

The Photographs Of Arthur Rothstein The Library Of Congress Fields Of Vision

Documenting America, 1935-1943 Reading American Photographs FSA The Photographs of Jack Delano Mind's Eye, Mind's Truth Arthur Rothstein's America in Photographs, 1930-1980 The Half Man The Likes of Us Russell Lee, Photographer The Bitter Years Ground Documentary Photography The Photographs of Esther Bubley Long Time Coming Believing is Seeing The Photographs of Gordon Parks New Deal Photographs of West Virginia, 1934-1943 Photojournalism Creative Color in Photography The Depression Years as Photographed by Arthur Rothstein Photojournalism Hard Luck Blues The Photographs of Arthur Rothstein Dust Bowl Descent The Photographs of Marion Post Wolcott John Vachon's America It's All Done Gone A Vision Shared Hope in Hard Times Words and Pictures The Bitter Years, 1935-1941 The Depression Years The American West in the Thirties Arthur Rothstein, Words and Pictures My Day You Have Seen Their Faces Shot in Alabama The Black Image in the New Deal Bound for Glory Picturing Migrants

Documenting America, 1935-1943

Reading American Photographs

A brief biography of the photographer followed by his photographs of people and places.

FSA

Following the publication in September 2008 of the first three books featuring The Library of Congress' internationally renowned collection of Farm Security Administration and Office of War Information photographs, the series will continue with images cho

The Photographs of Jack Delano

Featuring 175 duotone photographs, this book not only offers the chance to see a selection of famous and little-known images, but also to go behind the scenes of one of America's most original and creative government-sponsored projects.

Mind's Eye, Mind's Truth

"I think Eleanor Roosevelt has so gripped the imagination of this moment because we need her and her vision so completely. . . . She's perfect for us as we enter the twenty-first century. Eleanor Roosevelt is a loud and profound voice for people who want to change the world." -- Blanche Wiesen Cook Named "Woman of the Century" in a survey conducted by the National Women's Hall of Fame, Eleanor Roosevelt wrote her hugely popular syndicated column "My Day" for over a quarter of that century, from 1936 to 1962. This collection brings together for the first time in a single volume the most memorable of those columns, written with singular wit, elegance, compassion, and insight -- everything from her personal perspectives on the New Deal and World War II to the painstaking diplomacy required of her as chair of the United Nations Committee on Human Rights after the war to the joys of gardening at her beloved Hyde Park home. To quote Arthur Schlesinger, Jr., "What a remarkable woman she was! These sprightly and touching selections from Eleanor Roosevelt's famous column evoke an extraordinary personality." "My Day reminds us how great a woman she was." --Atlanta Journal-Constitution

Arthur Rothstein's America in Photographs, 1930-1980

A sumptuously illustrated history of photography as practiced in the state from 1839 to 1941 offering a unique account of the birth and development of a significant documentary and artistic medium

The Half Man

Gathers photographs by Walker Evans, Dorothea Lange, Russell Lee and others, that everyday life in the U.S

The Likes of Us

The Bitter Years was the title of a seminal exhibition held in 1962 at The Museum of Modern Art, New York, curated by Edward Steichen, and 2012 marks its 50th anniversary. The show featured 209 images by photographers who worked under the aegis of the US Farm Security Administration (FSA) in 1935-41 as part of Roosevelt's New Deal. The Great Depression of the 1930s defined a generation in modern American history and was still a vivid memory in 1962. The FSA, set up to combat rural poverty, included an ambitious photography project that launched many photographic careers, most notably those of Walker Evans and Dorothea Lange. The exhibition featured their work as well as that of ten other FSA photographers, including Ben Shahn, Carl Mydans and Arthur Rothstein. Their images are among the most remarkable in documentary photography testimonies of a people in crisis, hit by the full force of economic turmoil and the effects of

drought and dust storms. The Bitter Years celebrates some of the most iconic photographs of the 20th century and, since no proper catalogue was produced at the time, provides a whole new insight into Steichen's impact on the history of documentary photography."

Russell Lee, Photographer

Presents past and present photographic portraits of the survivors of the harsh conditions of life in the Great Plains during the Depression

The Bitter Years

Discusses the concept of documentary photographs, the Farm Security Administration, and the use of photography to influence the viewer

Ground

Photojournalism is the art of telling a story with pictures. This book discusses some of the techniques.

Documentary Photography

For this remarkable volume, Mora and Brannan immersed themselves in the vast archive at the Library of Congress and emerged with unknown treasures. Theirs is a new view of the achievement of the FSA photographers--the most comprehensive in print--that gives them their due as the creators of a new American photographic vision.

