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KEY=NEW - EVAN ZAYNE

NEW DEAL PHOTOGRAPHY

USA 1935-1943

Amid the ravages of the Great Depression, the United States Farm Security Administration (FSA) was first founded in 1935 to address the country's rural poverty. Its efforts focused on improving the lives of sharecroppers, tenants, and very poor landowning farmers, with resettlement and collectivization programs, as well as modernized farming methods. In a parallel documentation program, the FSA hired a number of photographers and writers to record the lives of the rural poor and "introduce America to Americans." This book records the full reach of the FSA program from 1935 to 1943, honoring its vigor and commitment across subjects, states, and stylistic preferences. The photographs are arranged into four broad regional sections but are allowed to speak for themselves.

DOCUMENTING AMERICA, 1935-1943

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

A PORTRAIT OF MISSOURI, 1935-1943

PHOTOGRAPHS FROM THE FARM SECURITY ADMINISTRATION

University of Missouri Press One tool the FSA used to defend itself against political attacks was its Photographic Section, under the direction of Roy Stryker."

HEARTLAND NEW MEXICO

PHOTOGRAPHS FROM THE FARM SECURITY ADMINISTRATION, 1935-1943

Photos by Dorothea Lange and other FSA photographers whose names are less familiar. Focus is on agricultural communities, settlers fleeing the Dust Bowl, the classic Pie Town series, and various New Mexico villages. Further high-grade ore from the mine of 270,000 negatives now held by the Library of Congress. Annotation copyrighted by Book News, Inc., Portland, OR

DOCUMENTING AMERICA, 1935-1943

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

IN THIS PROUD LAND : AMERICA 1935-1943 AS SEEN IN THE FSA PHOTOGRAPHS

A VISION SHARED

A PORTRAIT OF AMERICA, 1935-1943

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.

TRAUMA AND DOCUMENTARY PHOTOGRAPHY OF THE FSA

Univ of California Press "Coauthored by the literary scholar Sara Blair and the art historian Eric Rosenberg, this volume of the Defining Moments in American Photography series offers new ways to understand the work of the famous Farm Security Administration photographers by exploring an expanded and much more variable idea of the documentary than what New Dealers proposed. The coauthors follow in the line of scholars who have, on the one hand, looked critically at the FSA photography project and identified its goals, biases, contradictions, and ambivalences and, on the other hand, discerned strikingly independent directions among its photographers. But what distinguishes their work from that of others is their wrestling with a specific term often applied to the Depression era: trauma. If it was the case that documentary, as a genre, and FSA photographs, as an umbrella project, came to prominence during a time of trauma and in the hands of socially minded photographers was meant to address and publicize trauma, the coauthors of

this volume seek to understand how trauma and photography mixed and how, in the volatility of that mixture, the competing ideas for documentary took shape. Among the key figures they study are some of the most beloved in American photography, including Walker Evans, Ben Shahn, and Aaron Siskind"--Provided by publisher.

HOPE IN HARD TIMES

NEW DEAL PHOTOGRAPHS OF MONTANA, 1936-1942

Montana Historical Society 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.

ENCYCLOPEDIA OF TWENTIETH-CENTURY PHOTOGRAPHY, 3-VOLUME SET

Routledge *The Encyclopedia of Twentieth-Century Photography* explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

