

Glossary of movements, groups and genres

Aerial photography

In 1858 the French portraitist Nadar took the first aerial photograph from a balloon. Nadar continued to experiment and even suggested a project to photograph the whole of France from the air. Aerial photography was used enthusiastically during World War I, mainly for reconnaissance and as a guide to artillery fire. In the 1920s pictures from high vantage points became part of the repertoire of the new photography. The next important stage was photography of the Earth from space, as explored by the Russians and Americans from the late 1950s. Satellite photography and the growth of remote sensing reinvigorated landscape photography in the 1970s and stimulated ecological consciousness.

☛ Gerster, Krull, Nadar

Anthropological photography

Photographs of country people, slum dwellers and non-Europeans were taken during the nineteenth century to introduce such 'outsiders' to educated audiences in London, Paris, Berlin and the other major centres of learning. It was generally believed that tribespeople (such as native North Americans) were doomed to extinction and ought to be recorded for posterity whilst it was still possible. Nineteenth-century photographers also thought that true representations lay in specifics which might be registered and measured – facial and bodily configurations, and the shape of heads, for example. Towards 1920, a new interest in cultural relativism began to make the old specimen photography look archaic. Anthropologists also started to take the view that the truth lay in social patterns and habits too subtle to be recorded by the camera, and so photography mainly certificated the anthropologist's presence in the field. Such pictures foreshadowed some of the new styles of **documentary photography** developed by René Burri and Bernard Plossu in the 1950s and 1960s.

☛ Burri, Curtis, Plossu, Riefenstahl, Rodger, Thomson

Aperture

A magazine dedicated to fine-art photography, established by the American photographer Minor White in 1951. White was commissioned by a committee including Barbara Morgan and Ansel Adams. The first edition was published in 1952. In 1955 White moved from San Francisco to Rochester, New York, taking the magazine with him. Both as a magazine and as the gallery and publishing house of the same name, *Aperture* was from its inception an important force in American and then in world photography.

☛ A. Adams, Morgan, M. White

Camera Work

Alfred Stieglitz founded the magazine *Camera Work* in 1903. It went through fifty issues before it was discontinued in June 1917 and became, deservedly, the most esteemed and famous of all the many photographic magazines. Stieglitz published the work of a broad range of significant photographers and devoted the last issue of the magazine to the pictures of Paul Strand.

☛ Stieglitz, Strand

DATAR

In 1984 the French Ministry of Culture oversaw the creation of a project or mission to photograph France as it was in the 1980s: its towns, suburbs, villages, fields, woods and factories. DATAR (an acronym from the title of the project, *Délégation à l'Aménagement du Territoire et à l'Action Régionale*), employed the best of Europe's young landscape photographers in a scheme without parallel in the

post-war era. Its participants included Werner Hantappel (Germany) and Sophie Ristelhueber (France).

☛ Basilio, Hantappel, Ristelhueber

Documentary photography

Photographers have been documentarists since the invention of the medium. Government agencies, such as the French Commission des Monuments historiques in the early 1850s, tended to think of photographic records as potentially valuable and as supplements to written records. Documentary was always undertaken on behalf of posterity, as opposed to reportage which involves news for contemporaries. Roy Stryker's **Farm Security Administration (FSA)** project in the USA in the 1930s is the most celebrated of all documentary undertakings.

☛ Baldus, W. Evans, Fenton, Le Gray, Marville, Tripe

'Family of Man' exhibition

The showcase for a vast collection of photographers, some known and some soon to be known, the 'Family of Man' exhibition took place at the Museum of Modern Art in New York in 1955. It was organized by Edward Steichen shortly after he became director of the Department of Photography at the museum and consisted of 508 largely photojournalistic images selected from sixty-eight countries. The professed aim of the exhibition was to mark the 'essential oneness of mankind throughout the world'. In the exhibition, as well as in the book that was published at the same time, photographers were given no control over the display and printing of their work, which was used according to a predetermined design.

