WENDY MAYBURY

FAMOUS FEMALE PHOTOGRAPHERS

IMOGEN CUNNINGHAM

1883–1976

"So many people dislike themselves so thoroughly that they never see any reproduction of themselves that suits. None of us is born with the right face. It's a tough job being a portrait photographer." -- Imogen Cunningham

In her long life, Imogen Cunningham was one of America's finest photographers and one of a handful of our great portrait artists. In a career that spanned nearly 70 years she worked in almost every area of photography imaginable and in a variety of photographic styles, from soft-focus Pictorialism to sharp edge modernism. She shot everything that, as she said, "could be exposed to light." Her portraiture was sought after by the rich and famous, and her images were widely published.

Bohemian controversy
Imogen was wooed by Roi Partridge, a Seattle artist and printmaker. The couple were what was called in those day "Bohemians," free spirits who were more concerned with art than commerce. As if to prove this, one day they climbed up to the Alpine wild flower fields on Mt. Rainier and -- despite freezing temperatures -- took off all their clothes. Roi posed for Imogen as a mystical woodland faun. In one picture he appears to be magically standing on top of the water in a lake, when actually he was barefooted on a small floe of ice. After returning home, several of these photographs were printed in a Seattle newspaper, the upscale and arty Town Crier. Her images caused a scandal, one that centered on Imogen because it was unheard of at the time for a woman to photograph a nude man. (Although the opposite practice was quite acceptable.)

"A critic on another paper wrote a very harsh criticism -- a terrific tirade on my stuff as being very vulgar," Imogen said about the incident. "It didn't make a single bit of difference in my business. Nobody thought worse of me." Imogen was right. In 1914, her photographic efforts were rewarded with one-woman exhibitions at the Brooklyn Institute of Arts and Sciences and at the Portland Art Museum.

Besides the nude shots of Roi, Imogen often took nude self-portraits, something she did throughout her life -- although as she got older she more often appeared clothed than not. As her granddaughter Meg Partridge, director of the Imogen Cunningham Trust said: "Her self-portraits really show her sense of humor, and she was smart about her career. She actively published her work in magazines and newspapers. She had a good eye, but she was a great editor. She knew how to edit her work, so what the world sees is an impressive selection of work."

Imogen married Roi in 1915, and months later gave birth to her first son, Gryffyd before the family soon moved to California, where Roi accepted a faculty position at Mills College. She later had twin sons, Padraic and Rondal. While Roi taught, Imogen was a stay-at-home mom. To keep her passion for photography alive, she photographed her kids and the plants in her garden.

"The reason during the [1920s] that I photographed plants was that I had three children under the age of 4 to take care of, so I was cooped up," Imogen said. "I had a garden available and I photographed them indoors. Later when I was free I did other things."

Imogen and Ansel Adams had become friends well before Group f/64, and it was a friendship that would continue all their lives. But they were an odd couple. He was formal, reserved and conservative while she was blunt, a free spirit and a radical.

She told me: "Once, a woman who does street work said to me, 'I've never photographed anyone I haven't asked first.' I said to her, 'Suppose Cartier-Bresson asked the man who jumped the puddle to do it again -- it never would have been the same. Start stealing!"

"There are certain things you don't discuss with Ansel, especially if you don't agree," Imogen said.

Cunningham was a member of the California-based Group f/64, known for its dedication to the sharp-focus rendition of simple subjects.[1]

Cunningham was born in Portland, Oregon to father Isaac Burns Cunningham[2] and mother Susan Elizabeth Cunningham (née Johnson).[3][4][5][6] Her parents were from Missouri, though both of their families originally came from Virginia.[4] Cunningham was the fifth of 10 children.

She grew up in Seattle, Washington and attended the Denny School at 5th and Battery Streets in Seattle.[7]

In 1901, at the age of eighteen, Cunningham bought her first camera, a 4x5 inch view camera, via mail order from the American School of Art in Scranton, Pennsylvania.

She entered the University of Washington where she became a charter member of the Washington Alpha chapter of Pi Beta Phi fraternity for Women.[8] It was not until 1906, while studying at the University of Washington in Seattle, that she was inspired to take up photography again by an encounter with the work of Gertrude Käsebier. With the help of her chemistry professor, Horace Byers, she began to study the chemistry behind photography while paying for her tuition by photographing plants for the botany department.

In 1907, Cunningham graduated from University of Washington with a degree in chemistry. Her thesis was titled "Modern Processes of Photography." While there, she served as class vice-president, participated in the German Club and Chemistry Club, and was on the yearbook staff.[9]

Career
After graduating from college in 1907, Cunningham went to work for Edward S. Curtis in his Seattle studio, gaining knowledge about the portrait business and practical photography.[10] Cunningham worked for Curtis on his project of documenting American Indian tribes for the book The North American Indian, which was published in twenty volumes between 1907 and 1930. Cunningham learned the technique of platinum printing under Curtis's supervision and became fascinated by the process.

Germany

In 1909, Cunningham was awarded the Pi Beta Phi Graduate Fellowship.[11] This grant allowed her to work at the Technische Hochschule in Dresden, where she helped the photographic chemistry department find cheaper solutions for the expensive and rare (due to World War I) platinum used for printing. Using this fellowship, Cunningham traveled to Germany[12] to study with Professor Robert Luther at the Technische Hochschule in Dresden, Germany. In Dresden she concentrated on her studies and didn't take many photographs. In May 1910, she finished her paper, "About the Direct Development of Platinum Paper for Brown Tones", describing her process to increase printing speed, improve clarity of highlights tones, and produce sepia tones.[citation needed]

On her way back to Seattle, she met with photographers Alvin Langdon Coburn (in London) and Alfred Stieglitz and Gertrude Käsebier in New York.

Seattle

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Dream, a 1910 photograph by Imogen Cunningham

In Seattle, Cunningham opened a studio and won acclaim for portraiture and pictorial work. Most of her studio work of this time consisted of sitters in their own homes, in her living room, or in the woods surrounding Cunningham's cottage. She became a sought-after photographer and exhibited at the Brooklyn Institute of Arts and Sciences in 1913.

In 1914, Cunningham's portraits were shown at An International Exhibition of Pictorial Photography in New York. Wilson's Photographic Magazine published a portfolio of her work.

The next year, she married Roi Partridge, a teacher and artist. He posed for a series of nude photographs, which were shown by the Seattle Fine Arts Society. Although critically praised, Cunningham didn't revisit those photographs for another fifty-five years. Between 1915 and 1920, Cunningham continued her work and had three children (Gryffyd, Rondal, who also became a photographer, and Padraic) with Partridge.

California

External images

Magnolia Blossom, c. 1925, at the Museum of Modern Art

Triangles, 1928, at the Metropolitan Museum of Art

Two Callas, c. 1925

In 1920, the family moved to San Francisco, where Partridge taught at Mills College.[13]

Cunningham refined her style, taking a greater interest in pattern and detail and becoming increasingly interested in botanical photography, especially flowers. Between 1923 and 1925 she carried out an in-depth study of the Magnolia flower. Later in the decade she turned her attention toward industry, creating several series of industrial landscapes in Los Angeles and Oakland.

In 1929, Edward Weston nominated 10 of Cunningham's photographs (8 botanical, 1 industrial, and 1 nude) for inclusion in the "Film und Foto" exhibition. Her renowned Two Callas debuted in that exhibition.

Cunningham once again changed direction, becoming more interested in the human form, particularly hands, and she was fascinated with the hands of artists and

musicians. This interest led to her employment by Vanity Fair, photographing stars without make-up.

Group f/64

Photograph of a succulent plant by Imogen Cunningham
As Cunningham moved away from pictorialism to embrace sharp-focus photography she joined with like-minded photographers to form Group f/64 to promote this style of photography, and took part in their 1932 exhibition.[14][1]

Vanity Fair
In 1934, Cunningham was invited to do some work in New York for Vanity Fair. Her husband wanted her to wait until he could travel with her, but she refused. They divorced that year. She continued with Vanity Fair until it stopped publication in 1936.

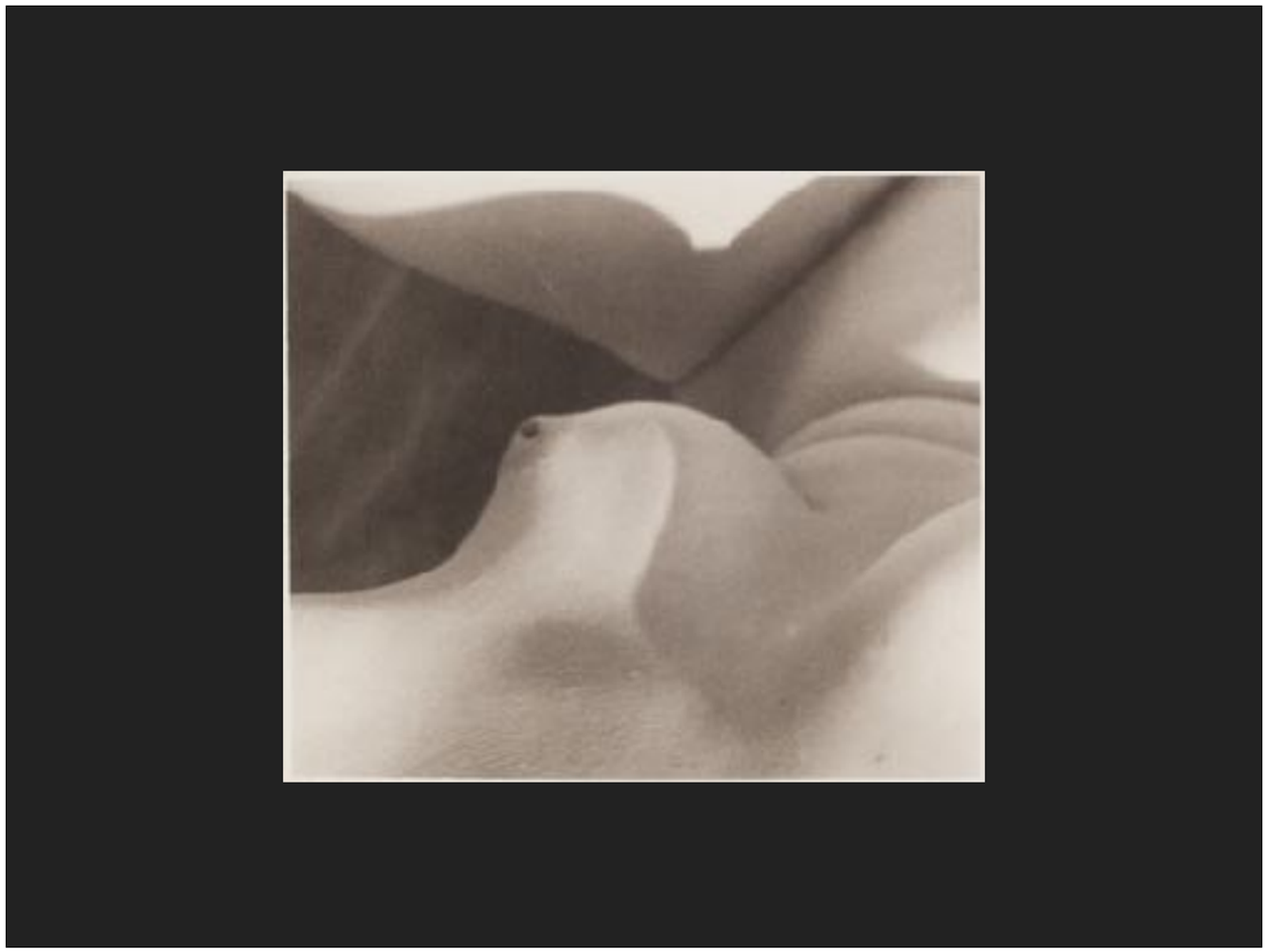
Later career
Street photography

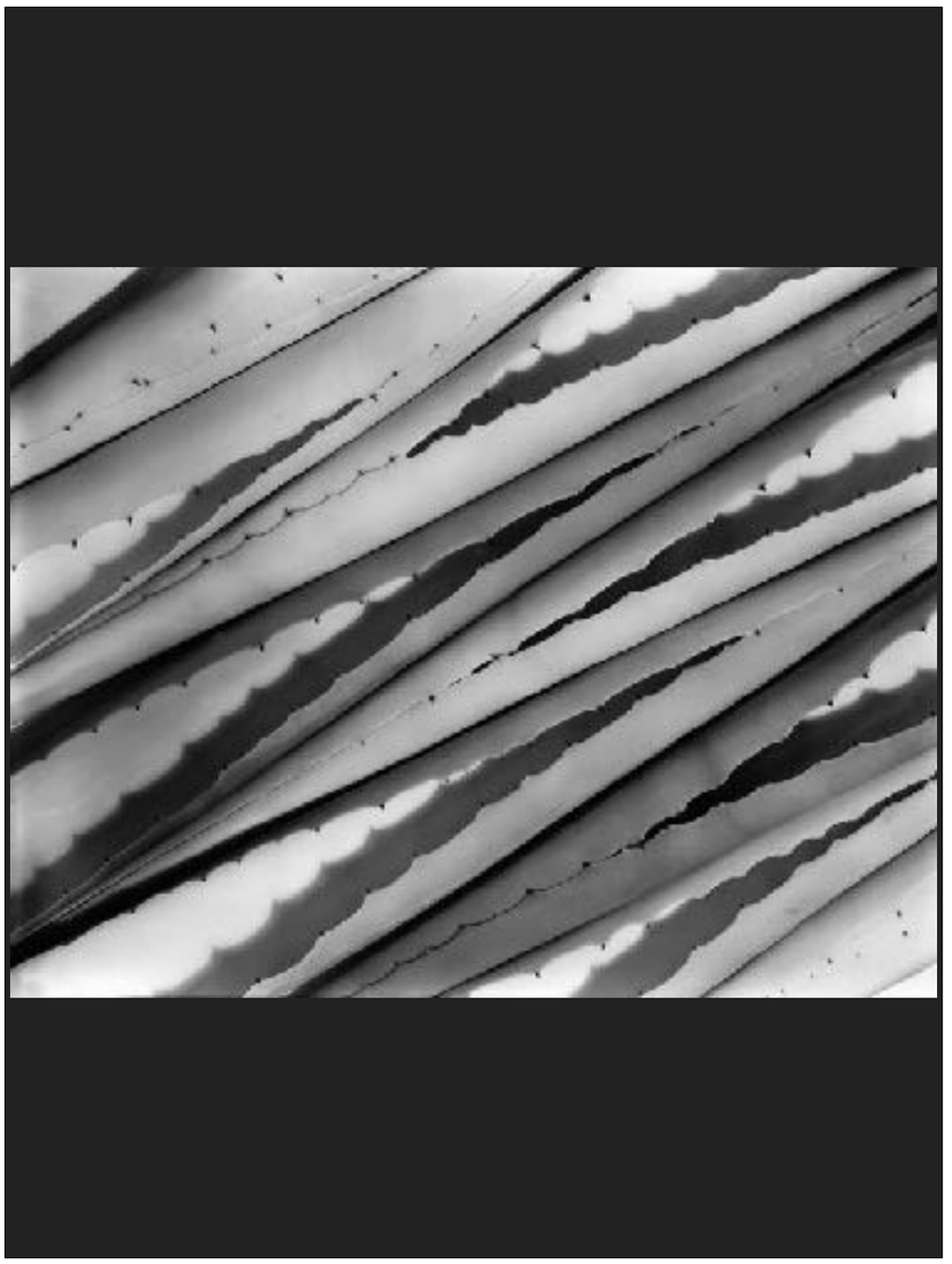
A Rolleiflex used by Cunningham in the 1950s, on display at the Oakland Museum of California
In the 1940s, Cunningham turned to documentary street photography, which she executed as a side project while supporting herself with her commercial and studio photography. In 1945, Cunningham was invited by Ansel Adams to accept a position as a faculty member for the art photography department at the California School of Fine Arts. Dorothea Lange and Minor White joined as well.

