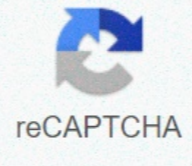




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What is social realism in photography

Define Realism and consider why it became an important lens during the late 19th century and early 20th century What is unique about photography? Discuss the medium of photography Examine how did Realism manifested in literature and painting by exploring the works of writers and artists "If I could tell a story in words, I wouldn't lug around a camera." – Lewis Hine Lewis Wickes Hine (September 26, 1874 – November 3, 1940) was an American sociologist and photographer. Hine used his camera as a tool for social reform. His photographs were instrumental in changing child labor laws in the United States. Hine was born in Oshkosh, Wisconsin, on September 26, 1874. After his father was killed in an accident, Hine began working and saved his money for a college education. He studied sociology at the University of Chicago, Columbia and New York University. He became a teacher in New York City at the Ethical Culture School, where he encouraged his students to use photography as an educational medium. Hine led his sociology classes to Ellis Island in New York Harbor, photographing the thousands of immigrants who arrived each day. Between 1904 and 1909, Hine took over 200 plates (photographs) and came to the realization that documentary photography could be employed as a tool for social change and reform. In 1907, Hine became the staff photographer of the Russell Sage Foundation; he photographed life in the steel-making districts and people of Pittsburgh, Pennsylvania, for the influential sociological study called The Pittsburgh Survey. Child laborers in glasswork. Indiana, 1908 In 1908 Hine became the photographer for the National Child Labor Committee (NCLC), leaving his teaching position. Over the next decade, Hine documented child labor, with focus on the use of child labor in the Carolina Piedmont, to aid the NCLC's lobbying efforts to end the practice. In 1913, he documented child laborers among cotton mill workers with a series of Francis Galton's composite portraits. Hine's work for the NCLC was often dangerous. As a photographer, he was frequently threatened with violence or even death by factory police and foremen. At the time, the immorality of child labor was meant to be hidden from the public. Photography was not only prohibited but also posed a serious threat to the industry.[5] To gain entry to the mills, mines and factories, Hine was forced to assume many guises. At times he was a fire inspector, postcard vendor, bible salesman, or even an industrial photographer making a record of factory machinery. Source Please watch this lecture on Hine's work: The lens of the camera saw the world in an objective way, with an undercurrent of narrative that was both provocative and effective. Realism is noted for its objectivism, its portrayal of the human experience devoid of melodrama and sentimentalism. The 19th century in Europe and North America saw the growth of interest in the lives of everyday people. In addition, there grew an interest in issues of gender, class, and social and cultural forces that systemically exploited and degraded people. The arts provided a vehicle for expression and examination of these issues. ***** Literary Realism Literary realism is part of the realist art movement beginning with mid-nineteenth-century French literature (Stendhal), and Russian literature (Alexander Pushkin) and extending to the late nineteenth and early twentieth century. Literary realism attempts to represent familiar things as they are. Realist authors chose to depict everyday and banal activities and experiences, instead of using a romanticized or similarly stylized presentation. Broadly defined as "the representation of reality", realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, as well as implausible, exotic and supernatural elements. Realism has been prevalent in the arts at many periods, and is in large part a matter of technique and training, and the avoidance of stylization. In the visual arts, illusionistic realism is the accurate depiction of lifeforms, perspective, and the details of light and colour. Realist works of art may emphasize the ugly or sordid, such as works of social realism, regionalism, or kitchen sink realism. Please read the following selections from "Chapter Two: Realism" in this online textbook here. Read: 2.2 Introduction 2.2.1 Local Color 2.2.2 Regionalism 2.3 Mark Twain and selections 2.8 Kate Chopin and selections 2.10 Charles Waddell Chestnut and selections Learning Outcomes After completing these selections in this