The Photographs of Esther Bubley

"Spanning a half-century, the 90 evocative photographs in this volume crystallize the essence of America. Reproduced directly from the originals, they preserve forever the Steeplechase Amusement Park in Coney Island (1940), a memorable first day of school in New York City (1950), Stan Musial and the 1951 St. Louis Cardinals, the vitality of John F. Kennedy (1961), the ideal of small-town life, the changing South, the sweeping natural beauty of the West and striking images of presidents from Franklin Roosevelt to Ronald Reagan. The product of Rothstein's more than 45 years as a photojournalist, this stirring anthology is an affirmation of faith in America. It is also a testament to the photographer's artistry and versatility. Hailed by critics at home and abroad, Rothstein's vignettes of daily life, his revealing portraits, breathtaking

landscapes, and thought provoking still lifes raise documentary photography to a fine art. His photographs, masterly in their sense of design and composition, are in the permanent collections of major museums, and exhibitions of his works have been presented at the Smithsonian Institution, Washington; The Museum of Modern Art, New York; the International Museum of Photography, Rochester; the Royal Photographic Society, London; and the Bibliotheque Nationale, Paris"--Back cover.

Long Time Coming

Believing is Seeing

Presents 50 striking images by an individual photographer from the Library of Congress' renowned collection of photographs.

The Photographs of Gordon Parks

New Deal Photographs of West Virginia, 1934-1943

Photographs from the Farm Security Administration-Office of War Information (FSA-OWI) Collection at the Prints and Photograph Division, Library of Congress.

Photojournalism

Outstanding 1930s photos: famous dust storm photo, ragged children, the unemployed, much more. 120 photographs. Captions.

Creative Color in Photography

From 1935 to 1940, Arthur Rothstein roamed the country taking pictures on assignment for the Farm Security Administration. This evocative gallery of prints is distilled from that experience--122 striking images of people and places west of the Mississippi. Times were hard. Depression ravaged the economy as drought and dust storms ravaged the land. That devastation is captured in stark images of withered cornfields and drought-stricken cattle; in the faces of work-weary

farmwives and sharecroppers' children Throughout, there are perceptive portraits of the people of the West--farmers, ranchers, sharecroppers, cowboys, miners, shepherders--retaining their dignity and optimism in the midst of trying times. One of America's premier documentary photographers, Rothstein excelled at using the camera to express ideas and emotions. Design and composition are masterfully employed to help in this communication. The results are not only superb documentary statements but often works of art"--Back cover.

The Depression Years as Photographed by Arthur Rothstein

Considers five documentary sequences or narratives: the antebellum portraits of Mathew Brady and others; the Civil War albums of Alexander Gardner, George Barnard and A.J. Russell; the Western survey and landscape photographs of Timothy O'Sullivan, A.J. Russell, and Carleton Watkins; and social photographs and texts by Alfred Stieglitz and Lewis Hine; as well as documentaries inspired by the Depression, esp. Walker Evans's American Photographs.

Photojournalism

Includes an introduction to her life and 50 evocative images selected from her work.

Hard Luck Blues

The Photographs of Arthur Rothstein

Between 1935 and 1942, photographers for the New Deal's Resettlement Administration-Farm Security Administration (FSA) captured in powerfully moving images the travail of the Great Depression and the ways of a people confronting radical social change. Those who speak of the special achievement of FSA photography usually have in mind such white icons as Dorothea Lange's Migrant Mother or Walker Evans's Alabama sharecroppers. But some six thousand printed images, a tenth of FSA's total, included black figures or their dwellings. At last, Nicholas Natanson reveals both the innovative treatment of African Americans in FSA photographs and the agency's highly problematic use of these images once they had been created. While mono-dimensional treatments of blacks were common in public and private photography of the period, such FSA photographers as Ben Shahn, Arthur Rothstein, and Jack Delano were well informed concerning racial problems and approached blacks in a manner that avoided stereotypes, right-wing as well as left-wing. In addition, rather than focusing exclusively on FSA-approved agency projects involving blacks - politically the safest course - they boldly addressed wider social and cultural themes. This study employs a variety of methodological tools to explore the political and administrative

forces that worked against documentary coverage of particularly sensitive racial issues. Moreover, Natanson shows that those who drew on the FSA photo files for newspapers, magazines, books, and exhibitions often entirely omitted images of black people and their environment or used devices such as cropping and captioning to diminish the true range of the FSA photographers' vision.

Dust Bowl Descent

50 evocative images selected from Delano's work held by the Library of Congress.