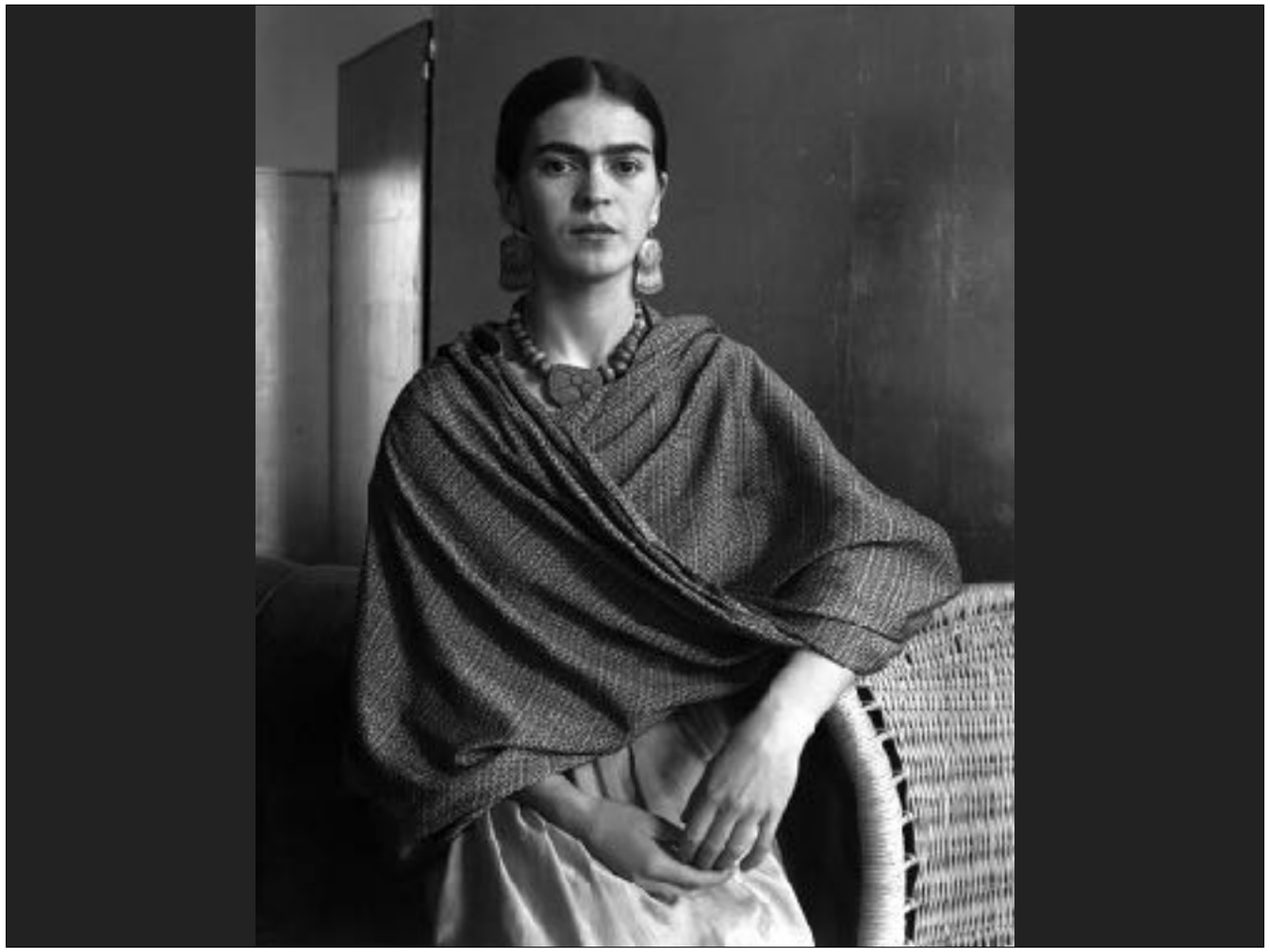
Mentorship
In 1964, Imogen Cunningham met the photographer Judy Dater while leading a workshop focusing on the life and work of Edward Weston in Big Sur Hot Springs, California which later became the Esalen Institute. Dater was greatly inspired by Cunningham's life and work. Cunningham is featured in one of Dater's most popular photographs, Imogen and Twinka at Yosemite, which depicts elderly Cunningham encountering nude model Twinka Thiebaud behind a tree in Yosemite National Park. The two shared an interest in portraiture and remained friends until Cunningham's death in 1976. Three years later, Dater published Imogen Cunningham: A Portrait, containing interviews with many of Cunningham's photographic contemporaries, friends, and family along with photographs by both Dater and Cunningham.

In 1973, her work was exhibited at the Rencontres d'Arles photography festival in France through the group exhibition: Trois photographes américaines, Imogen Cunningham, Linda Connor, Judy Dater.

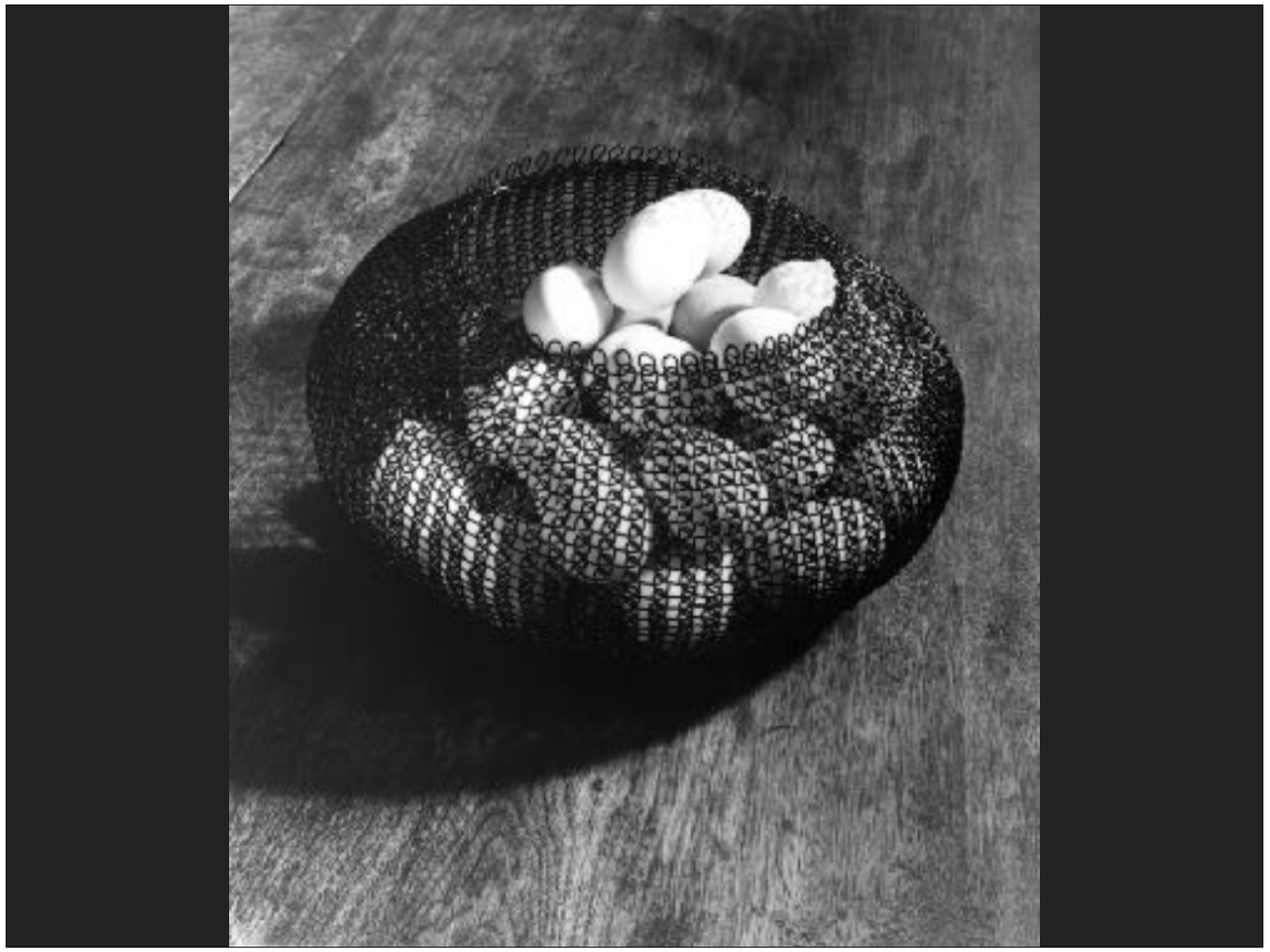
Died at 93







She was an early feminist who despaired of the way women were treated and especially in the world of the arts. In 1922, when she went to visit and photograph Edward Weston, she arrived to find Weston and his current lover and model Margrethe Mather waiting for her. Although Weston was married, and the father of several children, he had a string of affairs -- which his then wife Flora appeared to tolerate. Now largely forgotten, Mather was also a photographer who had helped Weston move away from soft focus photography.



Though she collaborated briefly with Dorothea Lange, Cunningham was not interested in “the invasive approach” of photojournalism. But she took some fabulous celebrity photos. When she appeared (at 93, shortly before her death) on the Tonight Show in 1976, she told Johnny Carson that Vanity Fair, for whom she worked in the ’30s, once hired her to shoot ugly men, including Cary Grant. “Do you consider him ugly?” Carson asked, and the audience roared with laughter when she replied, “No—he convinced me that he wasn’t.”

Cunningham worked until her death. Her posthumously published monograph, After 90, chronicled the elderly, including the tattooed circus attraction Irene “Bobbie” Libarry (83, at right) in a nursing home. It was one of Cunningham’s last portraits, taken months before she died, and I’ve read that it was one of her favorites. Oddly it’s not included in this book (though a touching photo of Libarry’s tattooed feet is).

DOROTHEA LANGE

1895–1965

Dorothea Margaretta Nutzhorn was born on May 26, 1895, at 1041 Bloomfield Street, Hoboken, New Jersey[2][3] to second-generation German immigrants Heinrich Nutzhorn and Johanna Lange.[4] She had a younger brother, Martin.[4] She dropped her middle name and assumed her mother's maiden name after her father abandoned the family when she was twelve years old, one of two traumatic events early in her life.[5] The other trauma was her contraction of polio at age seven, which left her with a weakened right leg and a permanent limp.[2][3] "It formed me, guided me, instructed me, helped me and humiliated me," Lange once said of her altered gait. "I've never gotten over it, and I am aware of the force and power of it."[6]

Career

Lange graduated from the Wadleigh High School for Girls,[7] and although she had never operated or owned a camera, she was adamant that she would become a photographer upon graduating from high school.[8] Lange was educated in photography at Columbia University in New York City in a class taught by Clarence H. White.[8] She was informally apprenticed to several New York photography studios, including that of the famed Arnold Genthe.[5] In 1918, she left New York with a female friend to travel the world, but was forced to end the trip in San Francisco due to a robbery, and settled there, working as a photograph finisher at a photographic supply shop.[9] where she became acquainted with other photographers and met an investor that aided in the establishment of a successful portrait studio.[3][5][10] This business supported Lange and her family for the next fifteen years.[5] In 1920, she married the noted western painter Maynard Dixon, with whom she had two sons, Daniel, born in 1925, and John, born in 1930.[11]

Lange's early studio work mostly involved shooting portrait photographs of the social elite in San Francisco.[12] At the onset of the Great Depression, Lange turned her lens from the studio to the street. Her photographs during this period bear kinship with John Steinbeck's The Grapes of Wrath.[13] Her studies of unemployed and homeless people, starting with White Angel Breadline (1933), which depicted a lone man facing away from the crowd in front of a soup kitchen run by a widow known as the White Angel,[14] captured the attention of local photographers and led to her employment with the federal Resettlement Administration (RA), later called the Farm Security Administration (FSA).

Resettlement Administration

Lange's iconic 1936 photograph, Migrant Mother

"Broke, baby sick, and car trouble!" (1937)
In December 1935, Lange and Dixon divorced, and she married economist Paul Schuster Taylor, Professor of Economics at the University of California, Berkeley.[11] For the next five years they documented rural poverty and the exploitation of sharecroppers and migrant laborers. Taylor interviewed subjects and gathered economic data, while Lange took photographs. Lange resided in Berkeley for the rest of her life.

Working for the Resettlement Administration and Farm Security Administration, Lange's images brought the plight of the poor and forgotten—particularly sharecroppers, displaced farm families, and migrant workers—to public attention. Distributed free to newspapers across the country, Lange's poignant images became icons of the era.

One of Lange's most recognized works is Migrant Mother.[15] The woman in the photograph is Florence Owens Thompson. In 1960, Lange spoke about her experience taking the photograph:

I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her, but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was thirty-two. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it.[16]

After Lange returned home, she told the editor of a San Francisco newspaper about conditions at the camp and provided him with two of her photographs. The editor informed federal authorities and published an article that included the images. In response, the government rushed aid to the camp to prevent starvation.[17]

According to Thompson's son, Lange got some details of this story wrong, but the impact of the picture was based on the image of the strength and need of migrant workers.[18] Twenty-two of the photographs she took as part of the FSA were included in John Steinbeck's The Harvest Gypsies when it was originally published in The San Francisco News in 1936. According to an essay by photographer, Martha Rosler, the photo became the most reproduced photograph in the world.[19]

Japanese American internment

Children at the Weill public school in San Francisco pledge allegiance to the American flag in April 1942, prior to the internment of Japanese Americans

Grandfather and grandson at Manzanar Relocation Center
In 1941, Lange was awarded a Guggenheim Fellowship for achievement in photography.[20] After the attack on Pearl Harbor, she gave up the prestigious fellowship to record the forced evacuation of Japanese Americans from the West Coast on assignment for the War Relocation Authority (WRA).[21] She covered the internment of Japanese Americans[22] and their subsequent incarceration, traveling throughout urban and rural California to photograph families preparing to leave, visiting several temporary assembly centers as they opened, and eventually highlighting Manzanar, the first of the permanent internment camps. Much of her work focused on the waiting and uncertainty involved in the removal: piles of luggage waiting to be sorted, families wearing identification tags while awaiting transport.[23] To many observers, her photograph[24] of Japanese American children pledging allegiance to the flag shortly before they were sent to camp is a haunting reminder of the travesty of detaining people without charging them with a crime.[25]

Her images were so obviously critical that the Army impounded most of them, and they were not seen publicly during the war.[26][27] Today her photographs of the internment are available in the National Archives on the website of the Still Photographs Division, and at the Bancroft Library of the University of California, Berkeley.