DOROTHEA LANGE, DOCUMENTARY PHOTOGRAPHY, AND TWENTIETH-CENTURY AMERICA

REINVENTING SELF AND NATION

Routledge Dorothea Lange, Documentary Photography, and Twentieth-Century America charts the life of Dorothea Lange (1895-1965), whose life was radically altered by the Depression, and whose photography helped transform the nation. The book begins with her childhood in immigrant, metropolitan New York, shifting to her young adulthood as a New Woman who apprenticed herself to Manhattan's top photographers, then established a career as portraitist to San Francisco's elite. When the Great Depression shook America's economy, Lange was profoundly affected. Leaving her studio, Lange confronted citizens' anguish with her camera, documenting their economic and social plight. This move propelled her to international renown. This biography synthesizes recent New Deal scholarship and photographic history and probes the unique regional histories of the Pacific West, the Plains, and the South. Lange's life illuminates critical transformations in the U.S., specifically women's evolving social roles and the state's growing capacity to support vulnerable citizens. The author utilizes the concept of "care work," the devalued nurturing of others, often considered women's work, to analyze Lange's photography and reassert its power to provoke social change. Lange's portrayal of the Depression's ravages is enmeshed in a deeply political project still debated today, of the nature of governmental responsibility toward citizens' basic needs. Students and the general reader will find this a powerful and insightful introduction to Dorothea Lange, her work, and legacy. Dorothea Lange, Documentary Photography, and Twentieth-Century America makes a compelling case for the continuing political and social significance of Lange's work, as she recorded persistent injustices such as poverty, labor exploitation, racism, and environmental degradation.

DOCUMENTING AMERICA, 1935-1943

Photographs by a team of photographers who traveled across the United States documenting America's experience of the Great Depression and World War II.

PHOTOGRAPHS OF AMERICA 1935-1943

FROM THE FARM SECURITY ADMINISTRATION ARCHIVES LIBRARY OF CONGRESS WASHINGTON, D.C., U.S.A.

THE DUST BOWL THROUGH THE LENS

HOW PHOTOGRAPHY REVEALED AND HELPED REMEDY A NATIONAL DISASTER

Bloomsbury Publishing USA Photographs capture the horrific conditions of this national disaster, the struggles of the people who stayed to save their land, and the sorrows of those who were forced to move as a result of this catastrophe.

LONG TIME COMING

A PHOTOGRAPHIC PORTRAIT OF AMERICA, 1935-1943

W. W. Norton 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 BLACK IMAGE IN THE NEW DEAL

THE POLITICS OF FSA PHOTOGRAPHY

Univ. of Tennessee Press 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.

PIE TOWN WOMAN

THE HARD LIFE AND GOOD TIMES OF A NEW MEXICO HOMESTEADER

UNM Press This book tells the story of one of the women photographed by Russell Lee in Pie Town, New Mexico in 1940.

THE LIKES OF US

AMERICA IN THE EYES OF THE FARM SECURITY ADMINISTRATION

David R. Godine Publisher 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.

JOHN VACHON'S AMERICA

PHOTOGRAPHS AND LETTERS FROM THE DEPRESSION TO WORLD WAR II

Univ of California Press 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."

MUSSOLINI'S WAR

FASCIST ITALY FROM TRIUMPH TO COLLAPSE: 1935-1943

Simon and Schuster A remarkable new history evoking the centrality of Italy to World War II, outlining the brief rise and triumph of the Fascists, followed by the disastrous fall of the Italian military campaign. While staying closely aligned with Hitler, Mussolini remained carefully neutral until the summer of 1940. At that moment, with the wholly unexpected and sudden collapse of the French and British armies, Mussolini declared war on the Allies in the hope of making territorial gains in southern France and Africa. This decision proved a horrifying miscalculation, dooming Italy to its own prolonged and unwinnable war, immense casualties, and an Allied invasion in 1943 that ushered in a terrible new era for the country. John Gooch's new history is the definitive account of Italy's war experience. Beginning with the invasion of Abyssinia and ending with Mussolini's arrest, Gooch brilliantly portrays the nightmare of a country with too small an industrial sector, too incompetent a leadership and too many fronts on which to fight. Everywhere—whether in the USSR, the Western Desert, or the Balkans—Italian troops found themselves against either better-equipped or more motivated enemies. The result was a war entirely at odds with the dreams of pre-war Italian planners—a series of desperate improvisations against an allied force who could draw on global resources, and against whom Italy proved helpless.

DOCUMENTING AMERICA, 1935-1943

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

ATGET

The Museum of Modern Art This volume presents the essence of the work of the great French photographer Eugène Atget through one hundred carefully selected photographs. Atget devoted more than thirty years of his life to the task of documenting the city of Paris and the surrounding countryside, and in the process created an oeuvre that brilliantly explains the great richness, complexity, and

authentic character of his native culture. John Szarkowski, an acknowledged master of the art of looking at photographs, explores the unique sensibilities that made Atget one of the greatest artists of the twentieth century and a vital influence on the development of modern and contemporary photography. The eloquent introductory text and commentaries on Atget's photographs form an extended essay on the remarkable visual intelligence displayed in these subtle, sometimes enigmatic pictures.

