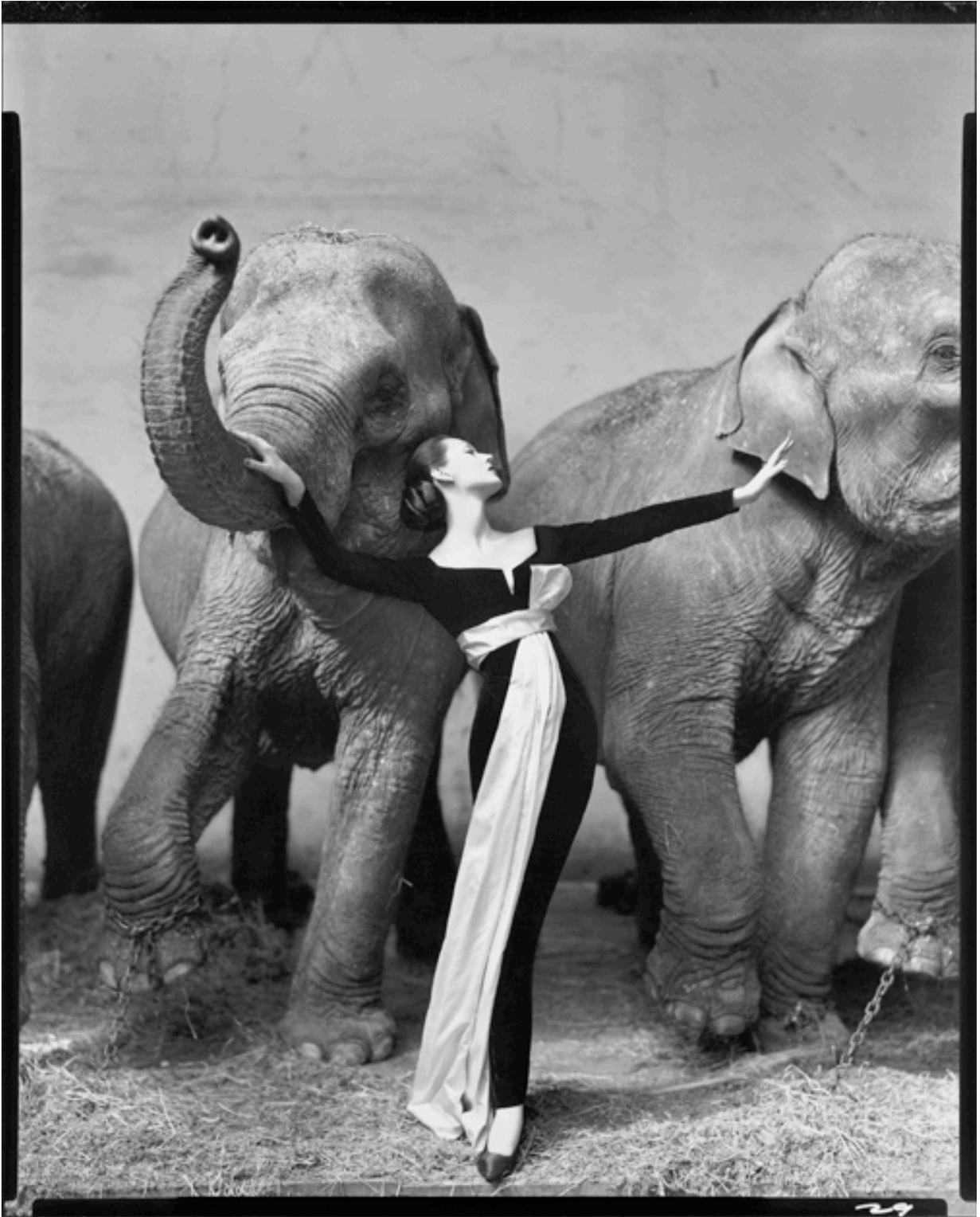
<http://genevaanderson.wordpress.com/tag/steven-meisel/>

Although Avedon first earned his reputation as a fashion photographer, his greatest achievement has been his reinvention of the genre of photographic portraiture. He shows a unique ability in expressing the essence of his subject. Avedon's pictures continue to bring us a closer, more intimate view of the great and the famous.