California School of Fine Arts/San Francisco Art Institute

In 1945, Ansel Adams invited Lange to teach at the first fine art photography department at the California School of Fine Arts (CSFA), now known as San Francisco Art Institute (SFAI). Imogen Cunningham and Minor White also joined the faculty.[28]

In 1952, Lange co-founded the photography magazine Aperture. In the mid-1950s, Life magazine commissioned Lange and Pirkle Jones to shoot a documentary about the death of Monticello, California and the subsequent displacement of its residents by the damming of Putah Creek to form Lake Berryessa. Because the magazine did not run the piece, Lange devoted an entire issue of Aperture to the work. The collection was shown at the Art Institute of Chicago in 1960.[29] Another series for Life magazine, which Lange began in 1954, featured Martin Pulich, a lawyer, due to Lange's interest in how poor people were defended in the court system, which by one account grew out of her experience with her brother's arrest and trial.[30]

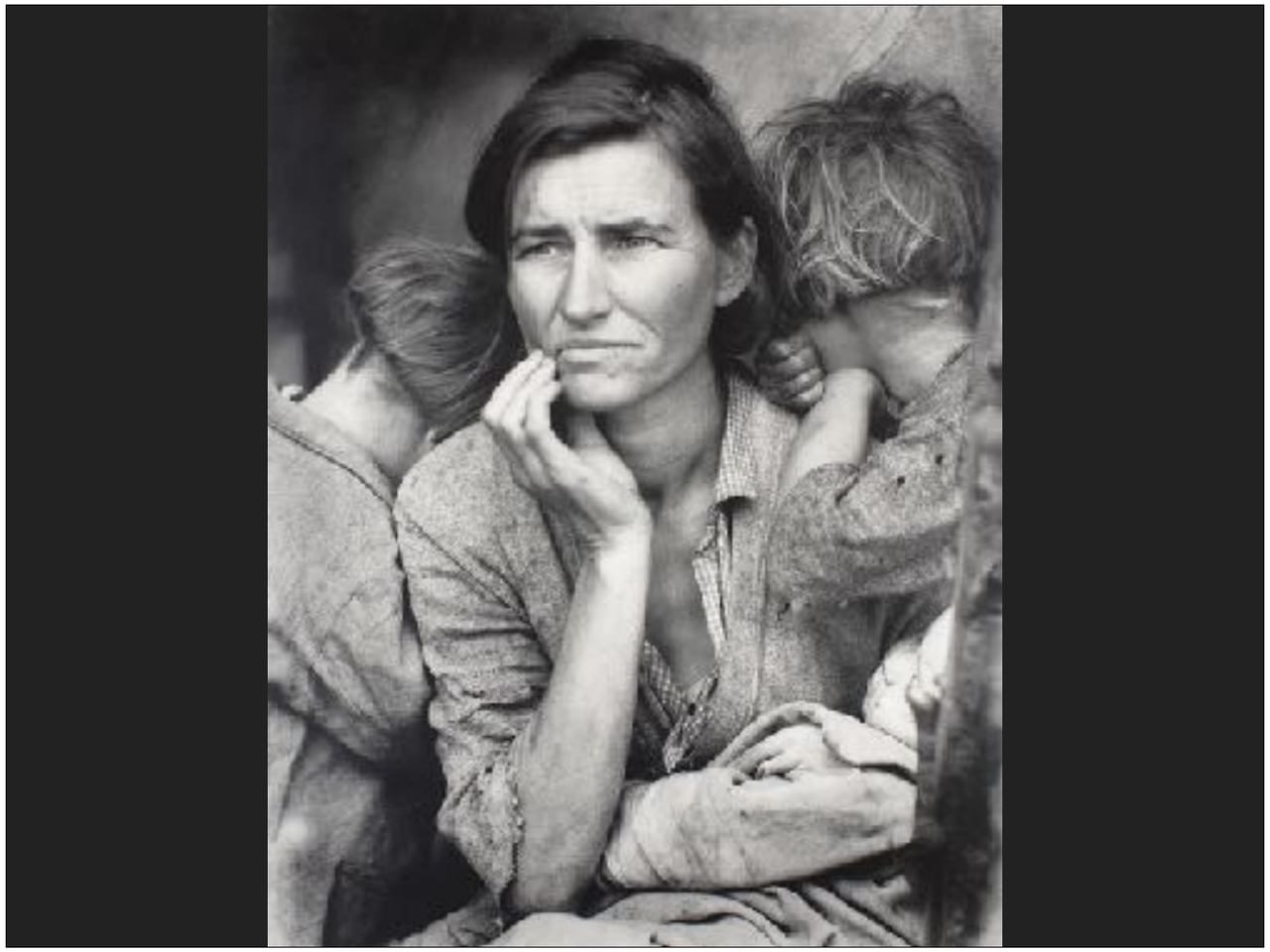
Death and legacy

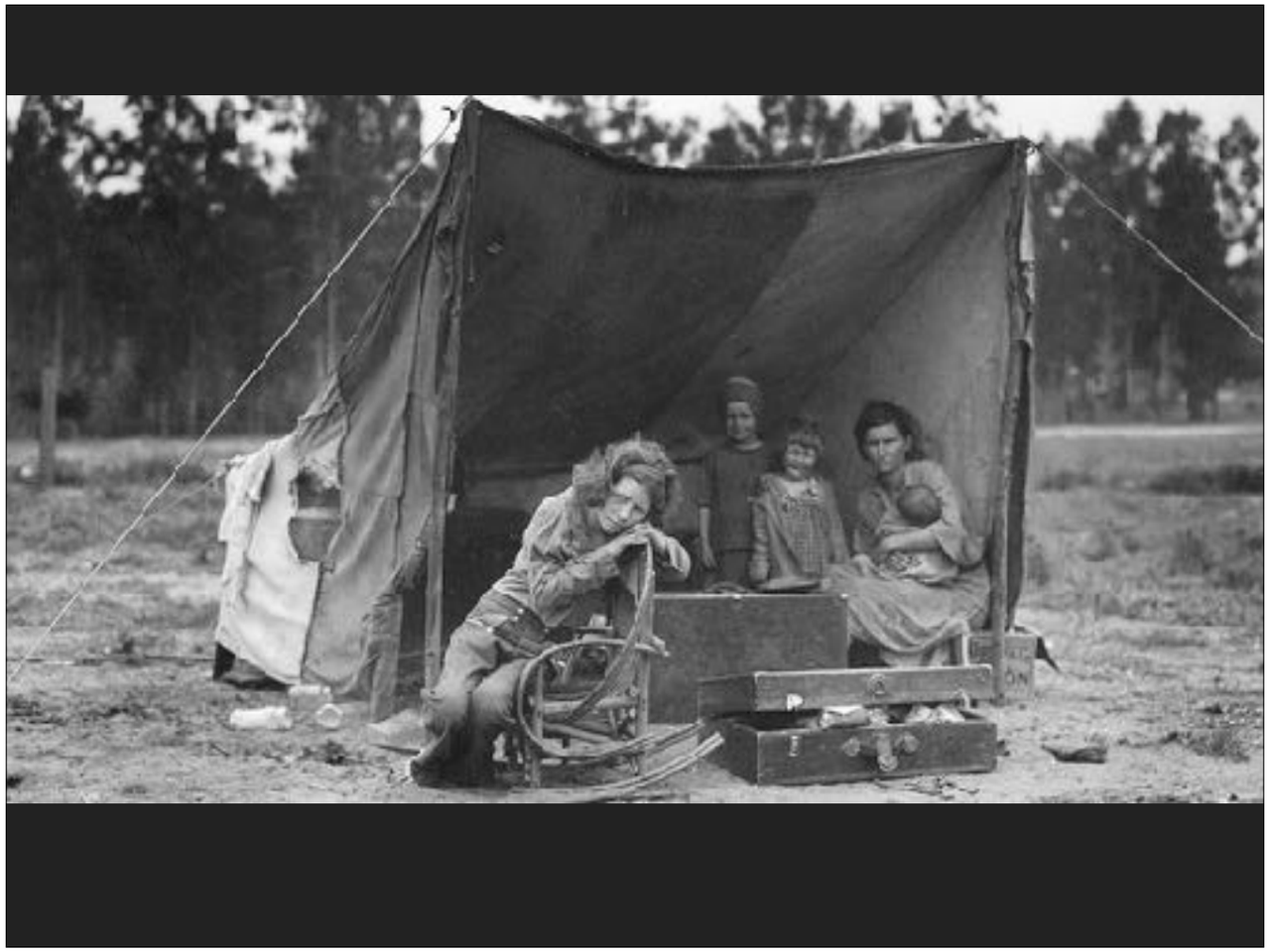
In the last two decades of her life, Lange's health declined.[4] She suffered from gastric problems as well as post-polio syndrome, although the reoccurrence of the pain and weakness of polio was not yet recognized by most physicians.[5]

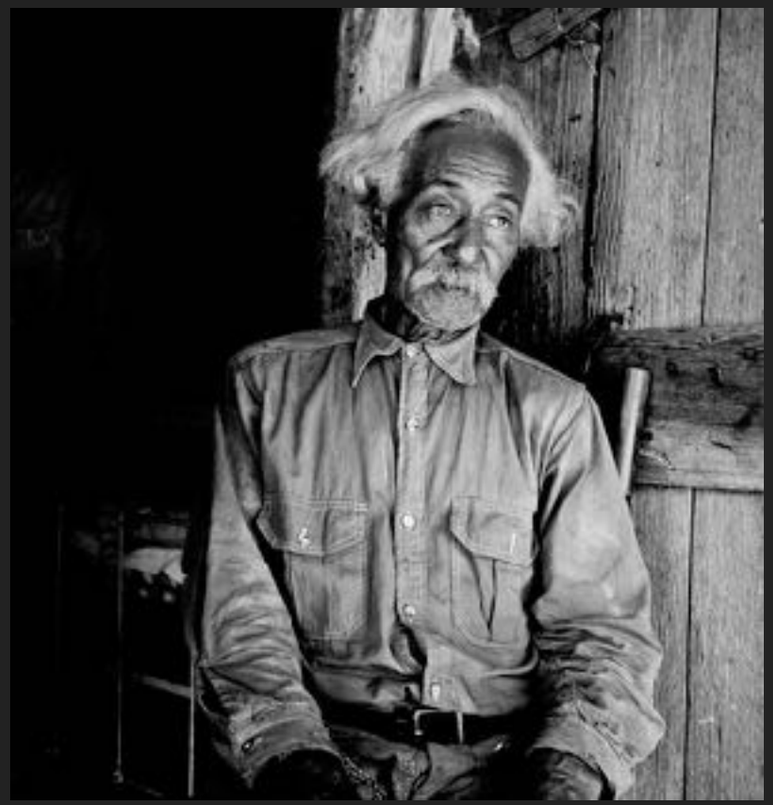
Lange died of esophageal cancer on October 11, 1965, in San Francisco, California, at age seventy.[11][31] She was survived by her second husband, Paul Taylor, two children, three stepchildren,[32] and numerous grandchildren and great-grandchildren. Three months later, the Museum of Modern Art in New York mounted a retrospective of her work, which Lange herself had helped to curate.[33] It was the first one-person retrospective by a female photographer held at MoMA.[34]

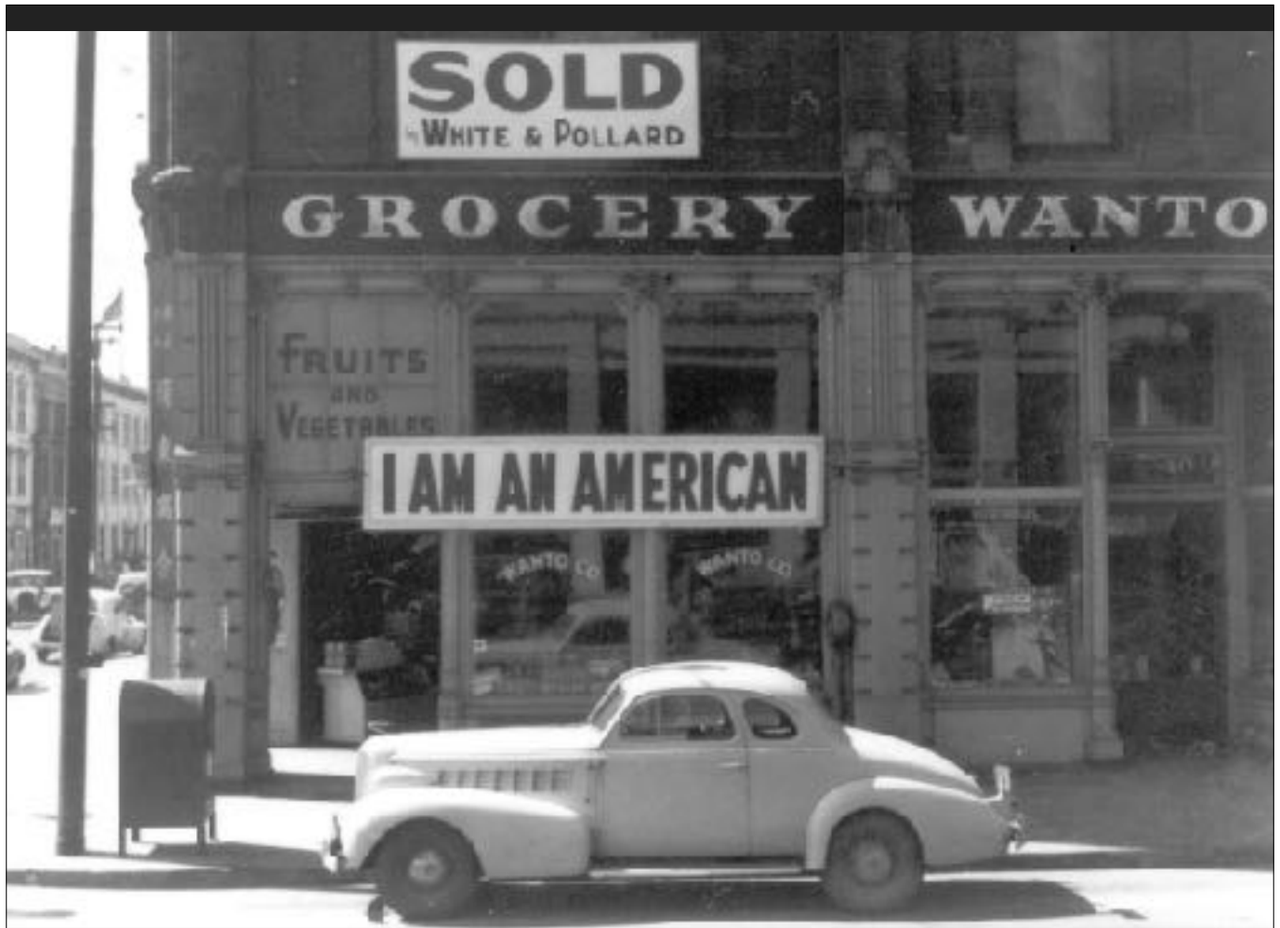
In 2003, Lange was inducted into the National Women's Hall of Fame.[35] In 2006, an elementary school was named in her honor in Nipomo, California, near the site where she had photographed Migrant Mother.[36] In 2008, she was inducted into the California Hall of Fame, located at The California Museum for History, Women and the Arts; her son, Daniel Dixon, accepted the honor in her place.[37] In October 2018, Lange's hometown of Hoboken, New Jersey honored her with a mural depicting Lange and two other prominent women from Hoboken's history, Maria Pepe and Dorothy McNeil.[38]

See also





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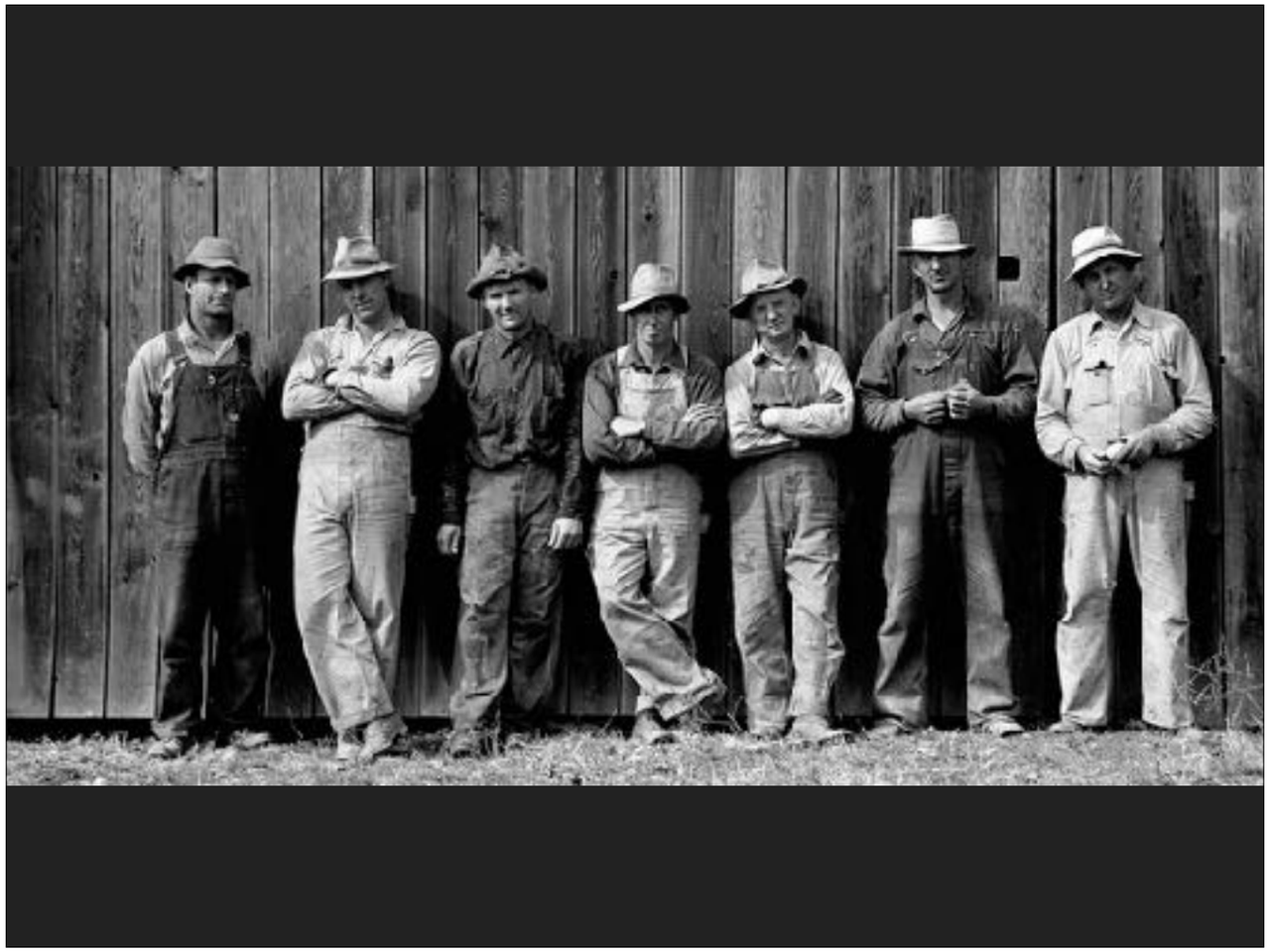

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MARGARET BOURKE-WHITE

1904–1971

Early life

Margaret White was born 14 June, 1904[1] in the Bronx, New York[2] to Joseph White, and Minnie Bourke. She grew up in Bound Brook, New Jersey, where she attended Plainfield High School. Her father was fascinated by cameras and encouraged Margaret's early interest in photography. She attended Columbia University, where she initially studied herpetology but later left the school. She tried several other schools and eventually graduated from Cornell University with a Bachelor of Arts degree. In 1927 she added her mother's name and began going by the hyphenated name Margaret Bourke-White. In 1928 she moved to Cleveland, Ohio and started a commercial photography business, specializing in architectural and industrial photography. She experimented with using magnesium flares to illuminate scenes in a steel mill. The low sensitivity to red and orange light of early black and white films was problematic when shooting red-hot steel.