BACK HOME AGAIN

INDIANA IN THE FARM SECURITY ADMINISTRATION PHOTOGRAPHS, 1935-1943

"Back Home Again consists almost entirely of 132 photographs--but what photographs! These pictures from the Great Depression and the World War II homefront document a brief and often troubling period in the lives of some typical Hoosiers. The limiting word is "some," for the Farm Security Administration photographers worked on specific assignments and did not cover the full range of Indiana society or geography. Their subjects were chiefly the ordinary people of farms and small towns, mainly in central and southern Indiana. Indianapolis is well represented in numbers, but the peacetime pictures seem rather cold and distant when compared with the intensely human drama of the farms and small towns. A more emotional atmosphere appears in the pictures taken at Fort Benjamin Harrison and the wartime bus station. Robert L. Reid's comments are brief but helpful, describing the photographic program of the Resettlement Administration of 1935, renamed the Farm Security Administration after the Department of Agriculture absorbed it in 1937. Unlike some picture books, the images here are sharply printed in a generous six-by-eight-inch format and carefully identified by photographer, location, date, and Library of Congress file number ... From the improverished farmers in the hills of Brown County to the great flood of 1937 and the young soldiers and sailors of 1942, Dorothea Lange, Theodor Jung, and their colleagues produced an eloquent record of a not-so-distant yet long-ago Indiana. Reid has selected a few of their finest photographs for this attractive volume"--Patrick J. Furlong, scholarworks.iu.edu.

PICTURING TEXAS

THE FSA-OWI PHOTOGRAPHERS IN THE LONE STAR STATE, 1935-1943

Texas State Historical Assn "This book focuses on some of the most famous photographs ever taken: the Farm Security Administration's images of Dust Bowl Texans. But there is much more to the FSA photographs than is commonly believed. From 1935 to 1943 - the critical years of the Great Depression and World War II - the photographers in the federal government's Farm Security Administration (and later the Office of War Information) documented America, especially Texas, in all its vast complexity. Some of the most famous names in documentary photography, including Dorothea Lange, Russell Lee, and Arthur Rothstein, took more than five thousand photographs in Texas, more than in any other state." "In addition to the well-known

pictures of rural poverty and the Dust Bowl, these remarkable artists captured a rich panorama of everyday life in Texas's rural areas, small towns, and big cities. By the time they were done, there were few areas and aspects of Texas left undocumented." "Robert L. Reid's text traces the history of the FSA and the OWI and discusses the photographers and their work. The book also presents more than two hundred magnificent duotone photographs in chapters on cotton, cattle, oil, cities and towns, recreation and leisure, the Dust Bowl, World War II, and other themes." "Readers will be moved by the vast array of images of town meetings and rodeos, down-and-out farmers and prosperous businessmen, beer joints and factories, black and brown and white."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

AMERICA 1935-1943

PHOTOGRAPHS FROM THE US FARM SECURITY ADMINISTRATION

THE BITTER YEARS

THE FARM SECURITY ADMINISTRATION PHOTOGRAPHS THROUGH THE EYES OF EDWARD STEICHEN

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."

FARM SECURITY ADMINISTRATION PHOTOGRAPHY, THE RURAL SOUTH, AND THE DYNAMICS OF IMAGE-MAKING, 1935-1943

While previous studies of the photographic images of the U.S. southern poor produced by the Farm Security Administration (FSA) have been discussed in the context of individual photographers or the general culture of the Great Depression and the New Deal, Kidd (American history, U. of Reading, UK) situates his examination of the photographs in the institutional context of the FSA and the role played in photographic production by FSA administrator Roy Stryker. The photographs emerged, according to Kidd, from the dialogue between Stryker and his field photographers about the proper way to document disadvantaged and

oppressed groups within the framework of a progressive, federal government. The resulting productions reveal "an uneasy dimension to the relationship between individual and the liberal state and its cadres" that is partly an outcome of class cleavages between photographer and subject. Annotation : 2004 Book News, Inc., Portland, OR (booknews.com).