The portraits are often well lit and in front of white backdrops, with no props or extraneous details to distract from the person - from the essential specificity of face, gaze, dress, and gesture. When printed, the images regularly contain the dark outline of the film in which the image was framed.



Richard Avedon, Marilyn Monroe, actor, New York, May 6, 1957; © 2009 The Richard Avedon Foundation



Dovima with Elephants, 1955 by Richard Avedon

Wynn Bullock

(April 18, 1902 – November, 16, 1975)

Using nature as his canvas, Wynn Bullock is a recognized American master photographer of the 20th Century whose work is included in over 90 major museum collections around the world.

In the mid-1960s, frustrated by the limitations of color printing technology, Wynn returned to making black-and-white photographs, continuing to expand his vision to create innovative images that reflected his deeply philosophical nature. Differentiating what he termed "reality", the visible and the known, from "existence", the underlying truth of things, he was ceaseless in his attempts to expand his own faculties of perception and understanding so he could come ever closer in his experiences to the essence of things. Finding the means to more fully evoke that essence was also a key part of his quest.

<http://www.wynnbullockphotography.com/>

"His eye has sharpened mine. His sympathies and empathies with the world have strengthened mine. Because of Wynn Bullock's work, I understand more of photography, more of art, and more of the human spirit."

Ansel Adams, Photographer & Environmentalist, from the Introduction to the *Wynn Bullock Portfolio*, 1973.



Woman and Dog in Forest, 1953.