Photojournalism

Margaret Bourke-White's innovative techniques of shooting steel mill interiors caught the attention of Henry Luce, who brought her to New York where he saw a fit for her with the magazine Fortune, a magazine of industry that would benefit from her talents.[3] So, after only one year, Bourke-White left commercial photography behind, taking a new job as associate editor and staff photographer of Fortune magazine.[1] During this period she became the first Western photographer to photograph early Soviet industry. Her Russian photographs appeared in a book called Eyes on Russia published in 1931.[1]

During the 1930s she photographed people in the American south who were affected by the Dust Bowl. These photos were published in a 1935 article called Dust Changes America in The Nation.[1]

In 1936, she left Fortune to become the first female photojournalist for Henry Luce's new magazine, LIFE, in 1936.[1] She continued off and on in her roll as photojournalist for LIFE until 1957. She provided the cover photo for the first issue of LIFE magazine, a photo that was later commemorated as a US postage stamp. She is also known for establishing the first darkroom at the offices of Life magazine and has been called the "founding mother of LIFE".[3]

In 1940 she became the chief photographer for Ralph Ingersoll's magazine, PM.[1]

During the late 1930s and early 1940s Bourke-White traveled across Europe and Russia. She recorded conditions of life in Communist Russian and Nazi Germany.

World War II
When the world war broke out, Bourke-White became the first female war correspondent for the U.S. Air Force[1], covering the conflict in Russia before and after the German invasion. Her experiences and photographs were later published in a book called Shooting the Russian War. Some of her best known photographs were taken in 1945 at Buchenwald concentration camp.

She then traveled with the U.S. Army Air Force in North Africa before returning to Europe with the U.S. Army to Italy and Germany. Being in constant danger and frequently under fire, eventually earned her the nickname "Maggie the Indestructible". While traveling on the troopship SS Strathallan, she survived the torpedoing and sinking of the ship. She also survived a helicopter crash, strafing attacks by the Luftwaffe, even being stranded on an island.[2] After the war she published another book, titled Dear Fatherland, Rest Quietly.

India and Pakistan
After the war she photographed the violence that went along with the partitioning of India and Pakistan. She took well known photographs of Mohandas K. Gandhi and Mohammed Ali Jinnah, Pakistan's founder. She interviewed Gandhi just hours before he was assassinated.

Parkinson's disease
In 1953 Bourke-White began exhibiting the early signs of Parkinson's disease. Over the next decade her career as a photojournalist slowly ended. Medical treatments and surgery helped improve her condition but left her with impaired speech. In 1963 US Camera magazine gave her a special Achievement Award and, in 1964 she was added to the honor rolls of the American Society of Magazine Photographers. She continued to write during the time, publishing an autobiography called Portrait of Myself. She died on 27 August, 1971 at her home in Darien, Connecticut.

Her equipment
Margaret Bourke-White used a variety of cameras during her career, ranging from simple box cameras to large aerial photography cameras. She is known to have used several types of view cameras and many 35mm cameras with interchangeable lenses. Much of her photographic gear is preserved and documented in a collection of her materials at Syracuse University, allowing us to provide the following partial listings.[4]

Margaret Bourke-White, a photographer for LIFE magazine, makes a precarious photo from one of the eagles on the 61st floor of the Chrysler Building in New York City in 1934. #

The Indian leader Mohandas Gandhi reads as he sits cross-legged on the floor next to a spinning wheel at home, photographed in 1946. #


INFORMATION
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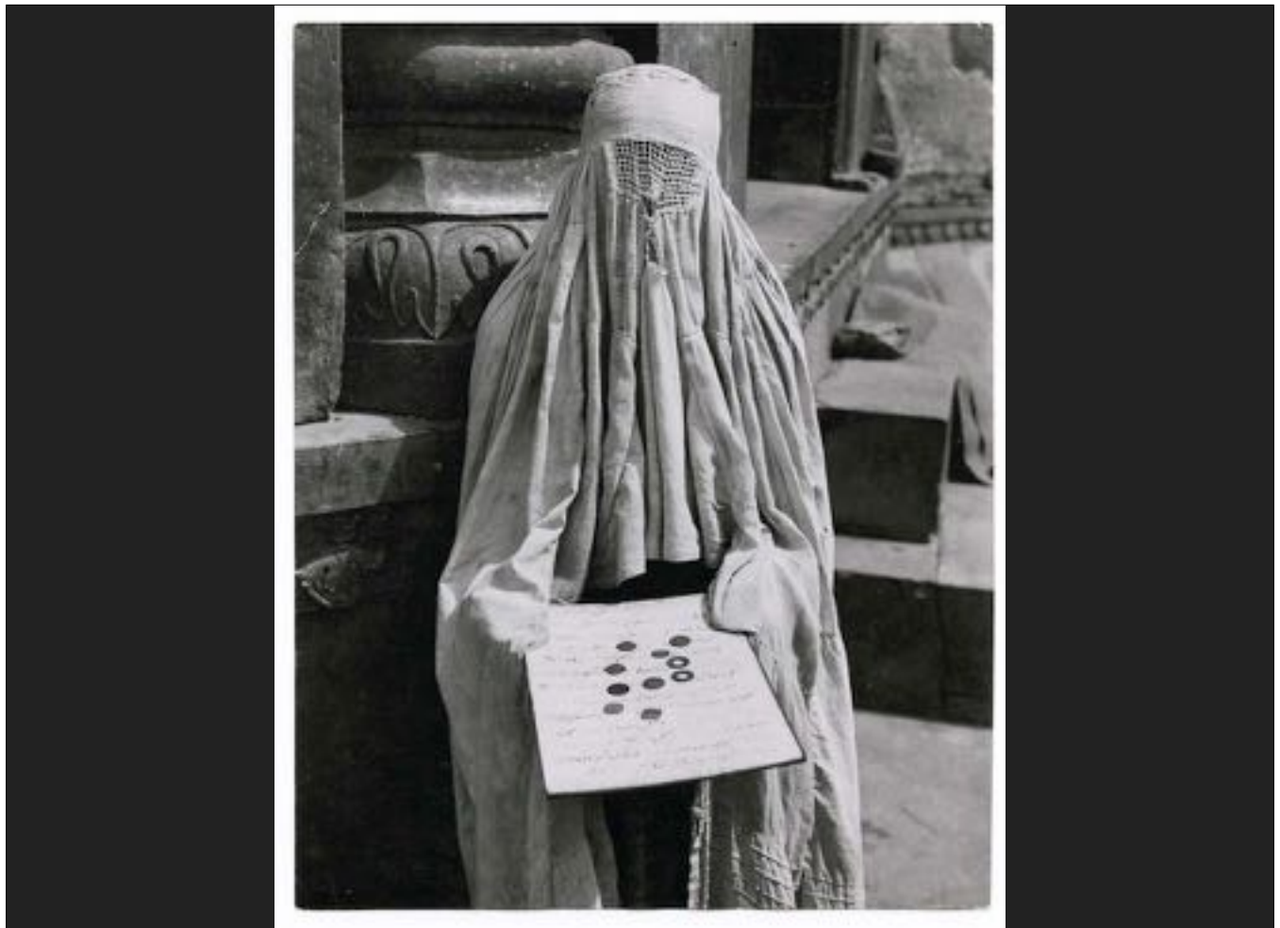
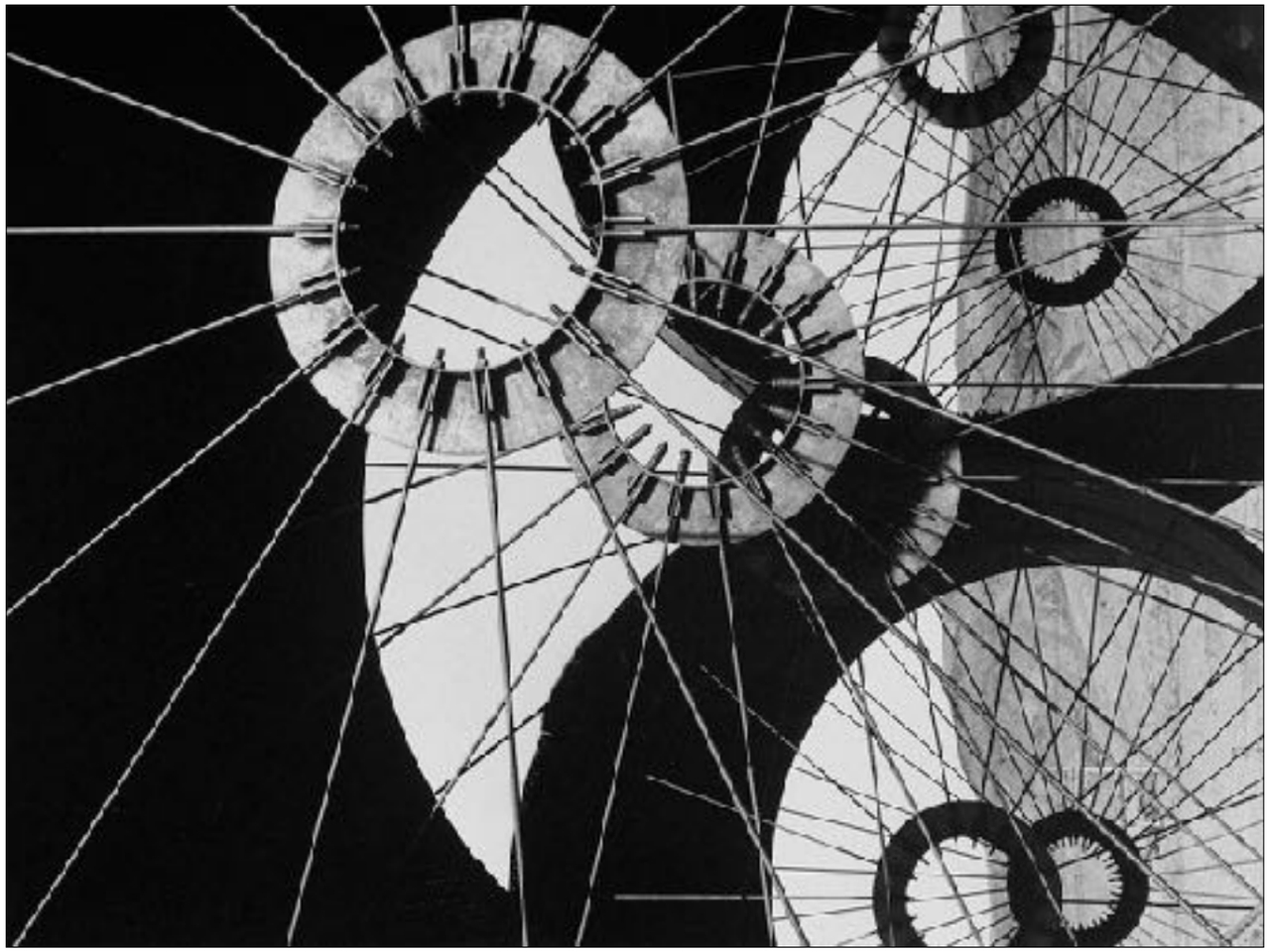
TAKE TYPHOID SHOTS HERE
TAKE SECOND SHOT IN THREE DAYS AND THIRD SHOT IN SIX DAYS
REFUGEES AND
ANY ONE DESIRING TO TAKE TREATMENT OUT OF TOWN INQUIRE HERE


LETTER BOX



The Colorado farmer Art Blooding and his family inspect their newly bought farm in 1954. #



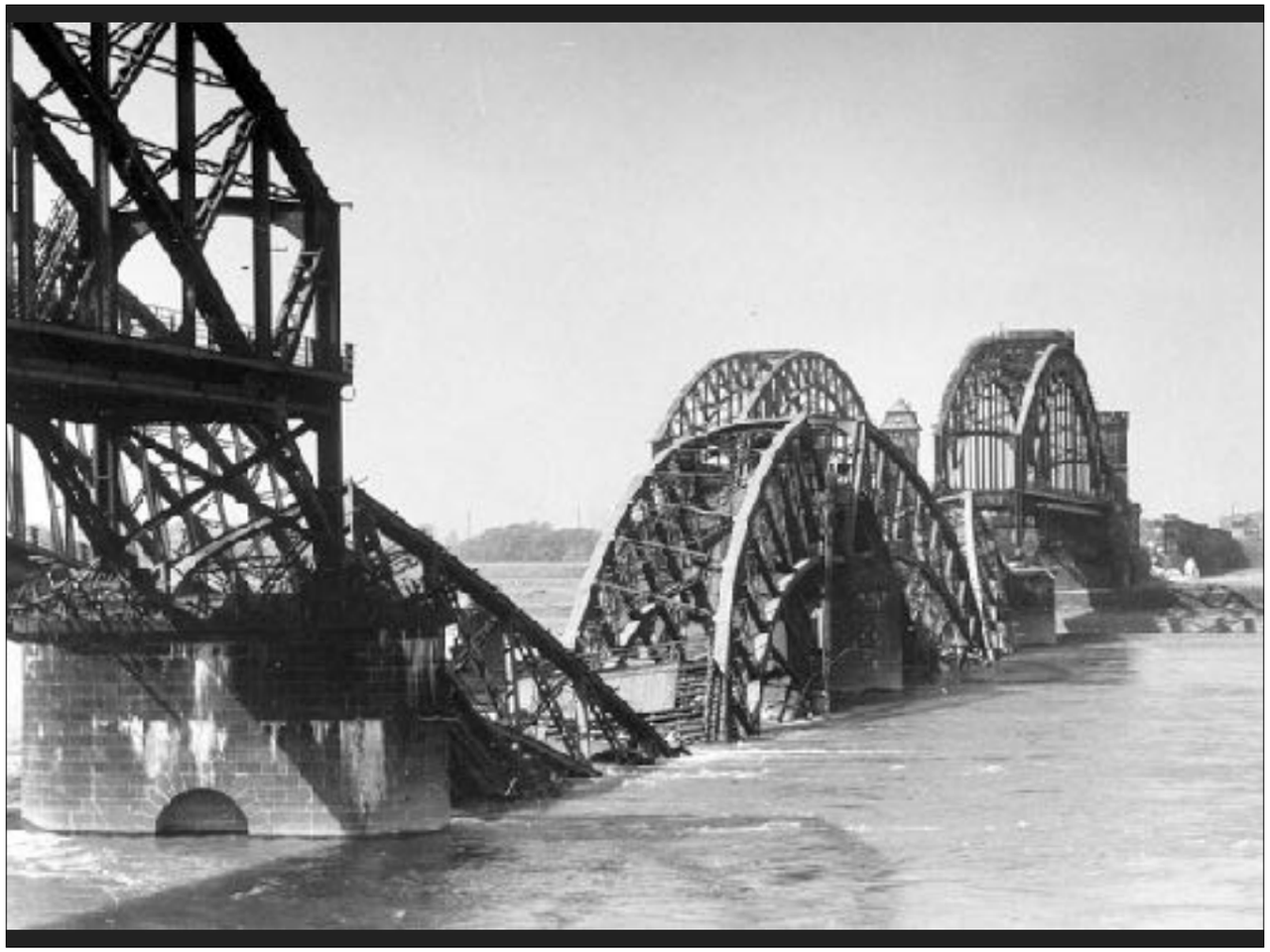
Steel support struts are visible inside several newly constructed giant pipes to be installed in a diversion tunnel that will carry the Missouri River around Fort Peck Dam construction in Montana in 1936. #