FSA

THE AMERICAN VISION

ABRAMS 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 EYES OF THE CITY

powerHouse Books "Timing, skill, and talent all play an important role in creating a great photograph, but it is perhaps the most basic, primary element--the photographer's eye--which is most crucial. In *The Eyes of the City* Richard Sandler not only showcases decades-worth of his strong eye for street photography, but also the eyes of his subjects as he catches them looking into his camera at just the right moment. From 1977 to September 11th 2001, Richard regularly walked through Boston and New York City, encountering all that the streets had to offer, and the results are presented here, many for the first time. Sandler credits his fascination with street life to his years in New York as a teenager in the 1960s. Young Sandler, a frequent truant, spent much of his time in a very different Times Square than we know today. His quests were to buy illegal fireworks and visit the arcades and side shows, particularly Hubert's Flea Circus on 42nd Street. Manhattan was a cyclone of faces-- some at play, many clearly suffering. All eyes, ears, and heart, Sandler was sensitive to it all as a kid peering into this adult world. Such early impressions would come to play a significant role in his later street photography. Living in Boston in 1977, and after two careers involved in helping others, as a natural foods chef and acupuncturist, Sandler realized an overwhelming desire to do something for himself, alone. As if on cue, a late 1940s Leica appeared in his life and he hit the Boston streets in an experimental mood. He shot in Boston for three productive years and then moved back home to photograph an edgy, nervous, angry, dangerous New York City. In the 1980s crime and crack were on the rise and their effects were devastating the city. Graffiti exploded onto surfaces everywhere and the Times Square, East Village, and Harlem streets were riddled with drugs, while in midtown the rich wore furs in vast numbers and ogreed was good. In the 1990s the city experienced drastic changes to lure in corporate interests and tourists and the results were directly felt on the streets as rents were raised and several neighborhoods were sanitized, making them ghosts of what, to many, made them formerly exciting. Throughout these turbulent and triumphant years Sandler paced the streets with all his knowledge of what the city was, ever on the lookout for what

his eye connected to as it transformed and changed the lives of everyone who lived in it. For better and for worse, one was simply on the street in public space, bathing in the comforts, or terrors, of the human sea and Sandler's work is the marbled evidence of this beauty mixing with decay as only his eyes could capture it."

MARYLAND IN BLACK AND WHITE

DOCUMENTARY PHOTOGRAPHY FROM THE GREAT DEPRESSION AND WORLD WAR II

JHU Press These photographs reveal places we know but scarcely recognize and give us another look at the people of "the greatest generation."

THE SOCIAL AND THE REAL: POLITICAL ART OF THE 1930S IN THE WESTERN HEMISPHERE

POLITICAL ART OF THE 1930S IN THE WESTERN HEMISPHERE

Penn State Press

FLASH!

PHOTOGRAPHY, WRITING, & SURPRISING ILLUMINATION

Oxford University Press Flash! presents a fascinating cultural history of flash photography, from its mid-nineteenth century beginnings to the present day. All photography requires light, but the light of flash photography is quite distinctive: artificial, sudden, shocking, intrusive, and extraordinarily bright. Associated with revelation and wonder, it has been linked to the sublimity of lightning. Yet it has also been reviled: it's inseparable from anxieties about intrusion and violence, it creates a visual disturbance, and its effects are often harsh and create exaggerated contrasts. Flash! explores flash's power to reveal shocking social conditions, its impact on the representation of race, its illumination of what would otherwise remain hidden in darkness, and its capacity to put on display the most mundane corners of everyday life. It looks at flash's distinct aesthetics, examines how paparazzi chase celebrities, how flash is intimately linked to crime, how flash has been used to light up - and interrupt - countless family gatherings, how flash can 'stop time' allowing one to photograph rapidly moving objects or freeze in a strobe, and it considers the biggest flash of all, the atomic bomb. Examining the work of professionals and amateurs, news hounds and art photographers, photographers of crime and of wildlife, the volume builds a picture of flash's place in popular culture, and its role in literature and film. Generously illustrated throughout, Flash! brings out the central role of this medium to the history of photography and challenges some commonly held ideas about the nature of photography itself.