Desert Scene #2, by Wynn Bullock 1940's

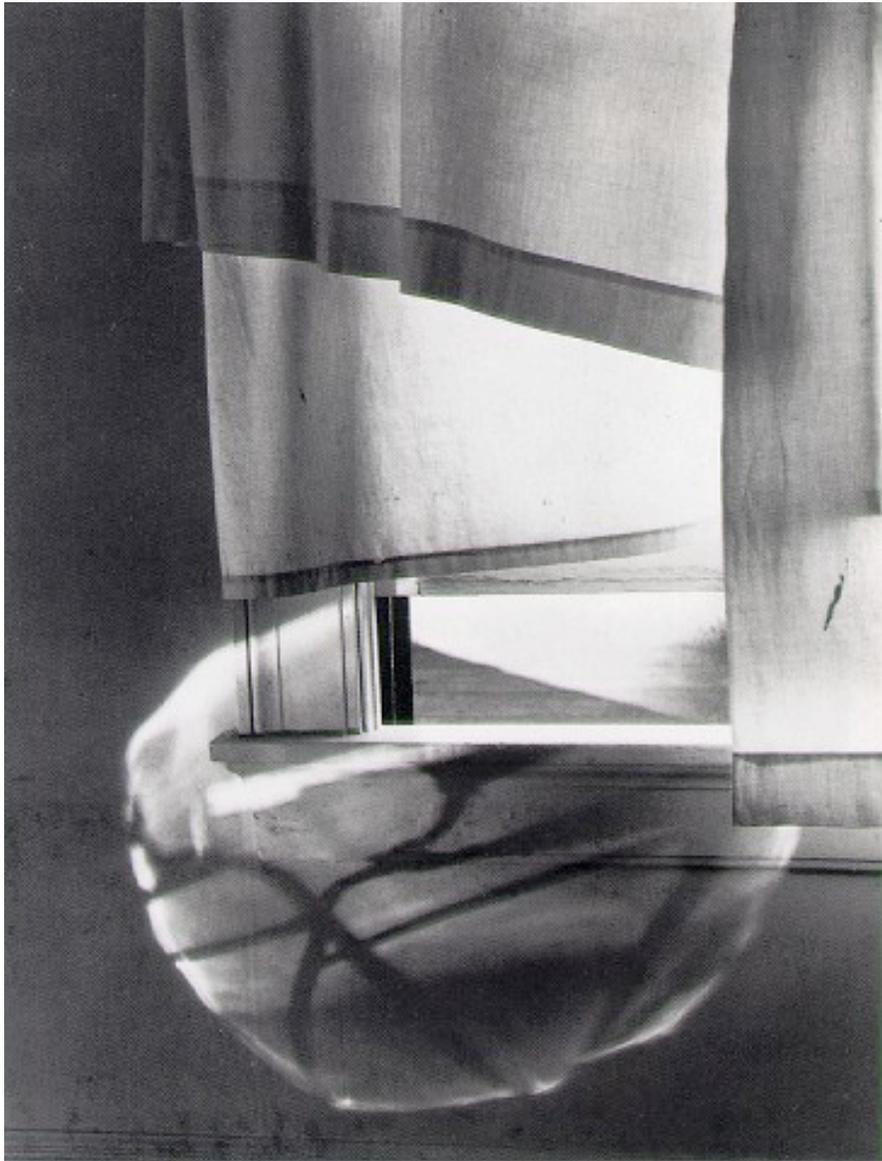
Minor White

(July 9, 1908 – June 24, 1976) was an American **photographer**, remembered