Twelfth U.S. Air Force in B-17 bombers fly over the African coast returning from a bombing mission near El Aouina airfield in 1943, during World War II. #

Original caption: "Margaret Bourke-White at the ready, standing by an airplane propeller and fully garbed in a leather fleece-lined flight suit, camera in hand. 1943." #

Left: An American gun crew fires their 155mm caliber field gun, known as a Long Tom, toward German positions several miles away during the campaign to retake Italy in 1944. Right: A nighttime artillery barrage by Allied forces supporting a U.S. patrol attacks German fortification positions in the Apennine Mountains on the Italian front. #

An aerial view of a bomb-damaged residential area after an Allied air attack on Essen, Germany, in 1945 #



Ruins of a bomb-damaged bridge lie in the harbor after an Allied air attack on Düsseldorf, Germany, in July of 1945. #


WORLD'S HIGHEST STANDARD OF LIVING
There's no way like the American Way

African American flood victims line up to get food and clothing from a Red Cross relief station in front of billboard ironically extolling "WORLD'S HIGHEST STANDARD OF LIVING / THERE'S NO WAY LIKE THE AMERICAN WAY." #

Original caption: "A group shot of escorts for lovely princesses & countesses of the Ak-Sar-Ben Coronation Ball, who are chosen by the members of a special committee from Omaha's socially elite. October 1938." #

An aerial view of a Douglas DC-4E aircraft flying over Manhattan in 1939 #

Scottish Cameron Highlander and Indian troops march past pyramids in Egypt in 1940, part of the Allied defense preparations against an Italian attack, during World War II. #

Original caption: "Members of the native Bedouin camel cavalry called Meharists commanded by the officers of the French expeditionary force, pose on their she-camel mounts (males are only good for beast of burden) in desert near Damascus. May 1940." #

Original caption: "Uniform-clad pupils at the Chisinau School for Girls give the official salute of the Straga Taree (Watch of the Country), a compulsory fascistic Romanian Youth Organization. February 1940." #

Original caption: "Overall view of central Moscow with antiaircraft gunners dotting sky over Red Square with exploding shells, with spires of Kremlin silhouetted by a German Luftwaffe flare. July 26, 1941." #

A Russian women's brigade wields crude rakes to gather up a hay harvest on a collective farm outside the capitol in 1941. #

Original caption: "Wartime Chinese orphans with hands over their ears as they sing a bombing song, 'Oom, Oom, Oom' (the sound of the planes) at an orphanage funded by United China Relief, a central U.S. organization for eight Chinese aid societies. July 1941." #

Female welders at work in a steel mill in Indiana in 1942, replacing men called to duty during World War II. #

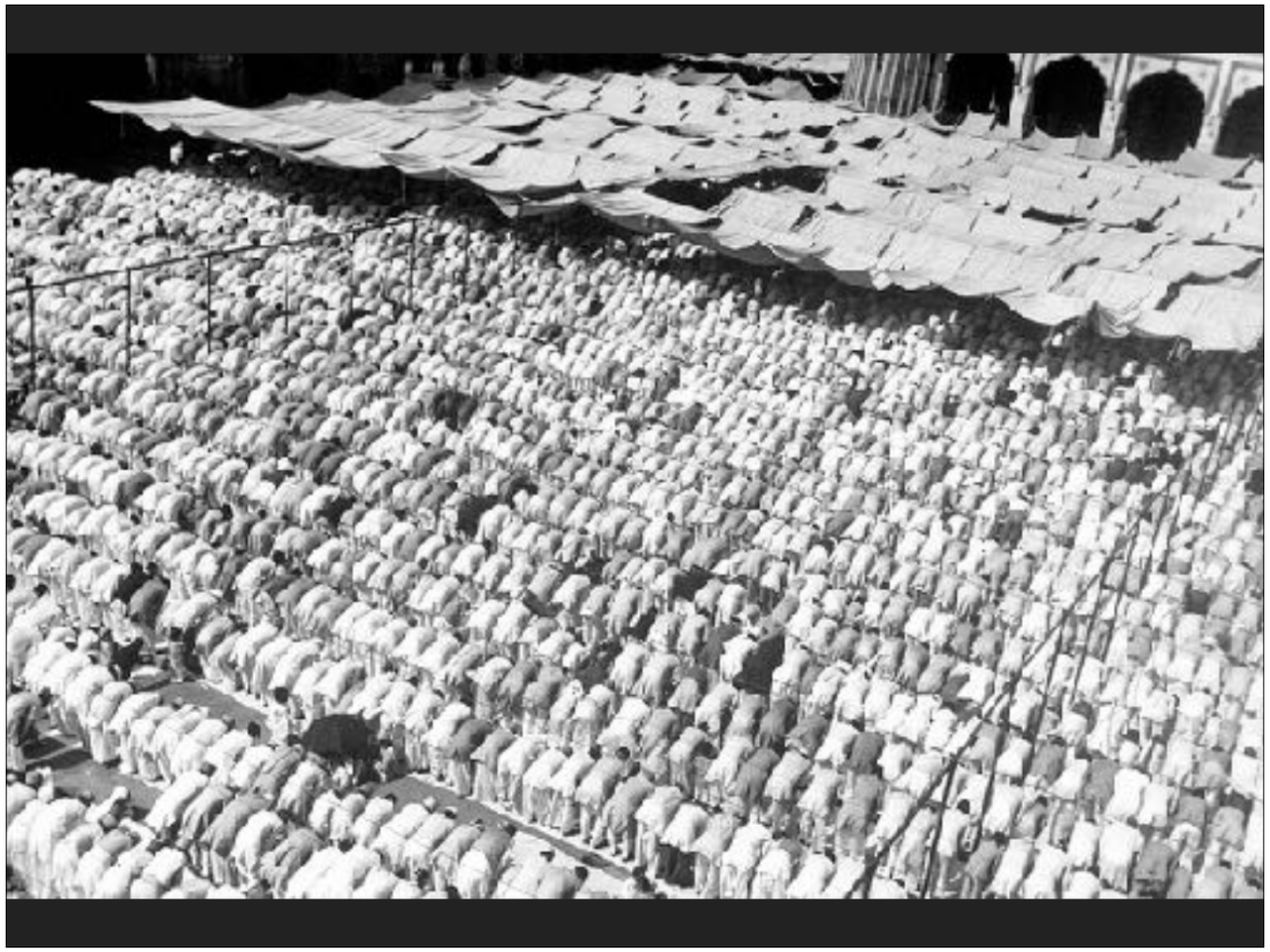
Two fliers of the 8th Bomber Command, clad in high-altitude flying clothes including sheepskin coats and helmets, oxygen masks, and sunglass goggles, at an aerodrome in southern England in September of 1941 #

An American soldier chats with a sunbathing German girl in postwar Berlin, Germany, in 1945. #

African American students sit in class at the brand new George Washington Carver High School in Montgomery, Alabama, in September of 1949. #

A bird's-eye view of the San Jacinto monument near Houston, Texas, taken from a helicopter in 1952 #

A farmhouse sits damaged by dust storms blowing across farmland in Colorado on April 20, 1954. #



Muslim worshippers bend from the waist in a courtyard in front of Jama Masjid in Delhi, India, on Eid al-Fitr, the day marking the end of Ramadan, in 1946. #

Fog rolls into the mountains outside San Francisco, California, photographed in 1951. #

Margaret Bourke-White, Hand of unseen South Korean holding severed head of a North Korean Communist guerrilla, Cholla Poktuk, South Korea, 17 November, 1952

JOYCE TENNESON

b. 1945

Tenneson earned her master's degree in photography from George Washington University after starting as a model for Polaroid. She left her job as a photography professor at 39, and moved from Washington to New York.[1] Tenneson shoots primarily with the Polaroid 20x24 camera. In an interview with a photography magazine, Tenneson advised artists: "I very strongly believe that if you go back to your roots, if you mine that inner territory, you can bring out something that is indelibly you and authentic - like your thumbprint. It's going to have your style because there is no one like you." As a child, her parents worked on the grounds of a convent, which is where she grew up with her two sisters.[2] She and her sister "were enlisted to be in holiday pageants and processions. It was a mysterious environment - something out of Fellini - filled with symbolism, ritual, beauty, and also a disturbing kind of surreal imagery."

Her work has been displayed in more than 100 exhibitions around the world.[3] Tenneson has had cover images on several magazines including Time, Life, Entertainment Weekly, Newsweek, Premiere, Esquire and The New York Times Magazine.

"Do portraits," suggested dealer Harry Lunn to art-photographer Joyce Tenneson, after the photo market took a nose dive two years ago. "And start with Nancy Reagan. She's the key."

"He was half-kidding, of course," recalls Tenneson.

"I wasn't kidding," says Lunn. "Joyce had done a number of portraits, but they were mostly of herself, and--to be cynical--her technique is amazingly flattering to anyone over 35. There was a whole new group around the Reagan White House, especially people of a certain age, and they all had money. But there was no portrait photographer in town with a particular flair and style--there was a vacuum."

"I couldn't believe the response," says Tenneson, a photography and art teacher here for more than 12 years, most recently at the Corcoran. "Within a month I went to

$350, and in two months to $500, then to $750."

One hundred portraits later, Tenneson gets $800 per sitting in Washington and $1,200 in New York, Paris, Milan, Houston and Dallas, where her various dealers have waiting lists.

Nancy Reagan didn't have to wait.

"I've found one thing about the portrait business that bothers me," Tenneson says. "Often you get a client who only wants the surface. I let them go through my portfolio to get a sense of what they want--after all, it is a commission. But from now on I'm going to tell them that I consider a portrait a work of art, and that I don't consider it a surface-flattering kind of experience. I'd like to show character and depth, and if they're not interested in that, they should go someplace else.

"I got a run of ladies in Houston who just wanted me to make them look younger, and though the paper gives it a soft look, it's never enough. It's never enough, and I'm not a plastic surgeon."

In 1980, after 13 years as Joyce Tenneson Cohen, Tenneson reverted to her maiden name, without changing her marital status with her husband, a psychiatrist.

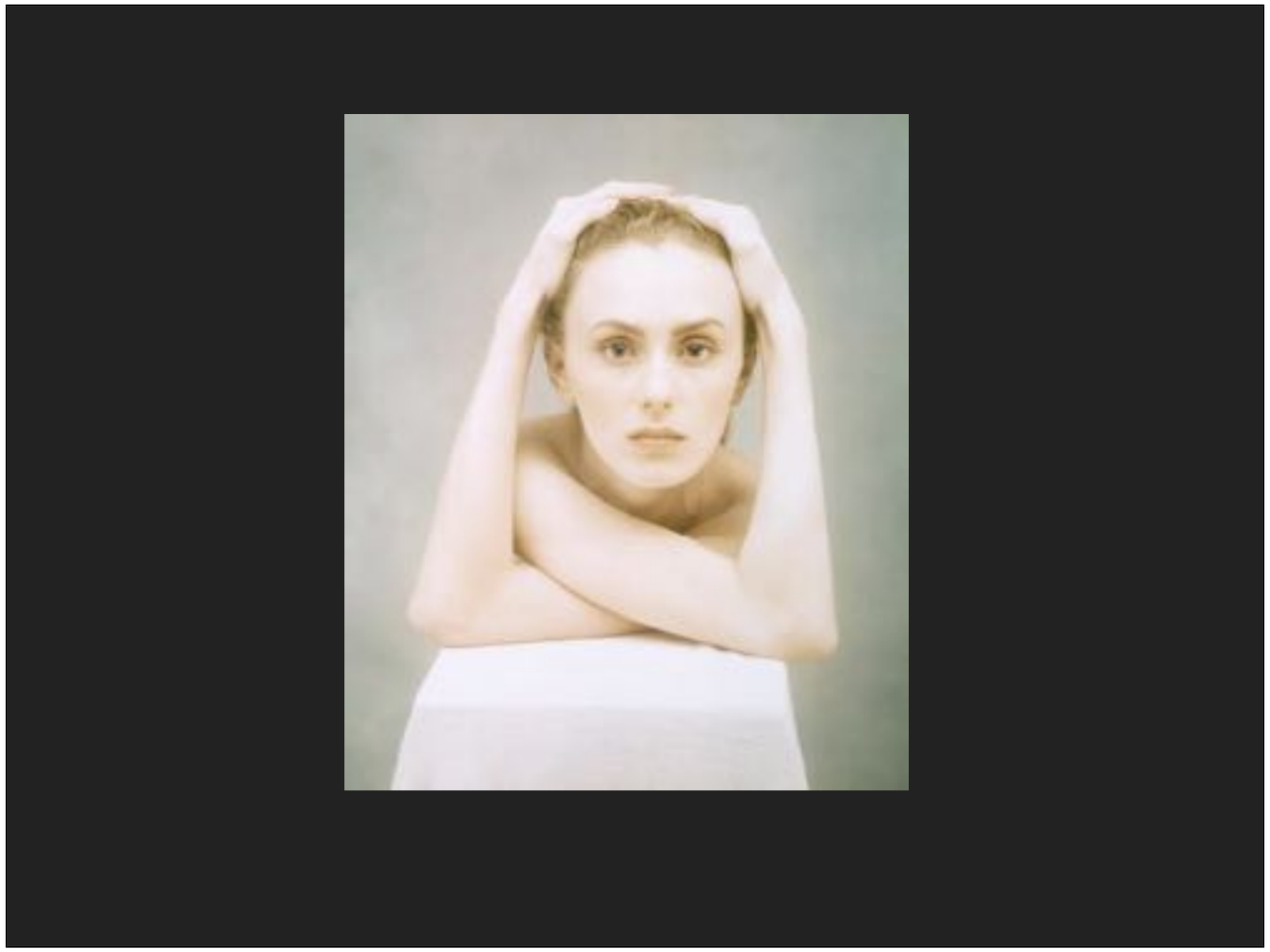
"I've always loved my name," she explained, "and others did too. It made me feel like I had something. Even as a kid, when bad things happened, I'd go into the woods and scream my name as loud as I could, until it hurt inside. I'd cry, of course, but then I'd feel good, and say to myself, Joyce Tenneson, you're going to be somebody some day."

"You've got to be tough in this business," says Tenneson. "If I thought I could only be an A-minus artist, I'd get out and save the pain. I'm in it for the whole thing."