The Photographs of Marion Post Wolcott

An artful selection of photographs commissioned by the FSA but 'killed' by Roy Stryker with some fantastic accompanying text.

John Vachon's America

It's All Done Gone

Upon entering the White House in 1933, President Franklin D. Roosevelt faced an ailing economy in the throes of the Great Depression and rushed to transform the country through recovery programs and legislative reform. By 1934, he began to send professional photographers to the state of West Virginia to document living conditions and the effects of his New Deal programs. The photographs from the Farm Security Administration Project not only introduced "America to Americans," exposing a continued need for government intervention, but also captured powerful images of life in rural and small town America. *New Deal Photographs of West Virginia, 1934-1943* presents images of the state's northern and southern coalfields, the subsistence homestead projects of Arthurdale, Eleanor, and Tygart Valley, and various communities from Charleston to Clarksburg and Parkersburg to Elkins. With over one hundred and fifty images by ten FSA photographers, including Walker Evans, Marion Post Wolcott, Arthur Rothstein, and Ben Shahn, this collection is a remarkable proclamation of hardship, hope, endurance, and, above all, community. These photographs provide a glimpse into the everyday lives of West Virginians during the Great Depression and beyond.

A Vision Shared

Featuring the indelible work of the eleven photographers who worked for the Farm Security Administration ? perhaps the finest photographic team assembled in the twentieth century ? *A Vision Shared: A Classic Portrait of America and Its People 1935-1943* was published in 1976 to great acclaim, and was named one of the hundred most important books of the decade by the Association of American Publishers. John Collier, Jack Delano, Walker Evans, Theo Jung, Dorothea Lange, Russell Lee, Carl Mydans, Arthur Rothstein, Ben Shahn, John Vachon and Marion Post Wolcott were invited by Hank O'Neal to choose the best of their own work, and provide commentary. For the fortieth anniversary edition of this remarkable volume, all of the photographs, text and historical material that made up the original edition have been carefully reproduced, followed by a new afterword by O'Neal detailing the events that followed the book's initial release.

Hope in Hard Times

As time passes, personal memories of the Great Depression die with those who lived through the desperate 1930s. In the absence of firsthand knowledge, John Steinbeck's *The Grapes of Wrath* and the photographs produced for the New Deal's Farm Security Administration (FSA) now provide most of the images that come to mind when we think of the 1930s. That novel and those photographs, as this book shows, share a history. Fully exploring this complex connection for the first time, *Picturing Migrants* offers new insight into Steinbeck's novel and the FSA's photography—and into the circumstances that have made them enduring icons of the Depression. Looking at the work of Dorothea Lange, Horace Bristol, Arthur Rothstein, and Russell Lee, it is easy to imagine that these images came straight out of the pages of *The Grapes of Wrath*. This should be no surprise, James R. Swensen tells us, because Steinbeck explicitly turned to photographs of the period to create his visceral narrative of hope and loss among Okie migrants in search of a better life in California. When the novel became an instant best seller upon its release in April 1939, some dismissed its imagery as pure fantasy. Lee knew better and traveled to Oklahoma for proof. The documentary pictures he produced are nothing short of a photographic illustration of the hard lives and desperate reality that Steinbeck so vividly portrayed. In *Picturing Migrants*, Swensen sets these lesser-known images alongside the more familiar work of Lange and others, giving us a clearer understanding of the FSA's work to publicize the plight of the migrant in the wake of the novel and John Ford's award-winning film adaptation. A new perspective on an era whose hardships and lessons resonate to this day, *Picturing Migrants* lets us see as never before how a novel and a series of documentary photographs have kept the Great Depression unforgettably real for generation after generation.

Words and Pictures

Arthur Rothstein, Russell Lee, John Vachon, and Marion Post Wolcott became some of the United States' best-known photographers through their pictures of Depression-era America. Their assignment, as one of their associates described it,

was to have "a long look at the whole vast, complicated rural U.S. landscape with all that was built on it and all those who built and wrecked and worked in it and bore kids and dragged them up and played games and paraded and picnicked and suffered and died and were buried in it." In Montana the four photographers traveled to forty of the state's fifty-six counties, creating a rich record of the many facets of the Depression and recovery: rural and urban, agricultural and industrial, work and play, hard times and the promise of a brighter future. The photographers captured the dignity of Montanans as they struggled to scratch out livings from dried-up fields, nurture families in the shadows of Butte head frames, and foster communities on the vast expanses of the northern plains. *Hope in Hard Times*, features over 140 Farm Security Administration photographs to illustrate the story of the Great Depression in Montana and the experiences of the photographers who documented it. Today these striking images, from cities like Butte to small towns like Terry, present an unforgettable portrait of a little-studied period in the history of Montana. Selected from the Farm Security Administration Collection at the Library of Congress in Washington, D.C., the photographs in *Hope in Hard Times* offer viewers an unparalleled look at life in Montana in the years preceding the United States' entry into World War II.

