

Book Reviews

Mark Edward Harris

The book explores innovations and ideas of 20th century photography, including its establishment as a legitimate art form.

Photography Through Time

A History of Photography at the University of Notre Dame

D Giles Limited
464 pp / HC / \$95



When is a photo book not a photo book? *A History of Photography at the University of Notre Dame* might serve as a magnificent example. The huge volume averages three pages of text for every masterfully reproduced photo, most given a dedicated page. The images are culled from the university's massive collection at the Snite Museum of Art, with historical context supplied by the museum's curator of photography David Acton.

This clearly told history of 20th century photography features that hundred-year period's most iconic photographers as well as those who used the medium as an adjunct to their professions. Two examples of the latter are out of this world, or at least off this planet.

The book begins with a 1901 photogravure reproduced from a 27½ x 22-inch plate exposed through the

telescope of astronomers Maurice Loewy and Pierre-Henri Puisseux of a detailed section of the moon. Sixty-eight years later Neil Armstrong used a modified Hasselblad 500EL with a Zeiss 60mm f/5.6 Biogon lens to capture Buzz Aldrin on the moon itself. The rocket speed of 20th century technological advancements could not be more evident.

The book also explores other innovations and ideas of 20th century photography, including its establishment as a legitimate art form as exemplified by Robert Demachy, Alfred Stieglitz and Gertrude Käsebier, and later the acceptance of color in art photography through the work of Joel Meyerowitz and William Eggleston. Conceptual images by late-20th-century artists John Baldessari and Hiroshi Sugimoto serve as closing bookends to this focus.

Documentary photography is portrayed through powerful Great Depression images captured by Farm Security Agency photographers Walker Evans and Arthur Rothstein; World War II by Robert Capa and W. Eugene Smith; and the struggles of the Civil Rights movement in the United States during the 1950s and 1960s by Gordon Parks and Danny Lyon.

The shifting photographic styles of the 20th century are further documented through images ranging from Edward Weston and Ansel Adams to Harry Callahan and Aaron

Siskind, and to Garry Winogrand and Diane Arbus.

A History of Photography at the University of Notre Dame: Twentieth Century concludes with biographical information on the photographers included in the collection, as well as a glossary of photographic terms. Those who dive into this opus will emerge with a deeper understanding of photography in the medium's first full century of existence.

Jim Marshall: Show Me the Picture

Chronicle Books
288 pp / HC / \$55



Not all time capsules are meant to be buried in the ground only to be opened on a designated date in the distant future. Some, such as *Jim Marshall: Show Me the Picture*, should take center stage on a coffee table in the here and now. The late photographer takes us on a time travel trip throughout the United States during the turbulent 1960s and '70s through his powerful documentary-style imagery. The book was released to coincide with the release of a feature film documentary of the same name.

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Among the hundreds of images reproduced in *Show Me the Picture* are some of the most iconic rock 'n' roll photographs of all time, including Jimi Hendrix kneeling before his flaming guitar at the Monterey Pop Festival and Johnny Cash "flipping off" Marshall's camera in San Quentin. Also included are more than 70 previously unpublished images by the former Bay Area-resident, as well as marked-up contact sheets offering insights into Marshall's vision as he covered the stages and streets of America.

While Marshall photographed jazz greats from Duke Ellington and John Coltrane to Miles Davis and Thelonious Monk, and rock bands from The Beatles and The Who to Led Zeppelin and The Rolling Stones, he often focused his lenses on social

movements and emerging subcultures. His Civil Rights-focused photo essays include the documentation of voter-registration volunteers at work in Mississippi in 1963.

An expansive text by Amelia Davis, a former personal assistant to Marshall and now the owner of Jim Marshall Photography (and an award-winning photographer in her own right), along with in-depth essays by Karen Grigsby Bates, Michelle Margetts, Joel Selvin and Meg Shiffler, illuminate the complex story of this larger-than-life artist who, on more than one occasion, found himself on the "wrong" side of the law.

With more than 500 album covers to his credit, Marshall was posthumously awarded a Grammy in 2014, becoming the first photographer to receive this prestigious acco-



Thelonious Monk, Monterey Jazz Festival, 1964. © Jim Marshall Photography LLC.

lade. *Show Me the Picture* further confirms the importance of his photographs and will endure as the definitive collection of his work.

Gull and Moon - 1970



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