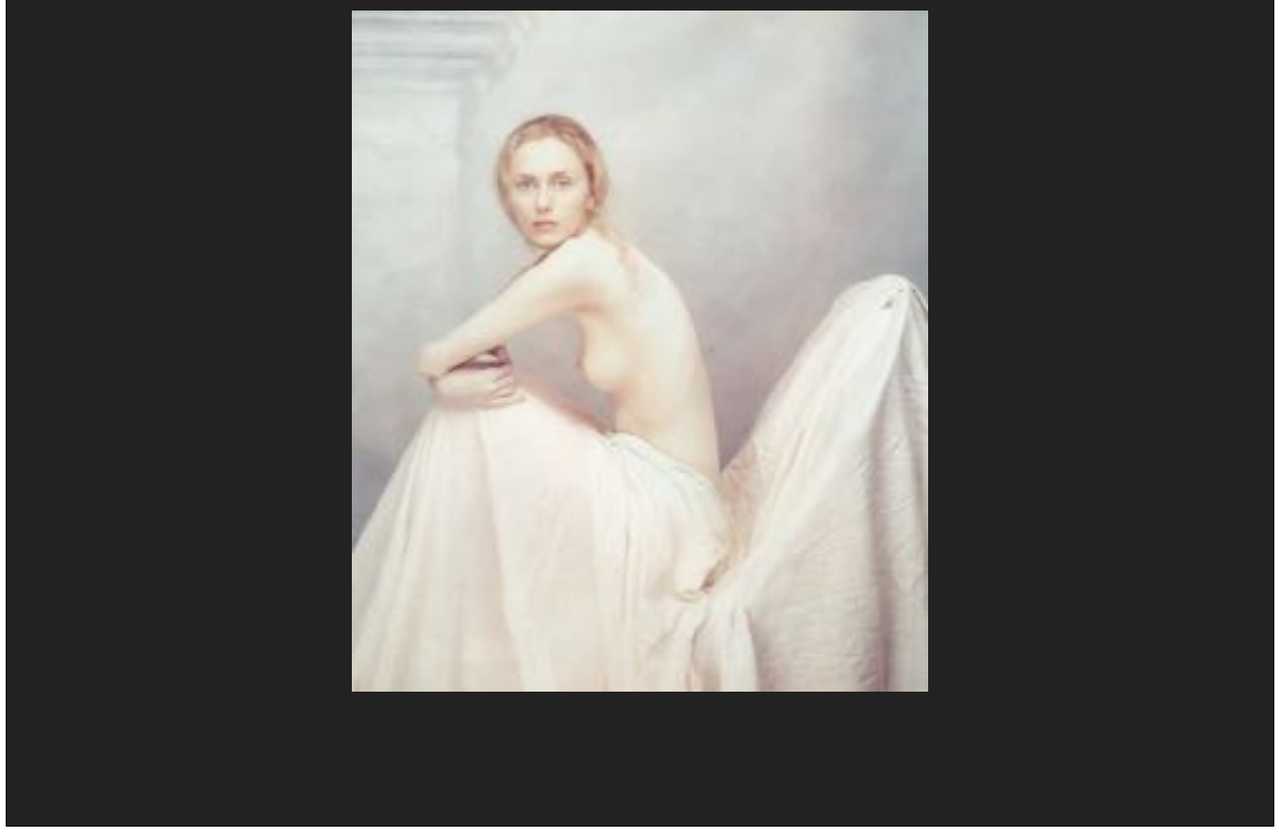
She made the point when she had the chutzpah to invite Museum of Modern Art curator of photography John Szarkowski, keeper of the gates to fame and fortune, to her studio for a sitting after meeting him at Lunn's. "He came, and after the sitting said, 'I'll bet you want to get right in the ring with Edward Weston and the rest of them.' "

"You bet I do," she said.