largely for his ideas about the spiritual in photography.

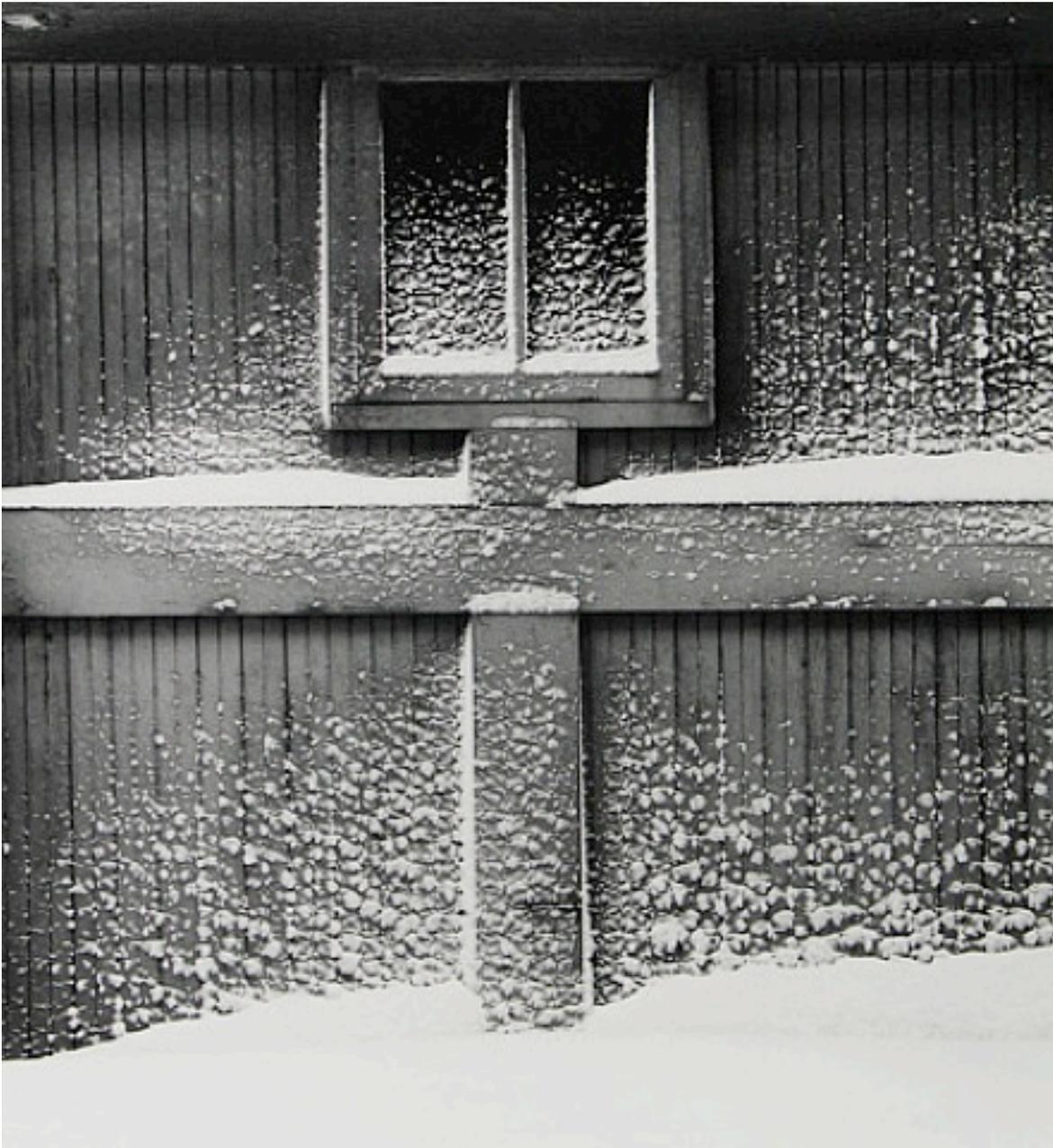
<http://www.artnet.com/artist/25034/minor-white.html>