READING SOUTHERN POVERTY BETWEEN THE WARS, 1918-1939

University of Georgia Press Franklin D. Roosevelt once described the South as "the nation's number one economic problem." These twelve original, interdisciplinary

essays on southern indigence between the World Wars share a conviction that poverty is not just a dilemma of the marketplace but also a cultural and political construction. Although previous studies have examined the web of coercive social relations in which sharecroppers, wage laborers, and other poor southerners were held in place, this volume opens up a new perspective. These essays show that professed forces of change and modernization in the South--writers, photographers, activists, social scientists, and policymakers--often subtly upheld the structures by which southern labor was being exploited. Planters, politicians, and others who enforced the southern economic and social status quo not only relied on bigotry but also manipulated deeply held American beliefs about sturdy yeoman nobility and the sanctity of farm and family. Conversely, any threats to the system were tarred with the imagery of big cities, northerners, and organized labor. The essays expose vestiges of these beliefs in sources as varied as photographs from the Farm Security Administration, statistics for incarceration and child labor, and the writings of Grace Lumpkin, Ellen Glasgow, and Erskine Caldwell. This volume shows that those who work to eradicate poverty--and even victims of poverty themselves--can hesitate to cross the line of race, gender, memory, or tradition in pursuit of their goal.

THE DREAM AND THE DEAL

THE FEDERAL WRITERS' PROJECT, 1935-1943

RETROACTIVITY AND CONTEMPORARY ART

Bloomsbury Publishing Contemporary art is often preoccupied with time, or acts in which the past is recovered. Through specific case studies of artists who strategically work with historical moments, this book examines how art from the last two decades has sought to mobilize these particular histories, and to what effect, against the backdrop of Modernism. Drawing on the art theory of Rosalind Krauss and the philosophies of Paul Ricoeur, Gerhard Richter, and Pierre Nora, *Retroactivity and Contemporary Art* interprets those works that foreground some aspect of retroactivity - whether re-enacting, commemorating, or re-imagining - as key artistic strategies. This book is striking philosophical reflection on time within art and art within time, and an indispensable read for those attempting to understand the artistic significance of history, materiality, and memory.

THE DEPRESSION YEARS

Courier Corporation 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

READING AMERICAN PHOTOGRAPHS

IMAGES AS HISTORY-MATHEW BRADY TO WALKER EVANS

Macmillan 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.

MAKING CONNECTIONS

THE LONG-DISTANCE BUS INDUSTRY IN THE USA

Routledge *An examination of the varied paths of the American inter-city bus industry from its origins in the second decade of the 20th century to deregulation in 1982. This sector of transport has been much neglected by historians and this book seeks to uncover a range of useful and pertinent information to those who are interested in understanding entrepreneurial endeavours, patterns of mobility and consumer attitudes. It analyzes the development of the national industry, probes the growth of particular companies and investigates specific aspects of business behaviour. The work is presented as a series of focused essays which offer insights into such topics as regulation, marketing, gender patterns and intermodal competition. It draws on diverse archival materials, government surveys and findings, trade publications, interviews and photographs. A wide-ranging bibliographical essay offers a guide to available sources.*

PEOPLE'S LIVES, PUBLIC IMAGES

THE NEW DEAL DOCUMENTARY AESTHETIC

Gunter Narr Verlag

REGIO ESERCITO

THE ITALIAN ROYAL ARMY IN MUSSOLINI'S WARS 1935-1943

Regio Esercito: the Italian Royal Army in Mussolini's Wars 1935-1943. Foreword by Colonel John R. Griffin (retired), US Army Special Forces. A history of the Italian Army's campaigns in East Africa, Spain, North Africa, Greece, Yugoslavia, Russia, and Sicily. Sources include Italian, Russian, Yugoslav, and German texts; includes translated Russian passages. Mr. Cloutier brings attention to Italian battlefield successes. He examines a few strategic situations of World War 2, and holds that Italian forces at times were a key asset, whose misuse by the Axis cost them important victories. New material on the Spanish Civil War and Russian Front. Black and white; 232 pages, 76 maps, 70 photos, 19 drawings, appendix, and photo annex; 353 footnotes.