

# ALMA LAVENSON PHOTOGRAPHS



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*Alma Lavenson, Photographs* Alma Lavenson, Susan Ehrens, 1990      *Photographs* Alma Lavenson, Susan Ehrens, 1990  
Alma Lavenson Alma Lavenson, 1979      **Alma Lavenson** Clark Baker, 1989      **Pictorial Photography and the American West, 1900-1950** Rachel Sailor, 2022-10-04 This book is an investigation of the widely overlooked photographic style of pictorialism in the American West between 1900 and 1950 and argues that western pictorialist photographers were regionalists that had their roots in the formidable photographic heritage of the nineteenth century West Driven by a wealth of textual and visual primary sources the book addresses the West's relationship with the eastern centers of art in the early century the diversity of practitioners such as women Japanese Americans Indigenous Americans western rural workers etc and the style's final demise as it related to the modernism of Group F 64 Couched in the rhetoric of regionalism it is a refreshing and innovative approach to an overlooked wealth of American cultural production      *Alma Lavenson*, 1999      A Planetary Lens Audrey Goodman, 2021-10 A Planetary Lens explores how women writers and photographers revise and reimagine landscape identity and history in the U S West      **Women's Camera Work** Judith Fryer Davidov, 1998 Gertrude Kasebier Imogen Cunningham Dorothea Lange Laura Gilpin author Judith Fryer Davidov examines the influence of the lives and work of a particular network of women photographers linked by time interaction and friendship In presenting one of the most important strands of American photography this richly illustrated book will interest students of American visual culture women's studies and general readers alike 220 photos      *Alma Lavenson Papers* Alma Lavenson, 1855 The collection consists of a copy of Alma Lavenson's oral history an interview with her genealogical material and family history catalogues and publicity of her photography exhibitions and photographs of Alma growing up and of her family      **Women Artists News**, 1995      *A History of Women Photographers* Naomi Rosenblum, 1994 In a work of staggering beauty and immense learning Rosenblum presents a comprehensive history of women's accomplishments in photography around the world and throughout the entire history of the medium from the mid 1800s to the present She explores the work of some 240 photographers from Anna Atkins Julia Margaret Cameron and Frances Benjamin Johnston to Tina Modotti Lisette Model Margaret Bourke White Louise Dahl Wolfe Susan Meiselas and Cindy Sherman Includes 263 photographs 30 in color Extensive bibliography Annotation copyright by Book News Inc Portland OR      **The Window in Photographs** Karen Hellman, 2013-10-01 Photographers have been irresistibly drawn to the window as a powerful source of inspiration throughout the history of the medium As one of the first camera subjects the window is literally and figuratively linked to the photographic process itself By bringing together key works arranged thematically rather than chronologically and presenting pairings within broader stylistic movements this volume examines the motif of the window as a symbol of photographic vision The Window in Photographs includes more than eighty color plates spanning the history of photography all drawn from the J Paul Getty Museum's permanent collection The theme is presented in a wide range of contexts from one of the earliest