Minor White: Road and Poplar Trees, 1955



Minor White: Windowsill Daydreaming, 1958



Minor White: Snow on Garage Door, 196

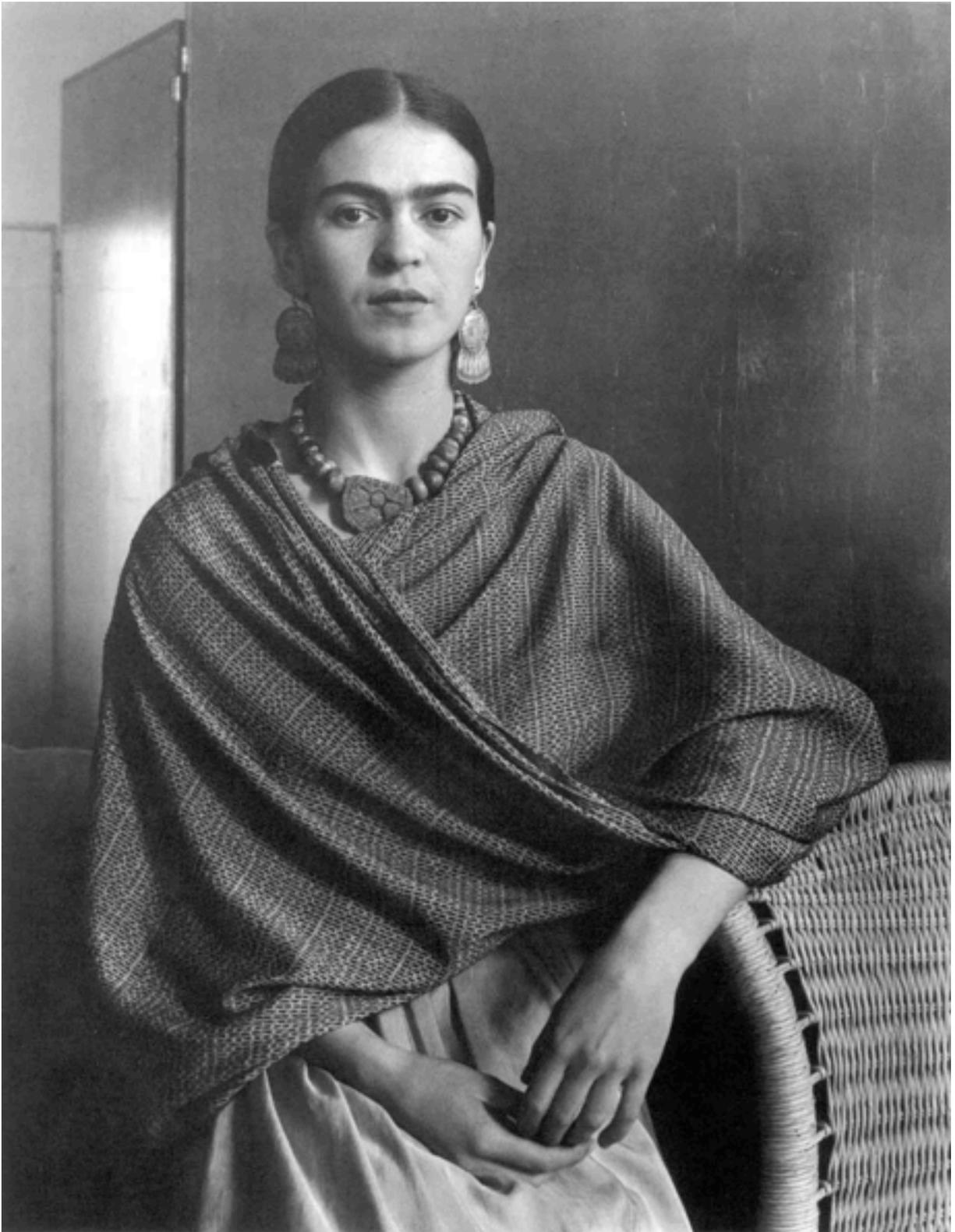
Imogen Cunningham

(April 12, 1883 – June 24, 1976) was an American photographer known for her botanical photography, nudes, portraits and industrial landscapes. She worked as a photographer until her death at the age of ninety-three in 1976.

