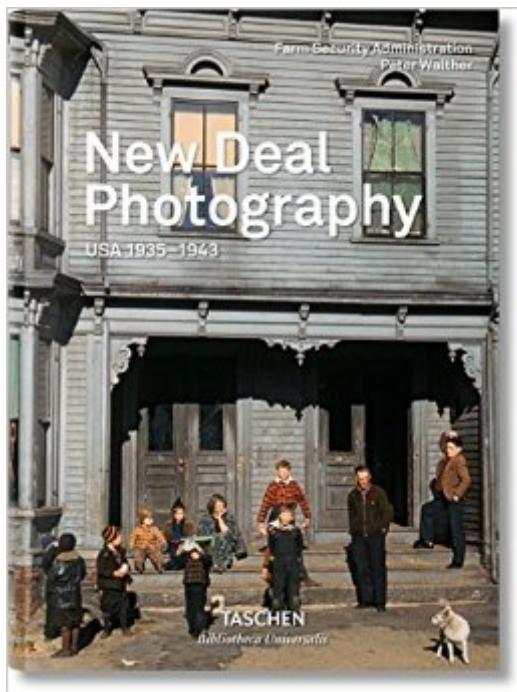


The book was found

New Deal Photography: USA 1935-1943



Synopsis

Another country: How the Farm Security Administration introduced America to Americans 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 otherwise allowed to speak for themselves "to provide individual impressions as much as they cumulatively build an indelible survey of a nation. Through color and black-and-white images, we meet convicts, cotton workers, kids on the street, and relocated workers on the road. We see subjects victim to the elements of nature and the timeless rituals of human life, as much as to the vagaries of the global economic market. We meet Dorothea Lange's iconic Migrant Mother, weather-beaten and worn, with two children leaning on her shoulders. What unites all of the pictures is a commitment to the individuality and dignity of each subject, as much as to the witness they bear to this particular period of the American past and to universal cycles of growing, playing, eating, aging, ailing, and dying. Through the lenses of such perceptive, sensitive photographers as Dorothea Lange, Jack Delano, Russell Lee, Marion Post Wolcott, Walker Evans, and Ben Shahn, subjects are entrenched in the hardships of their historical lot, caught in the loop of humanity, and yet face the viewer with what is utterly their own: a unique, irreplaceable, often unforgettable presence.

About the series: *Bibliotheca Universalis* " Compact cultural companions celebrating the eclectic TASCHEN universe at an unbeatable, democratic price! Since we started our work as cultural archaeologists in 1980, the name TASCHEN has become synonymous with accessible, open-minded publishing. *Bibliotheca Universalis* brings together nearly 100 of our all-time favorite titles in a neat new format so you can curate your own affordable library of art, anthropology, and aphrodisia. Bookworm's delight " never bore, always excite! Text in English, French, and German

Book Information

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Customer Reviews

A thick, chunky book of photos in the Taschen Bibliotheca Universalis series (what they call 'compact cultural companions') with almost four hundred photos taken between 1935 and 1943. The majority are from the Farm Security Administration archives and a few from the Office of War Information but none showing how industry and the armed forces coped in a wartime setting up to 1943 when the OWI folded. As you would expect most of the really famous FSA photos are here: migrant mother by Lange; the bleached skull and dust storm by Rothstein; Ella Watson (American gothic) by Parks; Bud Fields and family by Evans. I think the strength of the book is the two hundred or more photos that are relatively unknown in a nicely varied selection, a lot of rural poverty of course but also a cross-section of American life back then. There are also fifty-five color photos scattered through the book's 608 pages and nicely this included ten from Russell Lee's significant photo essay of Pie Town, New Mexico taken in 1940. Author Peter Walther contributes, in the front of the book, a brief essay about the Roy Stryker and how he organised the photographers, the back pages have biographies of nineteen of them. The paper is a good matt art using a 175 screen for the images. All of them have captions and frequently a quote from the photographer about a particular shot. Though the book is full of really wonderful photos I've only given it four stars because of the format. An upright page 7.75 by 5.5 inches doesn't really work with so many landscape pictures, it leaves half a page for the captions (in three languages) and empty white space. The small format also means that all of the spread photos have the spine running through them.

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