The Bitter Years, 1935-1941

National Book Award finalist Hendrickson introduces a selection of the best of the Farm Security Administration color photographs, which remain among the most moving and famous documentary images from the first half of the 20th century.

The Depression Years

Collects more than four hundred rarely seen or previously unpublished photographs taken between 1935 and 1943 by the Farm Security Administration, depicting such subjects as dispossessed rural society, large cities, and small towns throughout the United States and Puerto Rico. 10,000 first printing.

The American West in the Thirties

Rothstein's photographs provide a moving chronicle of rural and urban life, small-town America, and important labor and political events from 1936 to 1941

Arthur Rothstein, Words and Pictures

Vachon's portraits of white and black Americans are among the most affecting that FSA photographers produced; and his

portrayals of the American landscape, from rural scenes to small towns and urban centers, present a remarkable visual account of these pivotal years, in a style that is transitional from Walker Evans to Robert Frank."

My Day

Showcasing American music and music making during the Great Depression, *Hard Luck Blues* presents more than two hundred photographs created by the New Deal's Farm Security Administration photography program. With an appreciation for the amateur and the local, FSA photographers depicted a range of musicians sharing the regular music of everyday life, from informal songs in migrant work camps, farmers' homes, barn dances, and on street corners to organized performances at church revivals, dance halls, and community festivals. Captured across the nation from the northeast to the southwest, the images document the last generation of musicians who learned to play without the influence of recorded sound, as well as some of the pioneers of Chicago's R & B scene and the first years of amplified instruments. The best visual representation of American roots music performance during the Depression era, *Hard Luck Blues* features photographs by Jack Delano, Dorothea Lange, Russell Lee, Arthur Rothstein, Ben Shahn, Marion Post Wolcott, and others. Photographer and image researcher Rich Remsberg breathes life into the images by providing contextual details about the persons and events captured, in some cases drawing on interviews with the photographers' subjects. Also included are a foreword by author Nicholas Dawidoff and an afterword by music historian Henry Sapoznik. Published in association with the Library of Congress.

You Have Seen Their Faces

Shot in Alabama

Presents an investigation into the truth behind a variety of documentary photographs throughout history, discussing the relationship between the photograph and the world it supposedly represents.

The Black Image in the New Deal

In 1935 a fledging government agency embarked on a project to photograph Americans hit hardest by the Great Depression. Over the next eight years, the photographers of the Farm Security Administration captured nearly a quarter-million images of tenant farmers and sharecroppers in the South, migrant workers in California, and laborers in northern industries and urban slums. Of the roughly one thousand FSA photographs taken in Arkansas, approximately two hundred

have been selected for inclusion in this volume. Portraying workers picking cotton for five cents an hour, families evicted from homes for their connection with the Southern Tenant Farmers Union, and the effects of flood and drought that cruelly exacerbated the impact of economic disaster, these remarkable black-and-white images from Ben Shahn, Arthur Rothstein, Dorothea Lange, Walker Evans, Russell Lee, and other acclaimed photographers illustrate the extreme hardships that so many Arkansans endured throughout this era. These powerful photographs continue to resonate, providing a glimpse of life in Arkansas that will captivate readers as they connect to a shared past.

Bound for Glory

In the middle years of the Great Depression, Erskine Caldwell and photographer Margaret Bourke-White spent eighteen months traveling across the back roads of the Deep South--from South Carolina to Arkansas--to document the living conditions of the sharecropper. Their collaboration resulted in *You Have Seen Their Faces*, a graphic portrayal of America's desperately poor rural underclass. First published in 1937, it is a classic comparable to Jacob Riis's *How the Other Half Lives*, and James Agee and Walker Evans's *Let Us Now Praise Famous Men*, which it preceded by more than three years. Caldwell lets the poor speak for themselves. Supported by his commentary, they tell how the tenant system exploited whites and blacks alike and fostered animosity between them. Bourke-White, who sometimes waited hours for the right moment, captures her subjects in the shacks where they lived, the depleted fields where they plowed, and the churches where they worshipped.

Picturing Migrants

Covering the civil war on an island nation off the coast of Asia, ambitious journalist Daniel Levin abandons his visting American fiancée to interview the leader of the guerilla movement and becomes an unwitting player in the political events

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