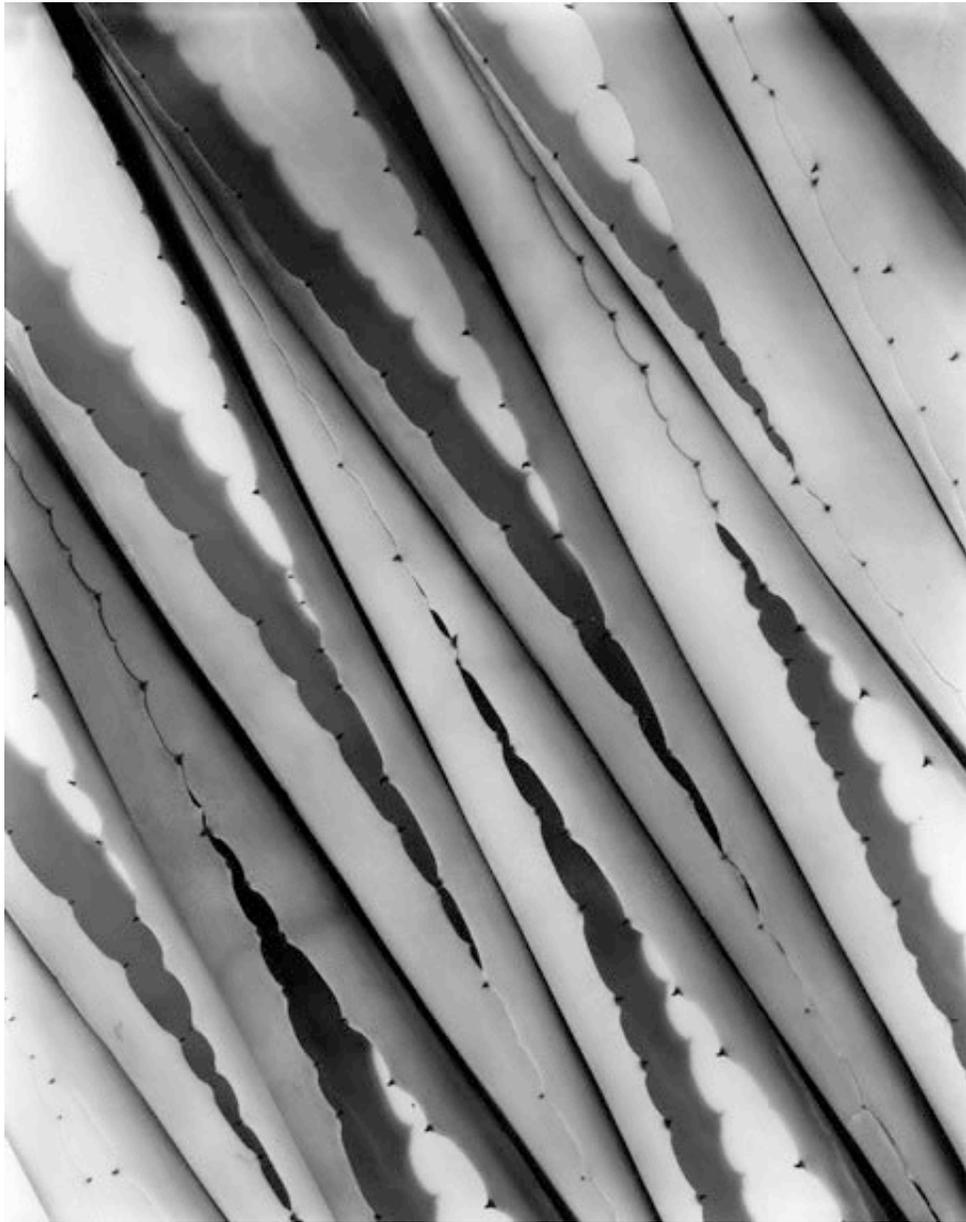
<http://www.imogencunningham.com/>



Imogen Cunningham: Magnolia Blossom, 1925



Imogen Cunningham: Frida Kahlo, 1931



Imogen Cunningham: Agave Design 2, 1926.

Jacob Riis

Jacob August Riis (May 3, 1849 – May 26, 1914) was a Danish American social reformer, "muckraking" journalist and social documentary photographer.

In 1888 Riis was employed as a photo-journalist by the *New York Evening Sun*. Riis was among the first photographers to use flash powder, which enabled him to photograph interiors and exteriors of the slums at night. He also became associated with what later became known as muckraking journalism.

In December, 1889, an account of city life, illustrated by photographs, appeared in *Scribner's Magazine*. This created a great deal of interest and the following year, a full-length version, *How the Other Half Lives*, was published.

After the book was seen by Theodore Roosevelt, the New York Police Commissioner closed down the tenements featured in his book.

<http://www.npr.org/templates/story/story.php?storyId=91981589>

<http://www.history.com/topics/new-york-city/videos/jacob-riis>



Jacob Riis: The scene in "Bandit's Roost," 1887-88, was re-enacted in the 2002 Hollywood film *Gangs of New York*. This is one of 20 stereographic negatives that have been cut in half.



Jacob Riis: Flash photograph captured a Madonna-like dignity of a poor woman living in a completely dark cellar in 1880's Lower East side in NY.

Walker Evans

(1903–1975)

Walker Evans is one of the most influential artists of the twentieth century.

The progenitor of the documentary tradition in American photograph, Evans had the extraordinary ability to see the present as if it were already the past, and to translate that knowledge and historically inflected vision into an enduring art.

His principal subject was the vernacular—the indigenous expressions of a people found in roadside stands, cheap cafés, advertisements, simple bedrooms, and small-town main streets. For fifty years, from the late 1920s to the early 1970s, Evans recorded the American scene with the nuance of a poet and the precision of a surgeon, creating an encyclopedic visual catalogue of modern America in the making.