☛ Hardy, W. Miller, Schulz, Steichen, Unknown

Farm Security Administration

The FSA, as it is usually known, was established in 1935 with a set of responsibilities which included support for small farmers and the refurbishment of land and communities ruined by the Depression. Roy Emerson Stryker was appointed to head the Historical Section and decided to put together a photographic collection. The result was one of the most celebrated archives in the history of the medium. Amongst the photographers were Arthur Rothstein, Walker Evans, Carl Mydans, Ben Shahn, Dorothea Lange, Russell Lee, Jack Delano, Marion Post Wolcott and John Vachon. Although the influence of the FSA photographers was considerable at the time, it was even more noticeable during the 1970s, when many books on its history were published. Several of its photographers moved with Roy Stryker in 1943 to work for a similar recording scheme, known as **The Standard Oil (New Jersey) Project**.

☛ Bubley, Delano, W. Evans, Lange, Lee, Mydans, Parks, Post Wolcott, Rothstein, Shahn, Vachon

Fotografia Buffa

A movement in Dutch photography which flourished in the early 1980s. It drew its name from the phrase *opera buffa* (comic opera) and its inspiration from the staged photography of the 1970s and from the examples of Ger van Elk, Les Krims and Duane Michals in particular. Its principal catalogue, *Fotografia Buffa*, published in connection with the exhibition of that name at the Groninger Museum, Groningen, in 1986, is subtitled 'Staged Photography in the Netherlands'.

☛ Boonstra, van Elk, Hocks, Krims, Michals

Group f.64

Active in the San Francisco Bay area from around 1930 to 1935, Group f.64 took its name from one of the smallest apertures available on the large-format cameras of the period. Use of the f.64

aperture resulted in images of great clarity and depth of field. The group, whose aesthetic was drawn from the idea that a physical response to nature was important, produced 'straight' pictures which contrasted with the hand-manipulated, soft-focus imagery of the Californian Pictorialists of the 1920s. Among the group's principal members were Edward Weston, Ansel Adams, Willard Van Dyke and Imogen Cunningham. Group f.64 exhibited together only once, in 1932 at the M.H. de Young Memorial Museum in San Francisco.

☛ A. Adams, Cunningham, Van Dyke, Weston

Life

In 1936 Henry Luce established *Life* magazine, an illustrated weekly in the style of the German magazines of the 1920s. Its founding photographers were Margaret Bourke-White, Alfred Eisenstaedt, Thomas McAvoy and Peter Stackpole. Kurt Korff, the former editor of the Berliner *Illustrierte Zeitung*, was its picture editor.

☛ Bourke-White, Eisenstaedt

Linked Ring Brotherhood see Pictorialism

Magnum

In 1947 a co-operative agency was founded by Henri Cartier-Bresson, Robert Capa, Maria Eisner, David 'Chim' Seymour, George Rodger and William and Rita Vandivert. They called the agency Magnum Photos Inc., after the extra-large magnum wine bottle. Magnum was established in New York, subsequently opening offices in London and Paris. It remains a co-operative. Previously photographers had had to work under the instruction of editors and publishers; the idea behind Magnum was that its members should report on the kind of events which interested them, and that the agency should distribute the results. Magnum photographers graduate into the organization after a period as nominees.

☛ R. Capa, Cartier-Bresson, Rodger, Seymour

National Geographic

One of the great outlets for **documentary photography** during the twentieth century, *National Geographic* was launched by the National Geographic Society in the USA in 1888 as a popular scientific journal. By 1900 it was making substantial use of photographs as illustrations, and by the mid-1920s it was employing full-time staff photographers. The first colour photographs were printed in *National Geographic* in 1910 and the first **autochrome** in 1914. The magazine, which has been especially associated with colour photography (as opposed to the monochrome of photojournalism), went over completely to colour in 1960. During the 1980s and 1990s the magazine's orientation shifted towards a more radical socio-photography, often touching on ecological issues.