images by William Henry Fox Talbot or Julia Margaret Cameron's 1864 allegorical use of the motif to works by members of the Photo Secession including Gertrude Kasebier and Fred Holland Day. The documentary thread of the street photographer can be followed in Eugène Atget's record of the old quarters of Paris and later twentieth century photographs by William Eggleston, Walker Evans and Lee Friedlander. Alfred Stieglitz and Paul Strand chose to utilize the theme of the window for its more graphic possibilities. More recently, photographers Shizuka Yokomizo and Gregory Crewdson explored conceptual aspects of the window to investigate themes of voyeurism and invented narrative while Uta Barth and Yuki Onodera created more abstract visions. [Women Artists News Book Review](#), 1993. [Looking at Photographs](#) Gordon Baldwin, Martin C. Jürgens, 2009. From its origins at the end of the 1830s, photography has evolved both aesthetically and technologically. This guide explains the technical terms used in photography and offers an account of the dramatic rise of digital photography. It is suitable for those wishing to increase their understanding and enjoyment of the art of photography. [Women in Photography International Archive](#), 1997. [Jewish Women Pioneering the Frontier Trail](#) Jeanne E. Abrams, 2006-09-29. Jeanne E. Abrams has written a sweeping, challenging and provocative history of Jewish women in the American West, a pathbreaking work. The image of the West looms large in the American imagination. Yet the history of American Jewry and particularly of American Jewish women has been heavily weighted toward the East. [Jewish Women Pioneering the Frontier Trail](#) rectifies this omission as the first full book to trace the history and contributions of Jewish women in the American West. In many ways, the Jewish experience in the West was distinct. Given the still-forming social landscape beginning with the 1848 Gold Rush, Jews were able to integrate more fully into local communities than they had in the East. Jewish women in the West took advantage of the unsettled nature of the region to open new doors for themselves in the public sphere in ways often not yet possible elsewhere in the country. Women were crucial to the survival of early communities, making distinct contributions not only in shaping Jewish communal life but outside the Jewish community as well. Western Jewish women's level of involvement at the vanguard of social welfare and progressive reform, commerce, politics and higher education and the professions is striking given their relatively small numbers. This engaging work, full of stories from the memoirs and records of Jewish pioneer women, illuminates the pivotal role they played in settling America's Western frontier. Fast and engrossing. As a piece of scholarly writing, it should be required reading in any course on the American West that seeks to broaden the definition of what it means to be a Westerner. [Colorado Book Review Center](#). [American Women Photographers](#) Martha Kreisel, 1999-02-28. American women have made significant contributions to the field of photography for well over a century. This bibliography compiles more than 1,070 sources for over 600 photographers from the 1880s to the present. As women's role in society changed, so did their role as photographers. In the early years, women often served as photographic assistants in their husbands' studios. The photography equipment, initially heavy and difficult to transport, was improved in the 1880s by George Eastman's innovations. With the lighter camera equipment, photography became accessible to everyone. Women

photographers became journalists and portraitists who documented vanishing cultures and ways of life. Many of these important female photographers recorded life in the growing Northwest and the streets of New York City became pioneers of historic photography as they captured the plight of Americans fleeing the Dust Bowl and the horrors of the concentration camps and were members of the Photo Secessionist Movement to promote photography as a true art form. This source serves as a checklist for not only the famous but also the less familiar women photographers who deserve attention. *American Photo*, 1998-05

**Group f.64** Mary Street Alinder, 2014-11-04 An engaging illuminating group biography of the photographers of the seminal West Coast movement the first in depth book on Group f 64. Group f 64 is perhaps the most famous movement in the history of photography counting among its members Ansel Adams Imogen Cunningham Dorothea Lange Willard Van Dyke and Edward Weston. Revolutionary in their day Group f 64 was one of the first modern art movements equally defined by women. From the San Francisco Bay Area its influence extended internationally contributing significantly to the recognition of photography as a fine art. The group first identified as such in a 1932 exhibition was comprised of strongly individualist artists brought together by a common philosophy and held together in a tangle of dynamic relationships. They shared a conviction that photography must emphasize its unique capabilities those that distinguished it from other arts in order to establish the medium's identity. Their name f 64 they took from a very small lens aperture used with their large format cameras a pinprick that allowed them to capture the greatest possible depth of field in their lustrous sharply detailed prints. In today's digital world these straight photography champions are increasingly revered. Mary Alinder is uniquely positioned to write this first group biography. A former assistant to Ansel Adams she knew most of the artists featured. Just as importantly she understands the art. Featuring fifty photographs by and of its members Group f 64 details a transformative period in art with narrative flair. *Politics Unseen* Ellen Macfarlane, 2025 In *Politics Unseen* Ellen Macfarlane radically reframes the pure photographs of California art photography society Group f 64 known for depicting Western landscapes fruits and vegetables flowers and faces. By foregrounding f 64 members and their prints alliances across commercial political and artistic domains the book shatters entrenched understandings of the group as disinterested in contemporary events and unseats conceptions of its prints as icons of modernist purity. Instead *Politics Unseen* argues the politics of f 64's photographs become visible when interwar ideas about purity in the areas of eugenics racial essence nutrition colonialism and horticulture are interrogated. Ultimately *Politics Unseen* alters perceptions not only of f 64 but also of what constituted a political image in 1930s America.

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