

## Exam 4 – Slide Identification

## Edward Weston, *Excusado*, Mexico, 1925

- The photograph illustrates Weston's close-up, sharply detailed approach to everyday objects. A member of Group f64, Weston favored "straight" photography with no manipulation.



## Cartier-Bresson, *Gare St. Lazare*, Paris, 1953

- Cartier-Bresson was able to seize the split second when the subject is revealed in its' most significant aspect. He called it the decisive moment.
- “The simultaneous recognition, in a fraction of a second, of the significance of an event as well as a precise organization of forms which gave that event its proper expression.”



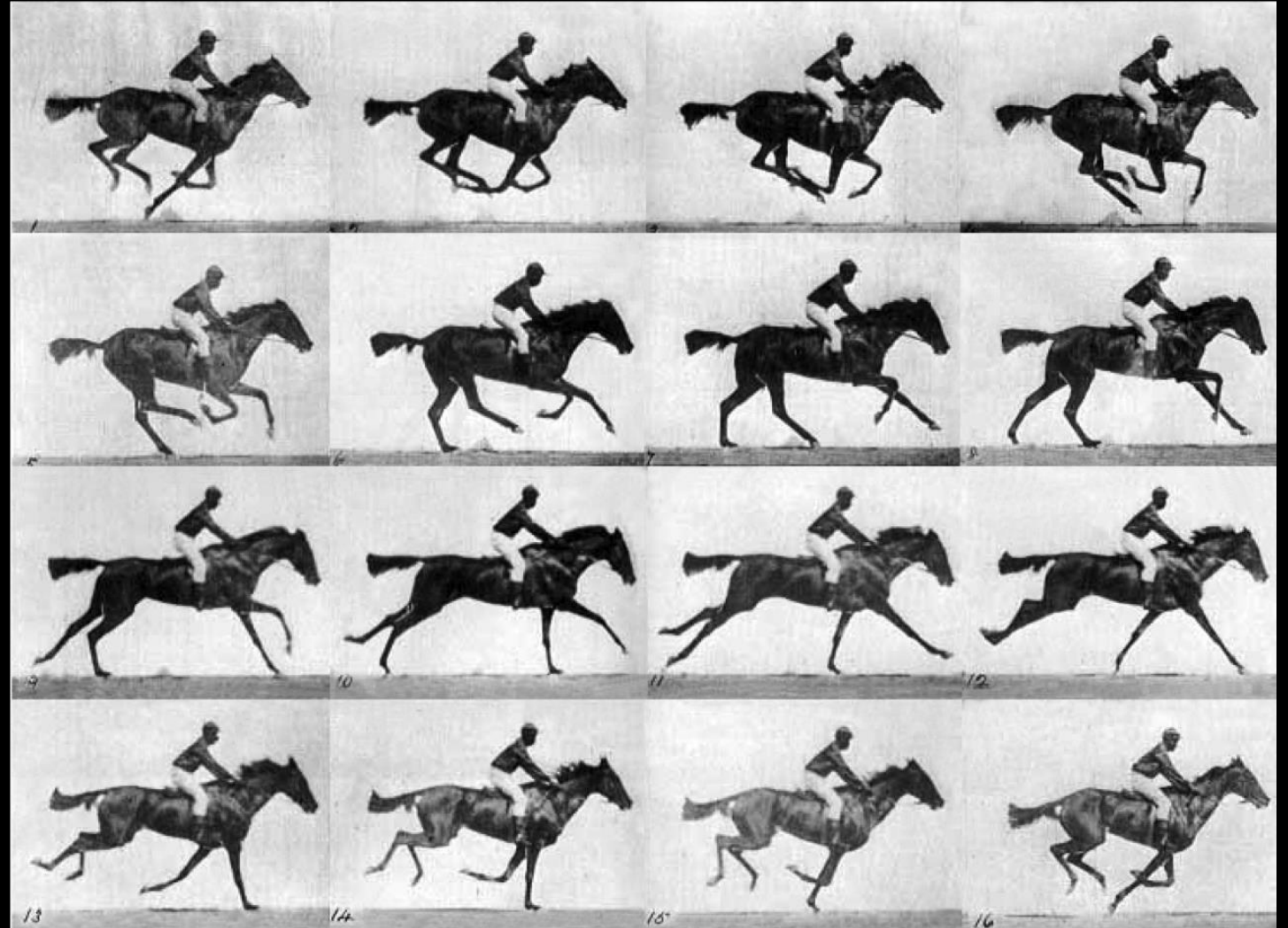
## Lewis Hine, *Child in Carolina Cotton Mill, 1908*

- Between 1906-1918, Hine photographed for the National Child Labor Committee.
- The photographs made by Lewis Hine aroused public indignation and helped effect significant reform in child-labor laws.



# Edward Muybridge, *The Horse in Motion*, 1878.

- Muybridge's large photographs of Yosemite were already world famous when he was called upon by ex-governor of California Leland Stanford to settle a bet.
- Stanford bet a friend of his \$25,000 that at one point in its' stride, a running horse had all four feet off the ground.
- Muybridge's analysis of motion using the camera spanned over 20 years.





## Bellmer, *Doll (La Poupée)*, 1935

- Bellmer's grotesque figures may be read as a sophisticated retaliatory response to the fair-haired stereotypes of the normal -that is, Aryan-body, celebrated in Nazi propaganda pictures.



Hannah Hoch. *Cut With the Kitchen Knife Dada Through the last Weimar Beer Belly Cultural Epoch of Germany*, photomontage, 1919

- Hoch's work explored the experience of daily life in Weimar Germany.
- She used her work to explore and address issues of feminine identity, and to reflect the upheaval and uncertainty of the post WW1 Weimar period.
- Allegory, caricature, irony and the grotesque are methods she used in her photomontages.