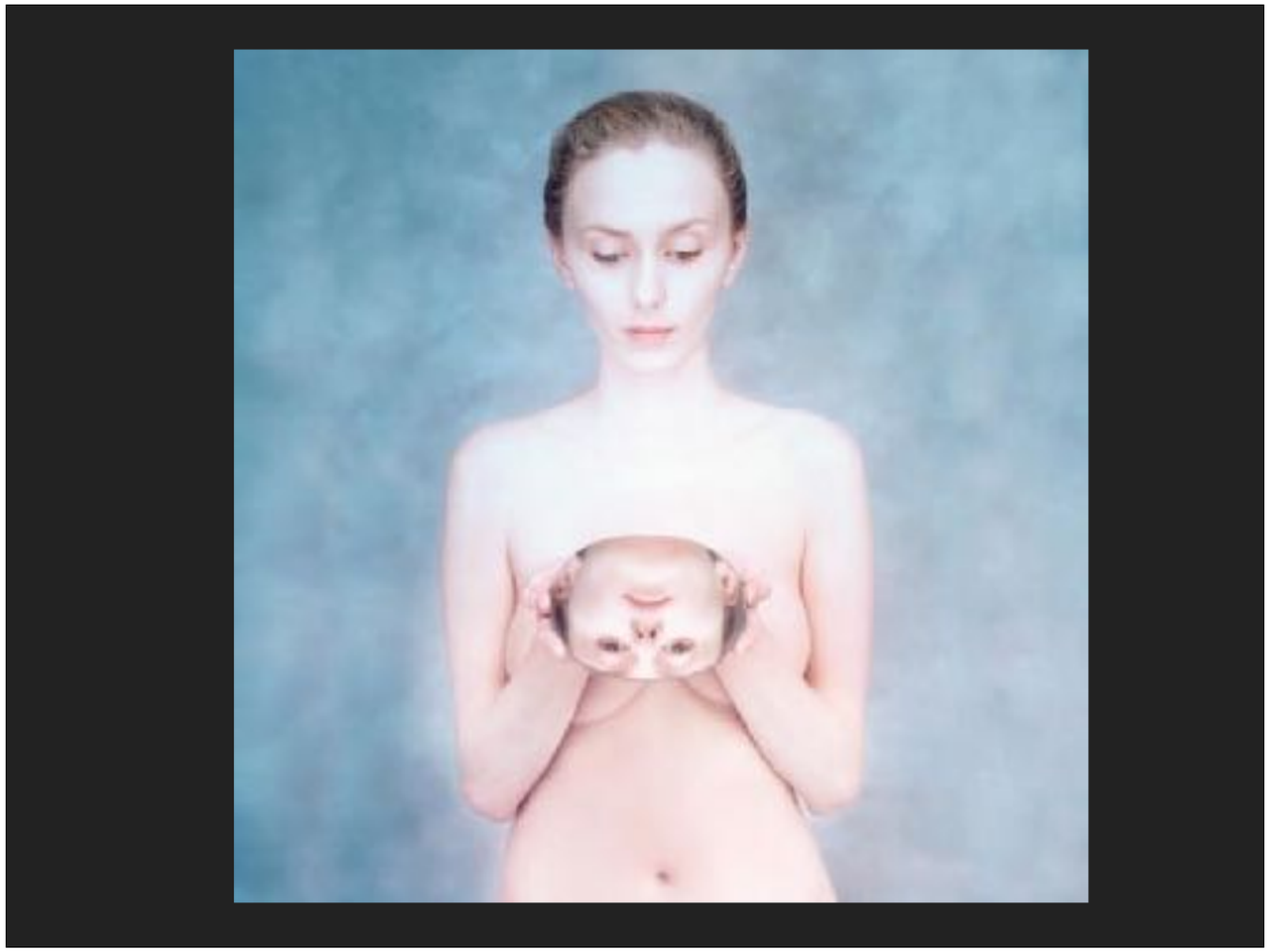
1973



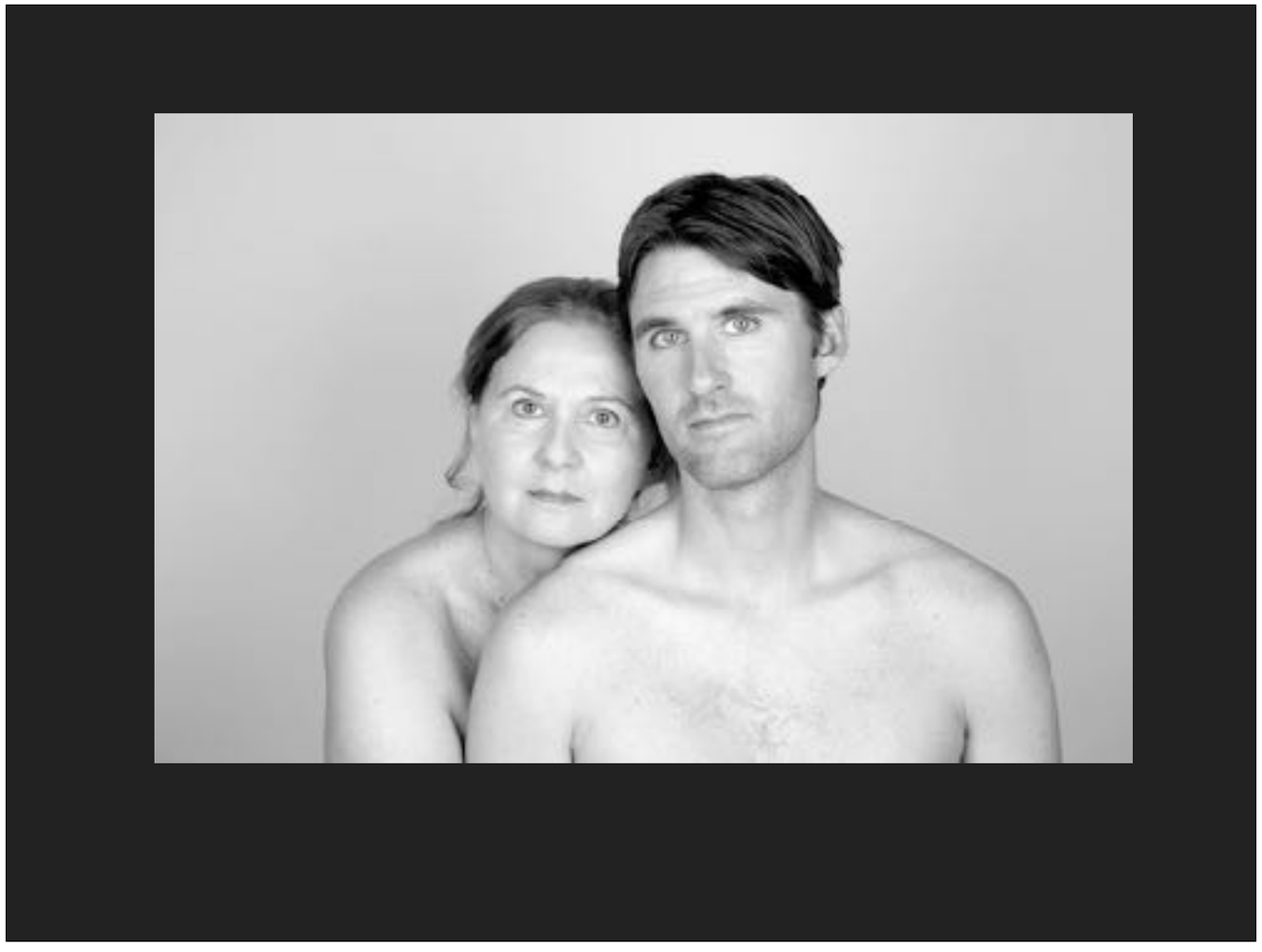
1990



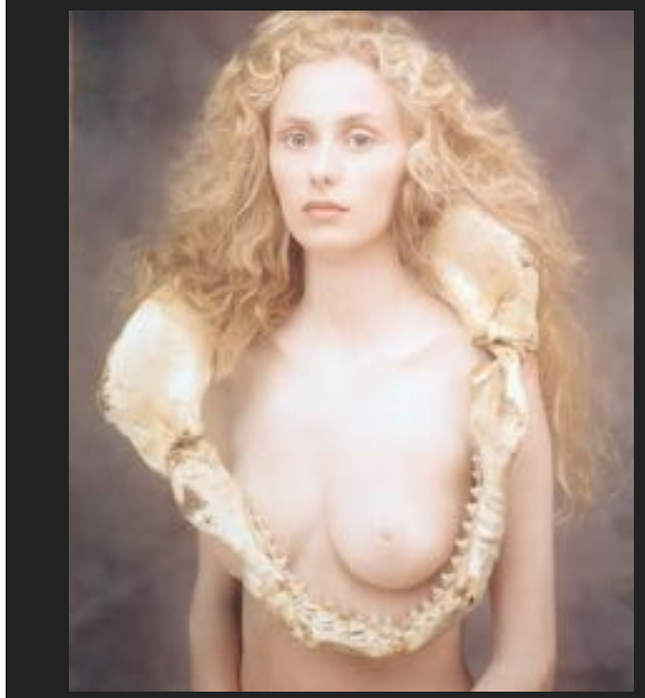
1986



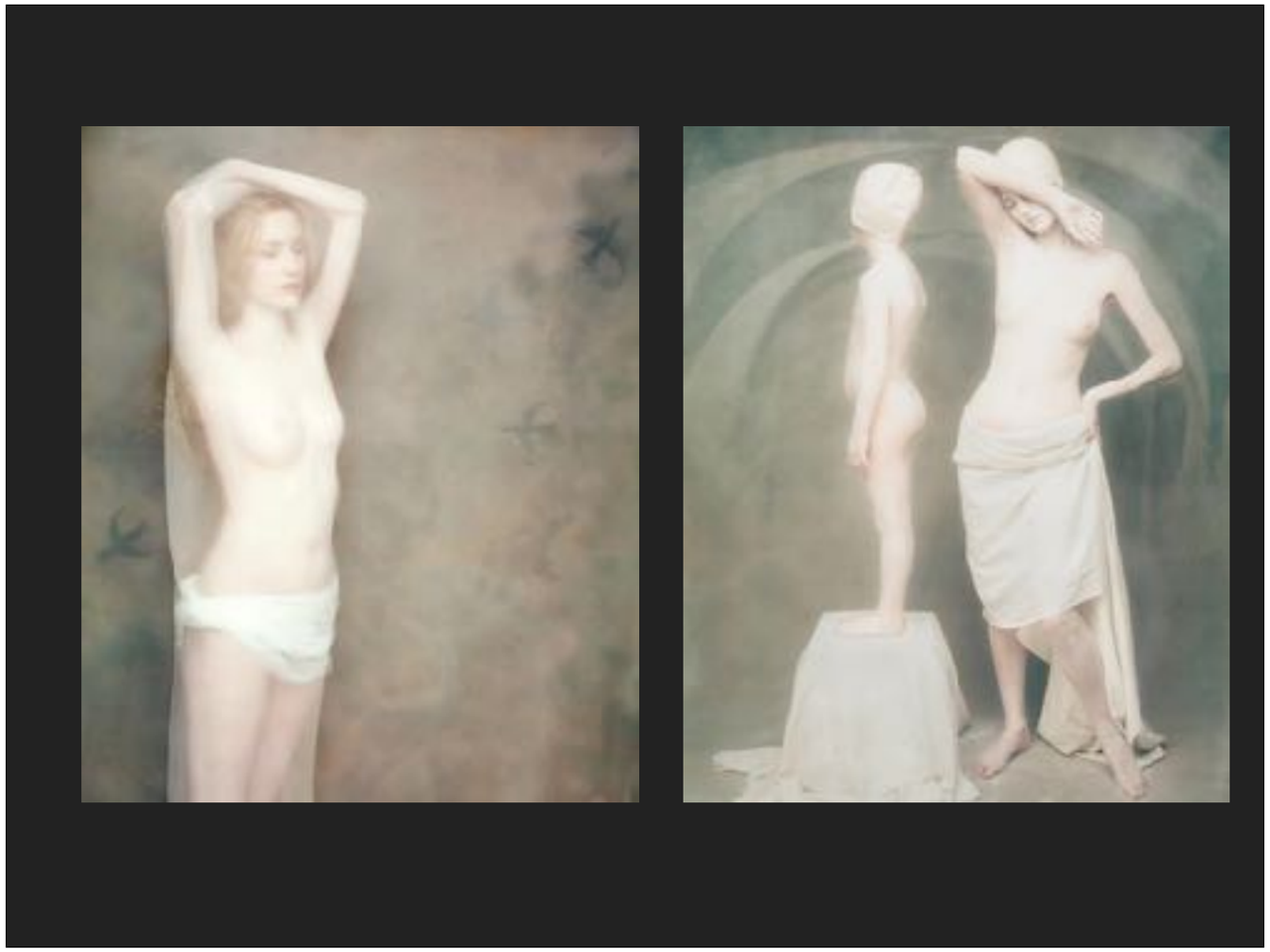
Joyce Alex



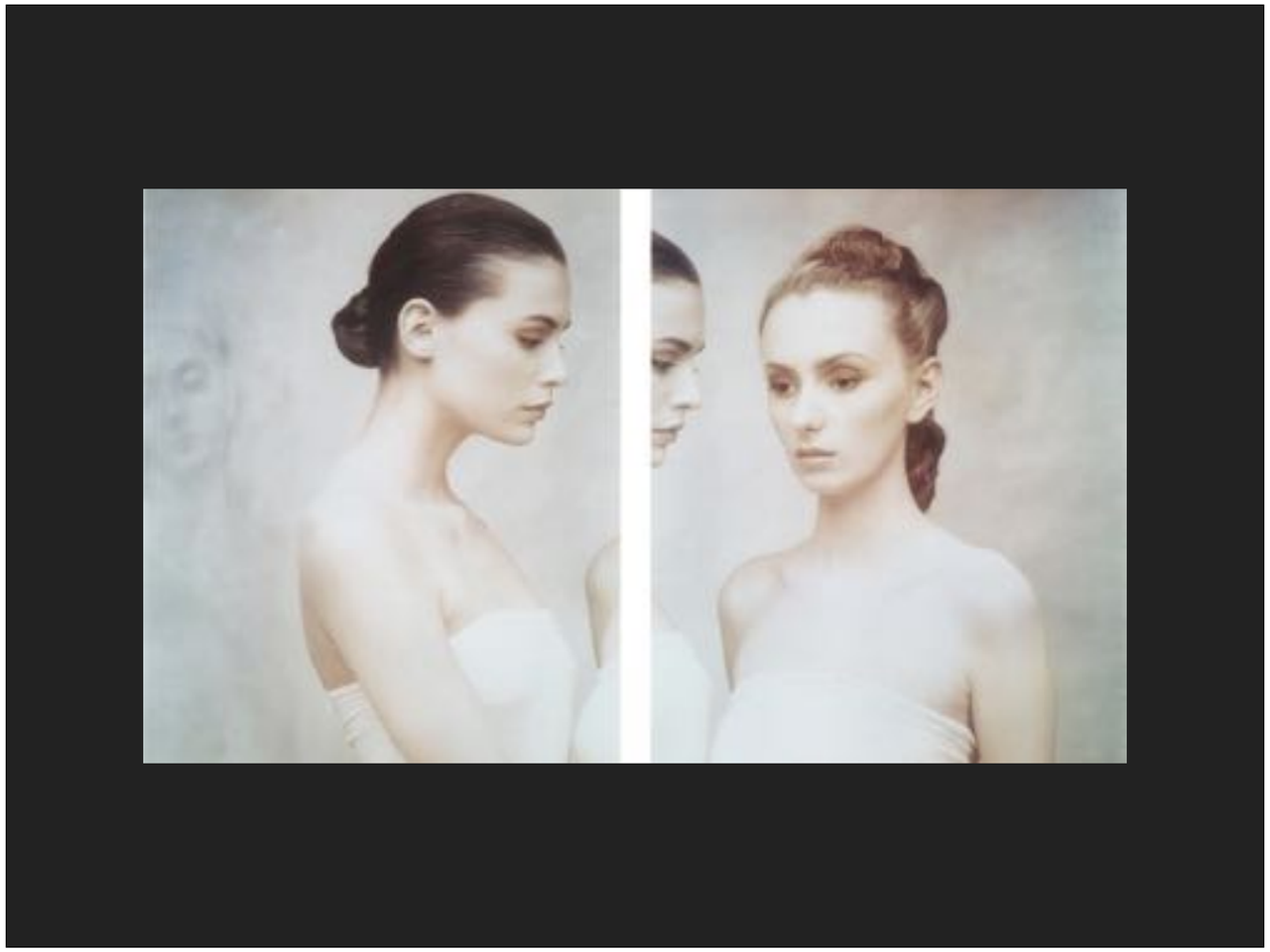
Joyce Alex



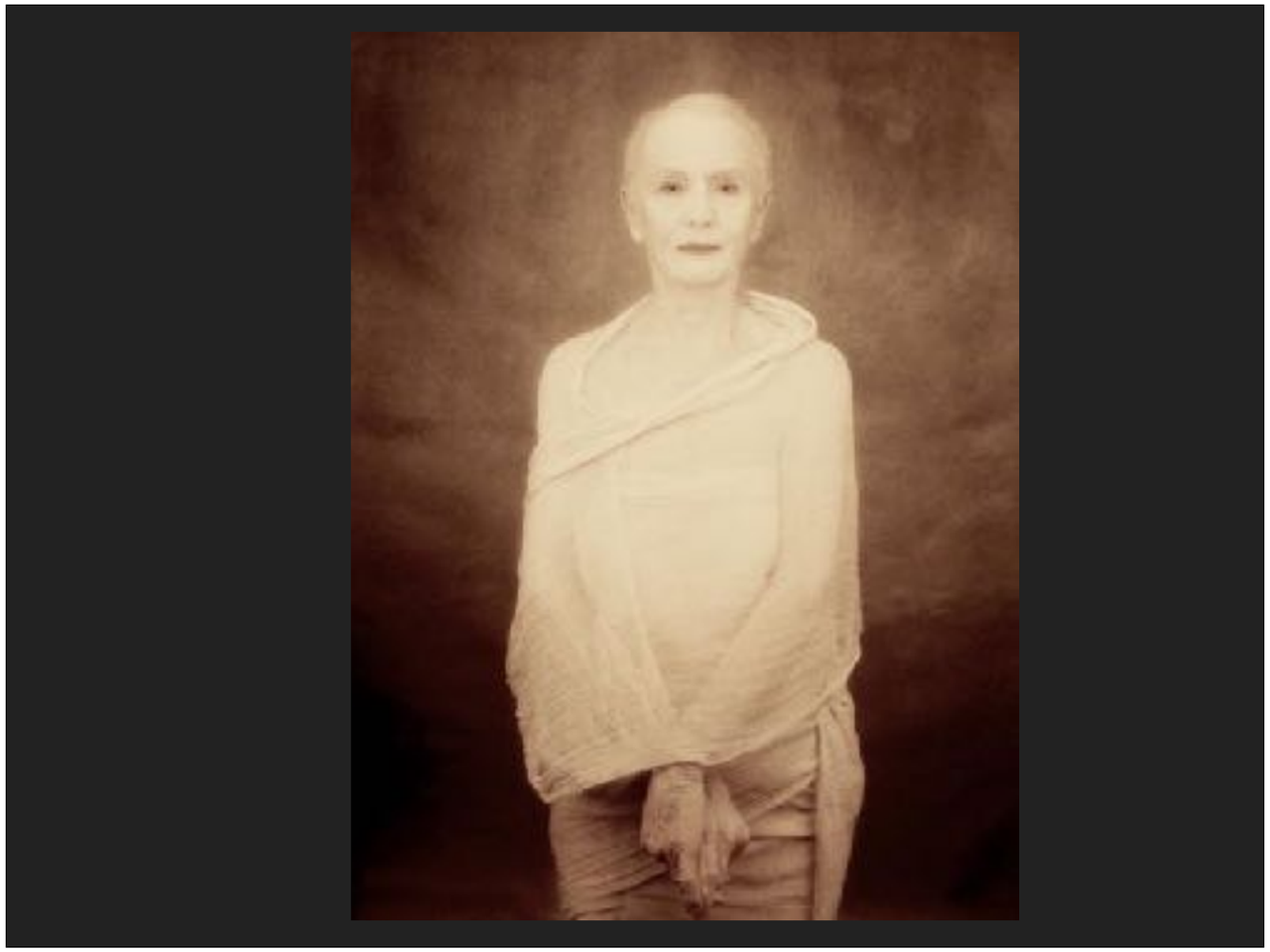
1987



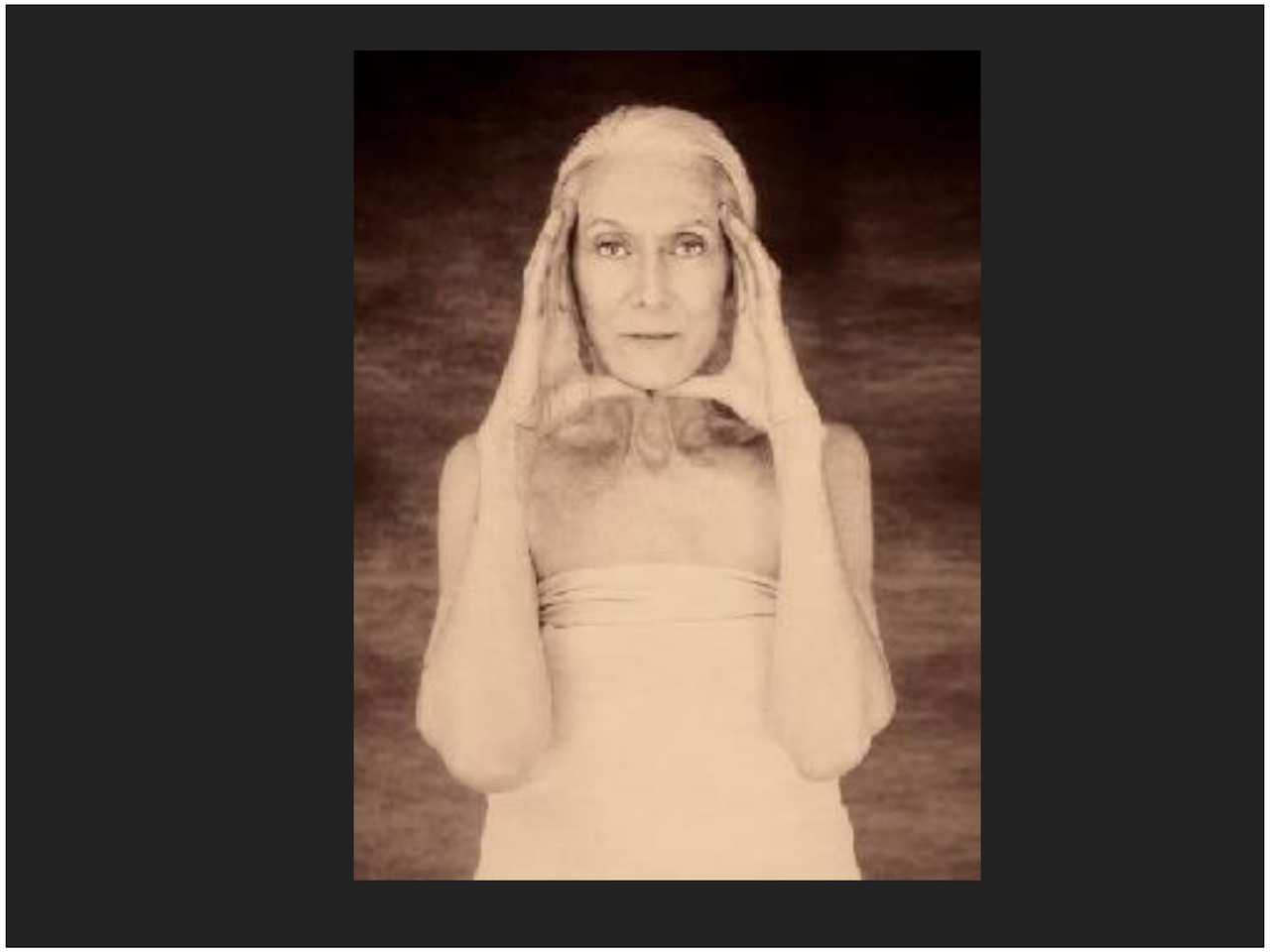
1987

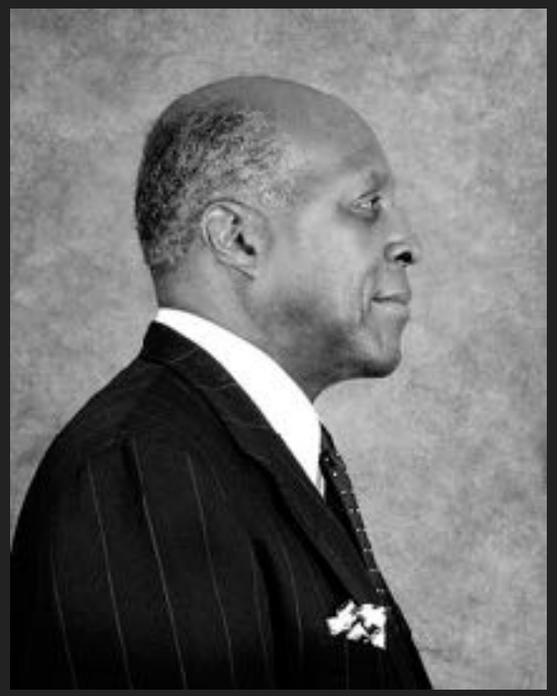


Liz Azzara



Jessica Tandy





SALLY MANN

b. 1951

Born in Lexington, Virginia, Mann was the third of three children. Her father, Robert S. Munger, was a general practitioner, and her mother, Elizabeth Evans Munger, ran the bookstore at Washington and Lee University in Lexington. Mann was raised by an atheist and compassionate father who allowed Mann to be "benignly neglected".[3] Mann was introduced to photography by her father, who encouraged her interest in photography; his 5x7 camera became the basis of her use of large format cameras today.[citation needed] Mann began to photograph when she was sixteen. Most of her photographs and writings are tied to Lexington, Virginia.[4] Mann graduated from The Putney School in 1969, and attended Bennington College and Friends World College. She earned a BA, summa cum laude, from Hollins College (now Hollins University) in 1974 and a MA in creative writing in 1975.[5] She took up photography at Putney where, she claims, her motive was to be alone in the darkroom with her boyfriend.[6] She made her photographic debut at Putney with an image of a nude classmate. Mann has never had any formal training in photography and she "never read[s] about photography".[7]

Early career

After graduation from Hollins College, Mann worked as a photographer at Washington and Lee University. In the mid-1970s she photographed the construction of its new law school building, the Lewis Hall (now the Sydney Lewis Hall), leading to her first solo exhibition in late 1977 at the Corcoran Gallery of Art in Washington, DC[8] The Corcoran Gallery of Art published a catalogue of Mann's images titled "The Lewis Law Portfolio".[9] Some of those surrealistic images were also included as part of her first book, Second Sight, published in 1984. While Mann explored a variety of genres as she was maturing in the 1970s, she truly found her trade with her book, At Twelve: Portraits of Young Women (Aperture, 1988).[10]

In 1995, she was featured in an issue of "Aperture". On Location with: Henri Cartier-Bresson, Graciela Iturbide, Barbara Kruger, Sally Mann, Andres Serrano, Clarissa Sligh" which was illustrated with photographs.[11]

At Twelve: Portraits of Young Women

"Untitled" by Mann (1988)
Her second collection, At Twelve: Portraits of Young Women, published in 1988, stimulated minor controversy. The images “captured the confusing emotions and developing identities of adolescent girls [and the] expressive printing style lent a dramatic and brooding mood to all of her images”.[12] In the preface to the book, Ann Beattie says “when a girl is twelve years old, she often wants – or says she wants – less involvement with adults. […] [it is] a time in which the girls yearn for freedom and adults feel their own grip on things becoming a little tenuous, as they realize that they have to let their children go.”[13] Beattie says that Mann's photographs don't “glamorize the world, but they don’t make it into something more unpleasant than it is, either”.[14] The girls photographed in this series are shown “vulnerable in their youthfulness”[14] but Mann instead focuses on the strength that the girls possess.