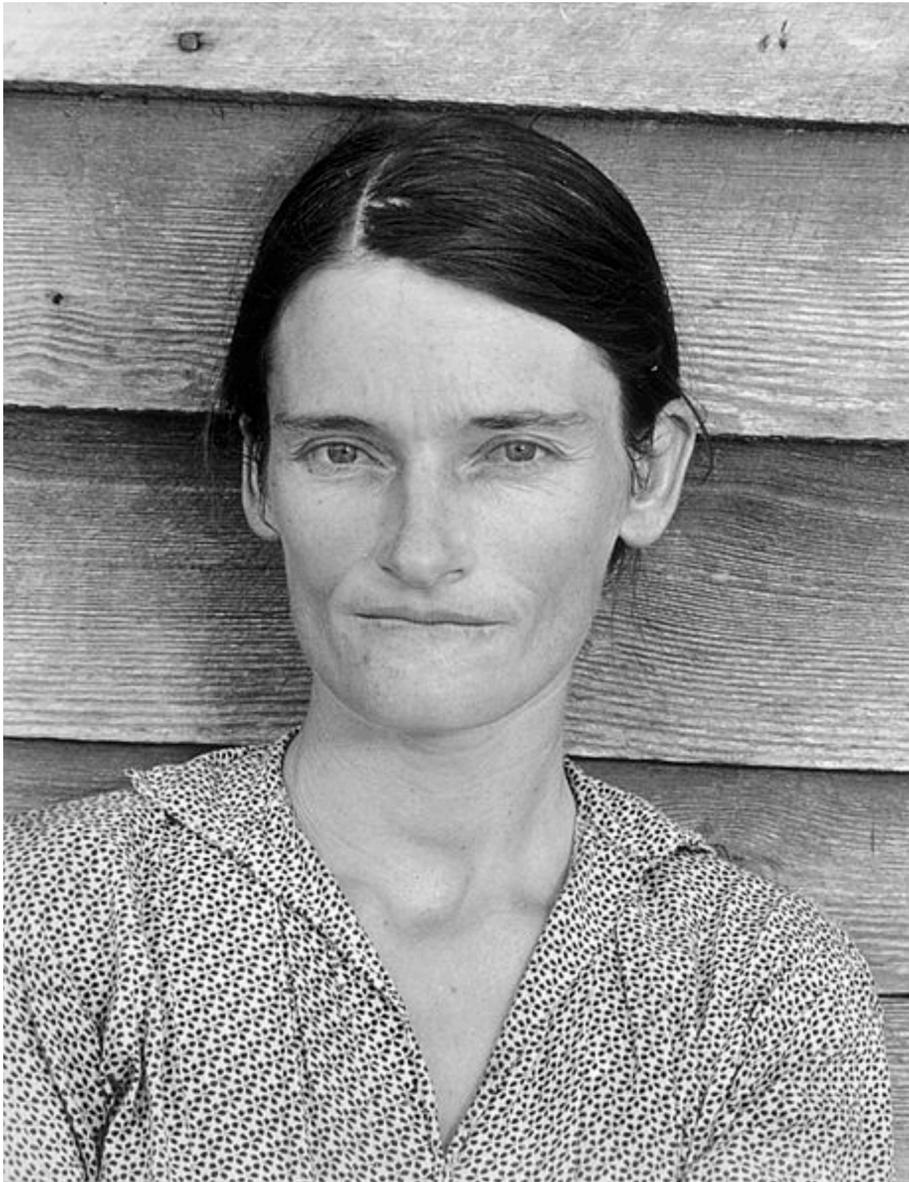
The Depression years of 1935–36 were ones of remarkable productivity and accomplishment for Evans. In June 1935, he accepted a job from the U.S. Department of the Interior to photograph a government-built resettlement community of unemployed coal miners in West Virginia. He quickly parlayed this temporary employment into a full-time position as an "information specialist" in the Resettlement (later Farm Security) Administration, a New Deal agency in the Department of Agriculture.

<http://xroads.virginia.edu/~ug97/fsa/tool.html>

<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1634>



Walker Evans in 1937



Walker Evans, 1936: Allie Mae Burroughs, Face of the Depression

<http://www.metmuseum.org/toah/works-of-art/2001.415/>

Eugene Atget (1856–1927)

<http://www.atgetphotography.com/The-Photographers/Eugene-Atget.html>

<http://www.moma.org/collection/artists/229>

Eugene Atget photographed Paris for thirty years. With a singleness of purpose rarely excelled, he made his incredible monument to a city. When he died in 1927 he left approximately 2000 eight by ten inches glass plates and almost 10,000 prints, not counting the plates deposited in the Palais Royale archives. Here is one of the most extraordinary achievements of photography. Yet we know almost nothing of Atget as a person and less of Atget as a photographer. His history is to be read in his work.

In personal matters Atget was, if not an eccentric was uncompromising. From the age of 50, he lived solely on milk, bread, and pieces of sugar. He was absolute in hygiene and in art. This determination when applied to photography created a unique monument.

HALL OF FAME



Berenice Abbott

(July 17, 1898 – December 9, 1991), born **Bernice Abbott**, was an American photographer best known for her black-and-white photography of New York City architecture and urban design of the 1930s.

http://www.commercegraphics.com/ba_gallery.html

<http://fadedandblurred.com/spotlight/a-career-in-three-acts-berenice-abbott/>



Berenice Abbott: Nightview NYC from Empire State Building, 1932.



FREDERICK ABBOTT