☛ Abell, Allard, Doubilet, Nichols

New Topography

Much landscape photography from the 1970s onwards, in Europe as well as the USA, has been described as New Topography. The term was coined in 1975 by William Jenkins, who organized the exhibition 'New Topography: Photographs of a Man-Altered Landscape' at George Eastman House in Rochester, New York. The style was very objective with respect to even the most barbaric human interventions in nature. The New Topographers asked audiences to exercise their own discernment and to treat pictures as if they were of evidence still to be sorted.

☛ Aarsman, R. Adams, Baltz, Shore

Photojournalism

Technical developments were all-important in the growth of photojournalism. From the 1840s onwards, photographs were reproduced in the press through either wood engraving or lithography. Effective means of photo-mechanical relief printing were developed in the 1880s, and only in the 1890s did photographic illustrations appear in any numbers in the press. Rotogravure, introduced by Karel Klič in the 1890s, involved cylinder presses which speeded up the process. In 1910 the German Eduard Mertens devised a rotary printing cylinder capable of printing type and illustrations together. The process was rapidly taken up by such journals as *Frankfurter Illustrierte* and *Weltspiegel* in Berlin and by *L'Illustration*, *Le Miroir* and *Sur le Vif* in Paris, as well as by *The Illustrated London News*. The first daily papers to print photographic news pictures were *The Daily Graphic* in New York, *The Daily Mirror* in London and *Excelsior* in Paris. The number of illustrated magazines increased greatly in the 1920s, especially in Germany, providing employment for a growing number of photojournalists. The German magazines attracted photographers from Eastern Europe, many of whom moved to Paris, London and the United States during the 1930s as the new Nationalist Socialist regime clamped down on the press. Photo agencies, often staffed by no more than a handful of people, were established in Berlin in the late 1920s and 1930s. These agencies soon consolidated and traded in pictures on a worldwide scale. Photojournalism in the 1920s and 1930s provided a career open to the enterprising, for it could be undertaken with a minimum of technical training.

☛ Aigner, Bourke-White, R. Capa, Eisenstaedt, McCullin, Magubane, Riboud, Salomon, Silk, Weegce

Photo-plastik

Art photography underwent radical changes in the 1970s. The rise of performance and installation art, and of the various kinds of land art based on walking, meant that photographic records became important. The next step was to stage the event for the sake of the photograph. This kind of staged photography never became known by a generic title in English, possibly because the practice was so diverse.

☛ Appelt, Brus, Morimura, Nauman

Photo-Seession

In 1902 Alfred Stieglitz broke with the New York Camera Club, of which he was Vice-President, and founded the Photo-Seession. He took the title from the various secessionist movements occurring in European fine art at that time. Members included Alvin Langdon Coburn, Gertrude Käsebier and Edward Steichen. With Steichen, Stieglitz opened the Photo-Seession Gallery at 291 Fifth Avenue, New York, in November 1905.

☛ Coburn, Käsebier, Steichen, Stieglitz

Pictorialism

Some photographers in the late nineteenth century began to think of themselves as artists or as makers of pictures rather than documents. They held to the idea that artists should organize their pictures for aesthetic effect. To separate themselves from naive and from trade photography, they set up exhibiting societies. The new art photographers regarded themselves as amateurs, and in 1884 the *Amateur Photographer* magazine was founded in London. Societies proliferated: the Photo-Club de Paris (1883), the Linked Ring Brotherhood (1892) and the Camera Club (1885) in London, the Vienna Camera Club (1891). In 1902, Alfred Stieglitz, editor of *Camera Notes*, founded the American Photo-Seession, and in 1903 he established *Camera Work*, the most influential magazine

in the history of the medium. Societies flourished, sub-divided and collapsed – as the Linked Ring did in 1910. Pictorialists were specialist printers who made use of a wide variety of techniques: platinum and gum printing especially. The Pictorial movement survived into the 1920s but a new generation of 'straight' photographers saw it as overly subjective, exquisite and degenerate.