In one image from the book (shown to the right), Mann says that the young girl was extremely reluctant to stand closer to her mother's boyfriend. Mann said that she thought it was strange because “it was their peculiar familiarity that had provoked this photograph in the first place”.[15] Mann didn't want to crop out the girl's elbow but the girl refused to move in closer. According to Mann, the girl's mother shot her boyfriend in the face with a .22 several months later. In court the mother “testified that while she worked nights at a local truck stop he was ‘at home partying and harassing my daughter.’” Mann said “the child put it to me somewhat more directly”.[15] Mann says that she now looks at this photograph with “a jaggy chill of realization”.[15]

Immediate Family and controversy
Mann is widely known[16] for Immediate Family, her third collection, first exhibited in 1990 by Edwynn Houk Gallery in Chicago and published as a monograph in 1992.[17] The New York Times said, “Probably no photographer in history has enjoyed such a burst of success in the art world”.[6] The book consists of 65 black-and-white photographs of her three children, all under the age of 10. Many of the pictures were taken at the family's remote summer cabin along the river, where the children played and swam in the nude. Many explore typical childhood themes (skinny dipping, reading the funnies, dressing up, vamping, napping, playing board games) but others touch on darker themes such as insecurity, loneliness, injury, sexuality and death. The controversy on its release was intense, including accusations of child pornography (both in America[18] and abroad[19]) and of contrived fiction with constructed tableaux.[6]

One of her detractors, Pat Robertson of the Christian Broadcasting Network, has said that “selling photographs of children in their nakedness for profit is an exploitation of the parental role and I think it’s wrong”.[20] He views such work as a violation of the responsibility of parents to do everything in their power to protect, shelter, and nurture their children. More negative criticism came from Raymond Sokolov's article Critique: Censoring Virginia[21] in the Wall Street Journal. He questioned whether children should be photographed nude and whether federal funds should be appropriated for such artworks. Accompanying his article was a modified image by Mann of her daughter Virginia (Virginia at 4), in which her eyes, nipples, and pubic region were now covered with black bars. Mann said he used the image without permission “to illustrate that this is the kind of thing that shouldn’t be shown”.[20] Mann claimed that after Virginia saw the article, she started touching herself on the areas that were blacked out, saying, “what’s wrong with me?”[20] Mann responded to the criticisms saying she did not plan the photographs and that when she was young, she was often nude, so she raised her children similarly.[3]

Many of her other photographs containing her nude or hurt children caused controversy. For example, in The Perfect Tomato, the viewer sees a nude Jessie, posing on a picnic table outside, bathed in light. Jessie told Steven Cantor during the filming of one of his movies that she had just been playing around and her mother told her to freeze, and she tried to capture the image in a rush because the sun was setting. This explains why everything is blurred except for the tomato, hence the photograph's title.[20] This image was likely criticized for Jessie's nudity and presentation of the adolescent female form. While Jessie was aware of this photograph, Dana Cox, in her essay, said that the Mann children were probably unaware of the other photographs being taken as Mann's children were often naked because “it came natural to them”.[22] This habit of nudity is a family thing because Mann says she used to walk around her house naked when she was growing up. Cox states that “the own artist’s childhood is reflected in the way she captures moments in her children’s lives”.[22] One image that deals more with another aspect of childhood besides "naked play", Jessie's Cut, shows Jessie's head, wrapped in what appears to be plastic, with blood running down the side of her face from the cut above her left eye. The cut is stitched and the blood is dry and stains her skin. As painful as the image looks, there are a great number of viewers who could relate to Jessie when they think about the broken bones and stitched up cuts they had during childhood.

Mann herself considered these photographs to be “natural through the eyes of a mother, since she has seen her children in every state: happy, sad, playful, sick, bloodied, angry and even naked”.[23] Critics agreed, saying her “vision in large measure [is] accurate, and a welcome corrective to familiar notions of youth as a time of unalloyed sweetness and innocence”,[24] and that the book “created a place that looked like Eden, then cast upon it the subdued and shifting light of nostalgia, sexuality and death".[25] When Time magazine named her “America’s Best Photographer” in 2001, it wrote:

Mann recorded a combination of spontaneous and carefully arranged moments of childhood repose and revealingly — sometimes unnervingly — imaginative play. What the outraged critics of her child nudes failed to grant was the patent devotion involved throughout the project and the delighted complicity of her son and daughters in so many of the solemn or playful events. No other collection of family photographs is remotely like it, in both its naked candor and the fervor of its maternal curiosity and care.[26]

The New Republic considered it "one of the great photograph books of our time".[27]

Despite the controversy, Mann was never charged with the taking or selling of child pornography, even though, according to Edward de Grazia, law professor and civil liberties expert, “any federal prosecutor anywhere in the country could bring a case against [Mann] in Virginia, and not only seize her photos, her equipment, her Rolodexes, but also seize her children for psychiatric and physical examination”.[28] Before she published Immediate Family, she consulted a Virginian federal prosecutor who told her that some of the images she was exhibiting could have her arrested. In 1991, she initially decided to postpone the publication of the book. In an interview with New York Times reporter, Richard Woodward, she said “I thought the book could wait 10 years, when the kids won’t be living in the same bodies. They’ll have matured and they’ll understand the implications of the pictures. I unilaterally decided.”[29] The children apparently did not like this decision and Mann and her husband arranged for Emmett and Jessie to talk to a psychologist to be sure their feelings were honest, and so that they understood what the publication would do. Each child was then allowed to vote on which photographs were to be put in the book.

To further protect the children from “teasing”,[29] Mann told Woodward that she wanted to keep copies of Immediate Family out of their home town of Lexington. She asked bookstores in the area not to sell it and for libraries to keep it in their rare-book rooms.[29] Dr. Aaron Esman, a child psychiatrist at the Payne Whitney Clinic believes that Mann is serious about her work and that she has “no intention to jeopardize her children or use them for pornographic images”.[20] He says that the nude photographs don't appear to be erotically stimulating to anyone but a “case-hardened pedophile or a rather dogmatic religious fundamentalist”.[20] Mann stated, "I didn't expect the controversy over the pictures of my children. I was just a mother photographing her children as they were growing up. I was exploring different subjects with them."[30]

Her fourth book, Still Time, published in 1994, was based on the catalogue of a traveling exhibition that included more than 20 years of her photography. The 60 images included more photographs of her children, but also earlier landscapes with color and abstract photographs.

Later career
In the mid-1990s, Mann began photographing landscapes on wet plate collodion 8x10 inch glass negatives, and used the same 100 year-old 8x10 format bellows view camera that she had used for all the previous bodies of work. These landscapes were first seen in Still Time, and later featured in two shows presented by the Edwynn Houk Gallery in NYC: Sally Mann – Mother Land: Recent Landscapes of Georgia and Virginia in 1997, and then in Deep South: Landscapes of Louisiana and Mississippi in 1999. Many of these large (40"x50") black-and-white and manipulated prints were taken using the 19th century “wet plate” process, or collodion, in which glass plates are coated with collodion, dipped in silver nitrate, and exposed while still wet. This gave the photographs what the New York Times called “a swirling, ethereal image with a center of preternatural clarity",[31] and showed many flaws and artifacts, some from the process and some introduced by Mann. Filmmaker Steven Cantor directed two films about Mann's life: Blood Ties: The Life and Work of Sally Mann (1994) was nominated for an Oscar for best documentary short, and What Remains: The Life and Work of Sally Mann premiered on television in 2007.[32]

Mann uses antique view cameras from the early 1890s. These cameras have wooden frames, accordion-like bellows and long lenses made out of brass, now held together by tape that has mold growing inside. This sort of camera, when used with vintage lenses, softens the light, which makes the pictures timeless.[33]

Mann's fifth book, What Remains, published in 2003, is based on the show of the same name at the Corcoran Gallery in Washington, DC. The book is broken up into four sections: Matter Lent, December 8, 2000, Antietam, and What Remains. The first section contains photographs of the remains of Eva, her greyhound, after decomposition, along with the photographs of dead and decomposing bodies at a federal forensic anthropology facility (known as the 'body farm'). The second part details the site on her property where an armed escaped convict was killed in a shootout with police. The third part is a study of the grounds of Antietam, the site of the bloodiest single day battle in American history during the Civil War. The fourth part is a study of close-up faces of her children. Thus, this study of mortality, decay and death ends with hope and love.[34][35]

Mann's sixth book, Deep South, published in 2005, with 65 black-and-white images, includes landscapes taken from 1992 to 2004 using both conventional 8x10 film and wet plate collodion. These photographs have been described as "haunted landscapes of the south, battlefields, decaying mansion, kudzu shrouded landscapes and the site where Emmett Till was murdered".[36] Newsweek picked it as their book choice for the holiday season, saying that Mann "walks right up to every Southern stereotype in the book and subtly demolishes each in its turn by creating indelibly disturbing images that hover somewhere between document and dream".[36]

Mann's seventh book, Proud Flesh, published in 2009, is a study taken over six years of the effects of muscular dystrophy on her husband Larry Mann. Mann photographed her husband using the collodion wet plate process[33] As she notes, "The results of this rare reversal of photographic roles are candid, extraordinarily wrenching and touchingly frank portraits of a man at his most vulnerable moment."[10] The project was displayed in Gagosian Gallery in October 2009.

Mann's eighth book, The Flesh and The Spirit, published in 2010, was released in conjunction with a comprehensive show at the Virginia Museum of Fine Arts in Richmond, Virginia.[37] Regarding this exhibition, the museum director stated, "She follows her own voice. Her pictures are imbued with an amazing degree of soul."[30] Though not strictly a retrospective, this 200-page book included new and recent work (unpublished self-portraits, landscapes, images of her husband, her children's faces, and of the dead at a forensic institute) as well as early works (unpublished color photographs of her children in the 1990s, color Polaroids, and platinum prints from the 1970s). Its unifying theme is the body, with its vagaries of illnesses and death, and includes essays by John Ravenal, David Levi Strauss, and Anne Wilkes Tucker.

In May 2011 she delivered the three-day Massey Lecture Series at Harvard.[38] In June 2011, Mann sat down with one of her contemporaries, Nan Goldin, at Look3 Charlottesville Festival of the Photograph. The two photographers discussed their respective careers, particularly the ways in which photographing personal lives became a source of professional controversy.[39] This was followed by an appearance at the University of Michigan as part of the Penny W. Stamps lecture series.[40]

Mann's ninth book, Hold Still: A Memoir with Photographs, released May 12, 2015, is a melding of a memoir of her youth, an examination of some major influences of her life, and reflections on how photography shapes one's view of the world. It is augmented with numerous photographs, letters, and other memorabilia. She singles out her "near-feral" childhood and her subsequent introduction to photography at Putney, her relationship to her husband of 40 years and his parent's mysterious death, and her maternal Welsh relative's nostalgia for land morphing into her love for her land in the Shenandoah Valley, as some of her important influences. Gee-Gee, a black woman who was a surrogate parent, who opened Mann's eyes to race relations and exploitation, her relationship with local artist Cy Twombly, and her father's genteel southern legacy and his eventual death are also examined. The New York Times described it as "an instant classic among Southern memoirs of the last 50 years".[41] An article by Mann adapted from this book appeared with photographs in The New York Times Magazine in April 2015.[42] Hold Still was a finalist for the 2015 National Book Award.[43]

Mann's tenth book, Remembered Light: Cy Twombly in Lexington was published in 2016. It is an insider's photographic view of Cy Twombly's studio in Lexington. It was published concurrently with an exhibit of color and black-and-white photographs at the Gagosian Gallery. It shows the overflow of Twombly's general modus operandi: the leftovers, smears, and stains, or, as Simon Schama said in his essay at the start of the book, "an absence turned into a presence".[44]

Mann's eleventh book, Sally Mann: A Thousand Crossings, authored by Sarah Greenough and Sarah Kennel, is a large (320 pages) compendium of works spanning 40 years, with 230 photographs by Mann. It served as a catalog for an exhibit at the National Gallery of Art entitled Sally Mann: A Thousand Crossings which opened March 4, 2018 and was the first major survey of the artist's work to travel internationally.[where?]

In her recent projects, Mann has started exploring the issues of race and legacy of slavery that were a central theme of her memoir Hold Still. They include a series of portraits of black men, all made during one-hour sessions in the studio with models not previously known to her.[45] Mann was inspired by Bill T. Jones' use of the Walt Whitman 1856 poem "Poem of the Body" in his art, and Mann "borrowed the idea, using the poem as a template for [her] own exploration". Several pictures from this body of work were highlighted in Aperture Foundation magazine in the summer of 2016.[46] and they also appeared in A Thousand Crossings. This book and exhibit also introduced a series of photographs of African American historic churches photographed on expired film, and a series of tintype photographs of a swamp that served as refuge for escaped slaves. Some critics see in Mann's work a deep working through of the legacy of white violence in the South, while others have voiced concern that Mann's work at times repeats rather than critiques tropes of white domination and violence in the American southeast.[47]

Personal life

Mann, born and raised in Virginia, was the daughter of Robert Munger and Elizabeth Munger. In Mann's introduction for her book Immediate Family, she "expresses stronger memories for the black woman, Virginia Carter, who oversaw her upbringing than for her own mother". Elizabeth Munger was not a big part of Mann's life, and Elizabeth said “Sally may look like me, but inside she’s her father’s child.”[48] Virginia (Gee-Gee) Carter, born in 1894, raised Mann and her two brothers and was an admirable woman. “Left with six children and a public education system for which she paid taxes but which forbade classes for black children beyond the seventh grade, Gee-Gee managed somehow to send each of them to out-of-state boarding schools and, ultimately, to college.” Virginia Carter died in 1994.[49]

In 1969 Sally met Larry Mann, and in 1970 they married.[50] Larry Mann is an attorney and, before practicing law, he was a blacksmith. Larry was diagnosed with muscular dystrophy around 1996.[51] They live together in their home which they built on Sally's family's farm in Lexington, Virginia.[50]

They have three children together: Emmett (b.1979), who took his own life in 2016, after a life-threatening car collision and a subsequent battle with schizophrenia, and who for a time served in the Peace Corps; Jessie (b.1981), who herself is an artist and was a candidate for an advanced degree in neurobiology,[when?] and whose heroes include Helen Keller, Martin Luther King Jr, and Madonna; and Virginia (b.1985), now a lawyer.[50]

She is passionate about endurance horse racing. In 2006, her Arabian horse ruptured an aneurysm while she was riding him. In the horse's death throes, Mann was thrown to the ground, the horse rolled over her, and the impact broke her back. It took her two years to recover from the accident and during this time, she made a series of ambrotype self-portraits. These self-portraits were on view for the first time in November 2010 at the Virginia Museum of Fine Arts as a part of Sally Mann: the Flesh and the Spirit.[52]

Recognition

Her works are included in the permanent collections of the Metropolitan Museum of Art,[53] the National Gallery of Art,[54] the Hirshhorn Museum and Sculpture Garden,[55] the Museum of Fine Arts, in Boston,[56] the San Francisco Museum of Modern Art,[57] and the Whitney Museum of New York City among many others.

Time magazine named Mann "America's Best Photographer" in 2001.[26] Photos she took have appeared on the cover of The New York Times Magazine twice: first, a picture of her three children for the September 27, 1992 issue with a feature article on her "disturbing work",[6] and again on September 9. 2001, with a self-portrait (which also included her two daughters) for a theme issue on "Women Looking at Women".

Mann has been the subject of two film documentaries. The first, Blood Ties,[52] was directed by Steve Cantor, debuted at the 1994 Sundance Film Festival, and was nominated for an Academy Award as Best Documentary Short. The second, What Remains [58] was also directed by Steve Cantor. It premiered at the 2006 Sundance Film Festival and was nominated for an Emmy for Best Documentary in 2008. In her New York Times review of the film, Ginia Bellafante wrote, "It is one of the most

exquisitely intimate portraits not only of an artist's process, but also of a marriage and a life, to appear on television in recent memory."[59]

Mann received an honorary Doctor of Fine Arts degree[60] from the Corcoran College of Art + Design in May 2006. The Royal Photographic Society (UK) awarded her an Honorary Fellowship in 2012.[61]

Mann won the 2016 Andrew Carnegie Medal for Excellence in Nonfiction for Hold Still: A Memoir in Photographs.[62]