**Naomi Slipp**

**61 Edwin St., Dorchester, MA 02124**

[**naomislipp@gmail.com**](mailto:naomislipp@gmail.com)

**Strand, Paul (1890-1976)   Word Count: 220**

The modernist American photographer and filmmaker Paul Strand is known for photographic experiments with light and form—exemplified by *Wall Street, New York* (1915), which graphically depicts urban architecture—and as a founder of the radical cooperative group Photo League (1936-1951), which advocated photography as a means for political and social change. A student of documentarian Lewis Hine, Strand’s 1916 ‘street portrait’ *Blind Woman*, captured with a concealed camera, combines objectivity with a modernist composition. Alfred Stieglitz devoted the final issues of *Camera Work* to Strand in 1917 (no. 49/50). Following World War I, Strand traveled to New Mexico, Maine, and Colorado, taking close-ups of objects and natural forms; later, he investigated architectural fragments and the natural landscapes. Stand’s films include *Manhatta* (1921), made with Charles Sheeler, which depicts New York City street life; *Redes* (*The Wave*) (1936), filmed while living in Mexico, which portrays Mexican fishermen; and *Native Land* (1942) which addresses American labor. In 1949, Strand immigrated to France. Seeking to capture the character of place, he pursued projects including *Time in New England* (1950), *Tir a’Murain*/*Outer Hebrides* (1962), *Egypt* (1969), and *Ghana* (1976). Strand was awarded a 1945 retrospective at the Museum of Modern Art in New York and Strand died in France in 1976.

**References and further reading:**

Greenough, S. (1990) *Paul Strand: an American Vision*, Washington: National Gallery of Art.

Hambourg, M.M. (1998) *Paul Strand, circa 1916*, New York: The Metropolitan Museum of Art.