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VAP 101
1 November 2017

10 Photographers

Linda Connor

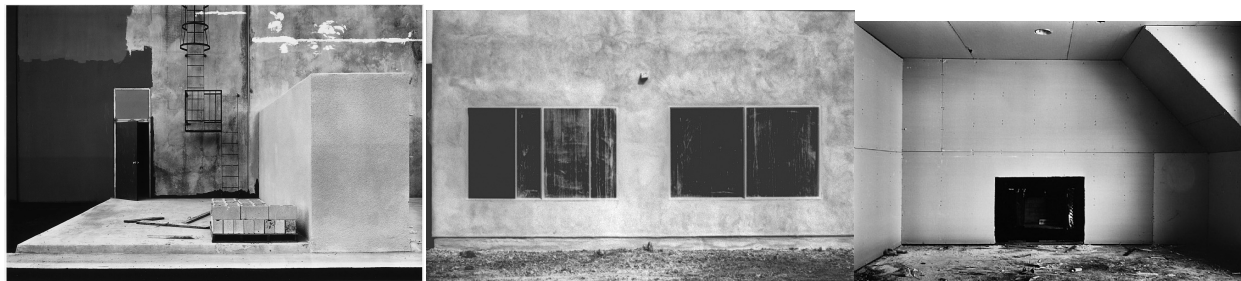


Linda Connor was born in 1944 in New York City. She uses a large format camera and travels around the world to places such as Africa, India, Nepal, Mexico, Tibet, and Europe. She explores places with a spiritual and mysterious sense. She looks for spiritual places of worship with interesting lighting that maintains a certain sense of timelessness. By using a large format camera, she is able to achieve great detail and clarity in her photographs. She is also able to achieve a unique look with the warmth and brightness that is present because she toned and fixed her photographs with gold chloride. Linda studied with American photographers such as Harry Callahan and Aaron Siskind. In 1969, she began teaching graduate and undergraduate students at the San Francisco Art Institute. Linda Connor enjoys connecting the physical world and the spiritual world with her photographs and she hopes that her photographs evoke a deep meaning that cannot be completely understood.

I really enjoy her photographs because of the pronounced contrast that she has with the lighting in the sacred spaces. Her photographs also have a great sense of space because of the layers that they are all in with the layers of candles or of the sections in the buildings. She has a great sense of shape with her photographs and she has great tonal range. Her photographs are also very clear, the viewer knows what they are looking at and they are transported to a sacred space or a place of reverence. With the lighting, it is clear that it is a quiet place, possibly a place of worship because of how peaceful the photographs are and the space is.

<http://www.josephbellows.com/artists/linda-connor/bio/>

Lewis Baltz



Lewis Baltz was an American photographer who was born in 1945 in Newport Beach, California and died in 2014. He went to school at the San Francisco Art Institute and later graduated from the Claremont Graduate School in 1971 with an MFA. He was a freelance photographer in California and then taught photography at many different institutions including the California Institute of the Arts, Yale, the École Nationale Supérieure des Beaux-Arts, the Art Academy of Helsinki and several more. His work is known through major exhibits it has been in. He was mostly in Europe since around 1980 yet he traveled a lot. His photographs are mainly focused on a specific theme or geographic area.

Lewis Baltz's photographs are very simplistic and because they are very architectural I get the feeling of abandoned places. There are many geometric shapes in these photographs, which is very interesting and I find myself imagining what they could be photographs of, what type of building. Lewis has achieved a very interesting texture on the walls of the architecture he photographs, it is very smooth yet there is a tonal texture present. I also find myself thinking about what movie they are included in such as the Hunger Games because of their loneliness and abandoned feel. I enjoy his photographs because they make me think and question what is beyond the simplicity of the photograph.

<https://www.icp.org/browse/archive/constituents/lewis-baltz?all/all/all/all/0>

Berenice Abbott



Berenice Abbott was born in 1898 in Springfield, Ohio and passed away in 1991. Berenice Abbott was one of the most respected and determined photographers during her time. She had a quite unhappy childhood, yet she learned self-resilience and independence from her rough childhood. When she was about nineteen years old she left her house, and enrolled at the Ohio

State University to study journalism. She soon became friends with Sue Jenkins and became disgusted with the university. After that she left the university and moved to New York where she became engaged to Jimmy Light who was the director of the Provincetown Playhouse. Berenice worked several jobs as a waitress and a yarn dryer. During her free time, she volunteered at the playhouse and was an actress for some minor parts. At some time in her life she became interested in sculpture. She did not initially have any intention of becoming a photographer or anything besides a darkroom assistance. After realizing that sculpture would not support her she moved to photography where she had a natural gift. She was just taught the basics of the camera and then started taking photographs in her free time.