☛ Annan, Brignau, Demachy, Dührkoop, F.H. Evans, Kühn, Sutcliffe, C. White

The Royal Photographic Society

The solicitor and distinguished photographer Roger Fenton was one of the founding members of the Royal Photographic Society, which was set up in 1853 as the London Photographic Society. Patronized by Queen Victoria and Prince Albert, the society became Royal in 1894 and attracted a group of enthusiasts keen to experiment with the new medium. The first golden age of photography was brought to an end by World War I, when the demand for platinum (much used in printing) for munitions manufacture led many photographers to stop taking pictures.

☛ Demachy, F. H. Evans, Fenton

The Standard Oil (New Jersey) Project

In 1943 Standard Oil hired Roy Stryker, head of the photography section of the Farm Security Administration, to manage a project intended to document the lives of workers in the oil industry. Stryker decided to interpret the project broadly, and hired a number of photographers who had worked for him at the FSA, including John Vachon, Russell Lee and Gordon Parks. Esther Bubley, one of the project's most distinguished photographers, worked originally for the FSA as a lab technician.

☛ Bubley, Lee, Parks, Vachon

'Subjektive fotografie'

The motto '*subjektive fotografie*' was devised by Otto Steinert around 1950 as a counterpoint to the idea of 'applied' and 'salon' photography. In 1951 he organized an important exhibition of the same name at the Schule für Kunst und Handwerk in Saarbrücken, where he was a teacher. Steinert stressed the importance of the transformation of observed material into symbol, processed and enhanced by the temperament of the photographer. Two more shows followed in 1954 and 1958. Steinert's ideology gave heart to photographers throughout Europe who wanted to escape from the documentary expectations of the period.

☛ Steinert

Surrealism

The Surrealists, grouped around André Breton in Paris in the late 1920s, believed in opposition to the status quo, and they cultivated the darker side of life: dreams, desires, crime, absurdity. Photography, which lent itself to suggestive overprintings and such happy accidents as solarization, was a surrealist medium par excellence, and remained so long after the movement had faded in Paris. The original Surrealists in photography were Dora Maar, Man Ray and Maurice Tabard. Their successors in the USA in the 1940s and after were Clarence John Laughlin, Ralph Eugene Meatyard and Jerry Uelsmann.

☛ Laughlin, Maar, Man Ray, Meatyard, Uelsmann

USSR in Construction

The propaganda journal of the Soviet Union, established by Maxim Gorky and published monthly in Moscow between 1930 and 1941. A giant magazine, with each double-page spread measuring 81 x 57 cm (31 x 22 in), *USSR in Construction* advertised socialist

development in Russia and made great use of photographs by such figures as Max Alpert and Alexander Rodchenko.

☛ Alpert, Rodchenko

VU

An important French weekly illustrated magazine, set up in 1928 by Lucien Vogel. *VU* nurtured a new generation of French photojournalists, even if many of them – Brassai, André Kertész, François Kollar – were from Eastern Europe. It was to *VU* that many of Germany's Jewish photographers defected during the early 1930s.

☛ Brassai, Kertész, Kollar

War reportage

Pictures from the battlefield remained substantially the same from the Crimean War of the mid-1850s through to World War I. Photographers concentrated on the aftermath: prisoners, sites of battle, captured material, casualties. The development of the Leica in the 1920s allowed a new generation of photographers to report on events as they happened at the front. The Sino-Japanese War and then the Spanish Civil War in the 1930s were the first to be reported from a combatant's point of view, chiefly by Robert Capa. Both of those wars were relatively unsupervised and could be reported by outsiders. World War II was entirely reported on by fellow nationals, and it was often heroically staged. The Western democracies granted ready access to their wars of the 1950s and after, on the grounds that their cause was just. Photographers in Korea in the 1950s, and then in Vietnam in the 1960s, were more sceptical, and gave devastating accounts of what they saw.

☛ Burrows, R. Capa, Duncan, Hardy, McCullin, Rosenthal, Ut