chapter, you should be able to: • Describe the post-Civil War context of American culture at the time Realistic writing came into prominence. • List the features of American Literary Realism. • List the features of the two sub-movements that preceded Realism: Local Color and Regionalism. • Identify stylistic elements of Local Color, Regionalism, and Realism in literary selections. • Identify major distinctions and differences among the literary styles of Local Color, Regionalism, and Realism. • Analyze the ways in which women's literature develops in this period. • Analyze themes in an early work by an African-American writer. Preview Preview Social realism, an international art movement, encompasses the work of painters, printmakers, photographers and filmmakers who draw attention to the everyday conditions of the working class and the poor; social realists are critical of the social structures which maintain these conditions. While the movement's characteristics vary from nation to nation, it almost always utilizes a form of descriptive or critical realism. Social realism should not be confused with socialist realism, the official Soviet art form that was institutionalized by Joseph Stalin in 1934 and was later adopted by allied Communist parties worldwide. Social realism traces back to 19th-century European Realism, including the art of Honoré Daumier, Gustave Courbet and Jean-François Millet. Britain's Industrial Revolution aroused concern for the urban poor, and in the 1870s the work of artists such as Luke Fildes, Hubert von Herkomer, Frank Holl, and William Small were widely reproduced in The Graphic. In Russia Peredvizhnik or "Social Realism" was critical of the social environment that caused the conditions pictured, and denounced the "evil" Tsarist period. Ilya Repin, said that his art work was aimed "To criticize all the monstrosities of our vile society" of the Tsarist period. Similar concerns were addressed in 20th-century Britain by the Artists' International Association, Mass Observation and the Kitchen sink school. Social realist photography draws from the documentary traditions of the late 19th century, such as the work of Jacob A. Riis, and Maksim Dmitriyev. In about 1900, a group of Realist artists led by Robert Henri challenged the American Impressionism and academics, in what would become known as the Ashcan school. The term was suggested by a drawing by George Bellows, captioned Disappointments of the Ash Can, which appeared in the Philadelphia Record in April 1915. In paintings, illustrations, etchings, and lithographs, Ashcan artists concentrated on portraying New York's vitality, with a keen eye on current events and the era's social and political rhetoric. H. Barbara Weinberg of The Metropolitan Museum of Art has described the artists as documenting "an unsettling, transitional time that was marked by confidence and doubt, excitement and trepidation. Ignoring or registering only gently harsh new realities such as the problems of immigration and urban poverty, they shone a positive light on their era." Notable Ashcan works include George Luks' Breaker Boy and John Sloan's Sixth Avenue Elevated at Third Street. The Ashcan school influenced the art of the Depression era, including Thomas Hart Benton's mural City Activity with Subway. Social Realism with roots in European Realism became an important art movement during the Great Depression in the United States in the 1930s. As an American artistic movement it is closely related to American scene painting and to Regionalism. American Social Realism includes the works of such artists as those from the Ashcan School including Edward Hopper, and Thomas Hart Benton, Will Barnet, Ben Shahn, Jacob Lawrence, Paul Meltner, Romare Bearden, Rafael Soyer, Isaac Soyer, Moses Soyer, Reginald Marsh, John Steuart Curry, Arnold Blanch, Aaron Douglas, Grant Wood, Horace Pippin, Walt Kuhn, Isabel Bishop, Paul Cadmus, Doris Lee, Philip Evergood, Mitchell Siporin, Robert Gwathmey, Adolf Dehn, Harry Sternberg, Gregorio Prestopino, Louis Lozowick, William Gropper, Philip Guston, Jack Levine, Ralph Ward Stackpole, John Augustus Walker and others. It also extends to the art of photography as exemplified by the works of Walker Evans, Dorothea Lange, Margaret Bourke-White, Lewis Hine, Edward Steichen, Gordon Parks, Arthur Rothstein, Marion Post Wolcott, Doris Ulmann, Berenice Abbott, Aaron Siskind, and Russell Lee among several others. This is a part of the Wikipedia article used under the Creative Commons Attribution-Sharealike 3.0 Unported License (CC-BY-SA). The full text of the article is here --

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