I enjoy her photographs because of the mixture of the architecture and the people. Her photographs give me a sense of movement and time because of the slight blur that some people have. Her perspective is interesting because in some of the photographs she is high up with a bird's eye view and others she has a worm's eye view of the city and the people living in it. Personally, I really enjoy city photographs and portraits so I enjoy her photographs and I think it is interesting that she introduces a more reserved and distant view of the city, which is contrary to what most people do.

<http://iphf.org/inductees/berenice-abbott-2/>

Jem Cohen



Jem Cohen is about 54 years old and has been documenting New York since the 1980s. He was born in Afghanistan and he graduated from Wesleyan University in 1984 with a concentration in photography and film. He has taken photographs and made short films of the street life of people in New York. He describes it as “a sleepwalker’s view of the city” with how he takes photographs of the city of New York. The theme of his photographs are mainly forgotten areas that residents do not remember any more, or even what the city has forgotten about itself as if he is personifying the city of New York. His photographs are like memories of the past from the city and he explains that his photographs are about a connection between a city that is non-touristy and respect for time.

I enjoy his photographs because they embody what I believe would be sleepwalking like he talked about. His photographs have an ominous look to them and it is clear that they were taken during the night, either when the sun is setting or rising or when the sun is not up at all. Yet Jem is still able to achieve a great amount of detail and uses his shadows and the light available to him very well. He cannot take street lights with him so it is impressive that he can get nice

photographs from the lighting at night and not have too much contrast. I enjoy the feeling from his photographs.

<https://lens.blogs.nytimes.com/2012/03/10/the-lonesome-ghosts-of-a-citys-past/>
https://en.wikipedia.org/wiki/Jem_Cohen

Eugene Atget



Eugene Atget was a French photographer who was born in 1857 and passed away in 1927. He is known for his photographs of the streets of Paris with attention to the architecture. He began photographing in the 1880s and began shooting in Paris in 1898 where he used a large format view camera in order to capture the city. His photographs are mostly taken at dawn and are recognizable because of their use of diffused light and wide view. This gives a sense of space to the images, making the city come alive and become more present to the viewer. Eugene also documented the rapid changes in Paris with his photographs.

His photographs give a great sense of the path of Paris and the cities that he traveled to. I enjoy that most of his photographs lead my eyes to different parts of the image that can give me a sense of wonder because I am not sure what is beyond or behind the buildings. He also uses the frame very well because I feel contained by the buildings in his photographs, yet not in a negative way, in a cozy way that comforts me because it makes me not feel alone in the city. His photographs are very documentary yet still remain very interesting and mysterious.

<https://www.icp.org/browse/archive/constituents/eug%C3%A8ne-atget?all/all/all/all/0>

Todd Hido



Todd Hido was born in Kent, Ohio in 1968 and he received his B.F.A. from the School of the Museum of Fine Arts, Boston, and Tufts University. He received his M.F.A. from the California College of Arts and Crafts in 1996. He was mentored by Larry Sultan when he was receiving his M.F.A. and currently is an adjunct professor at the California College of Art in San Francisco. He has received many fellowships and awards and has had solo exhibitions at the Cleveland Museum of Art and the Kemper Museum of Contemporary Art in Kansas City. He has held public and private collections in the Guggenheim Museum in New York, the Los Angeles County Museum of Art, the San Francisco Museum of Art; and the Whitney Museum of Art.

The fogginess in his photographs gives them a very ominous feeling which is interesting. I feel as the viewer as if I am not supposed to be where I am and I am supposed to be inside and not looking at the house or building from a distance. The little light that is used gives these photographs even more of a creepy feeling because not only is it foggy but there is not much light. These photographs make me uncomfortable yet not in a negative way. I especially enjoy the photograph on the right because of how foggy it is and with the single light source coming from the window. His photographs have a great narrative quality to them.

<http://www.brucesilverstein.com/artists/todd-hido>

Anthony Hernandez



Anthony Hernandez is an American photographer who was born in 1947. He tends to photograph urban places and inhabitants. He looks for odd-looking people, yet he does not typically warn them before he takes the pictures. He studied for two years at the East Los Angeles College and served for two years in the United States Army as a medic during the Vietnam War. Around 1970 Anthony began exploring photography. He just walked around the streets in Los Angeles and observed all of the people that were there. He typically did not tell people he was photographing them, he would focus the camera in advance and then wait for

them to come into the camera frame then he would take his photograph. He continued his city photography career in other cities such as London, Washington D.C., Madrid, and Saigon. His photographs are extremely realistic and unusual because the subject is unaware of the camera. This brings a very real side of all his subjects in because they are not faced with the intimidation that comes with the camera. His photographs do not seem happy, I almost feel strange looking at them and I feel sympathy for the subjects because of their expressions that he has captured. His change in closeness to the subject is interesting because the closer he gets the more personal the photographs become. There is a stillness to his photographs that I enjoy.

<http://www.josephbellows.com/artists/anthony-hernandez/bio/>

Bruce Myren



Bruce Myren is based in Cambridge Massachusetts and is a photographer and artist. He has a BFA from the Massachusetts College of Art and Design and later earned his MFA in studio art in 2009 from the University of Connecticut. Bruce Myren's work has been published and shown internationally and nationally. He has also had solo exhibitions at many places in the United States such as the University of the Arts, Gallery Kayafas in Boston, and Danforth Museum of Art. Bruce currently works at the Boston Public Library in the Digital Lab and Palm Press. He also teaches at the University of Massachusetts Dartmouth and Northeastern University. He has been a visiting lecturer and he is currently the Chair of the Northeast Region of the Society for Photographic Education. Bruce explores place and space with his photographs through literal or metaphoric locative systems.

His photographs look as if he is a well-traveled person because of the various locations and seasons that are present. The three photographs making one long image is very wonderful because it encases a lot of information while remaining simplistic because as the viewer you look at all of the images all together. The perspective that it gives the viewer is also interesting and I enjoy it because in the bottom set of three images the photograph seems to bend and be a two-point perspective image. I believe this is because of the closeness of the camera to the subject. His photographs are very explorative of the space that he is in which I enjoy, he includes a lot of information yet keeps his images simplistic.

<http://www.brucemyren.com/info/biography/>

Adam J. Long



Adam J. Long was born in 1978 in Washington State. He studied photography in Sunderland, England as well as Los Angeles, California and later received an MFA in Hartford, Connecticut. Internationally, his photographs have been exhibited and are currently in the permanent collection of The Nelson Atkins Museum of Art, the Colorado Photographic Arts Center, and The Hirsh Library-Museum of Fine Arts Houston. He currently lives in Missouri in Kansas City with his wife and his three children. He photographs commercially and teaches photography. With his work he explores existing comfortably in the space we live in and how that can be challenging in life.

His photographs seem to focus on the relationship that these people have with each other and the objects that surround them. He photographs many normal parts of life in many conventional places such as a front porch and a sidewalk. His use of blur in the first photograph is interesting because in other photographs the people seem to stand still in space, they seem to ponder life and the meaning of themselves and what they are doing while the hands putting money in the meter seem to be going about their everyday life without questioning. It is interesting that he explores this difference. I enjoy his photographs because of their complexity. He also makes his subject very clear by placing everything in the center and keeping this theme consistent.

<http://www.adamjlong.com/bio/>

<http://www.fractionmagazine.com/adam-j-long/>

Hilla and Bernd Becher



Hilla and Bernd Becher were German photographers. Bernd was born about August 20, 1931 in Siegen Germany and died June 22, 2007. Hilla was born on September 2, 1934 in Potsdam.

Germany and passed away on October 10, 2015. They were both known for their straightforward photographs of industrial buildings. For about five decades they both photographed individual industrial structures such as blast furnaces, grain elevators, water towers and more. Currently most of the structures they photographed have been demolished. Bernd Becher studied lithography and painting at the Staatliche Kunstakademie in Germany. He was there from 1953 until 1956 and then studied typography in Germany at the Staatliche Kunstakademie from 1957 to 1961. He began exploring photography in 1957 and at this time he was already interested in industrial buildings. He began photographing industrial buildings in his home town. Hilla began studying photography in Potsdam, Germany and worked in Hamburg as an aerial photographer until she moved to Düsseldorf in 1959. Hilla and Bernd met in 1959 and married and began photographing together in 1961. They have a signature style because of their vantage point and subject matter.

I enjoy Hilla and Bernd's photographs because of their uniqueness. I would not guess that they would combine all of these photographs to create one image of industrial structures. It is interesting how they investigate all areas and angles of the structure by going around it and then combining all of the photographs. Some of the combinations of the structures are similar, yet not exactly the same. This makes me as a viewer more interested in the combination because I look for the difference in the structures despite the main similarities. I enjoy how different the same subject can be that is represented in the third compilation of photographs. This makes me think about the structures that surround me and the differences that I could find in simple industrial structures such as water towers. These structures are similar to people because they are mainly the same yet there are sometimes small or large differences, just like the characteristics of people. Their photographs are very unique and interesting and I enjoyed looking at the structures' similarities and differences.

<https://www.britannica.com/biography/Bernd-Becher-and-Hilla-Becher>