

The 1930s Decade In Photos Depression And Hope Amazing Decades In Photos

Modernity took many forms in 1930s Japan, but in the tumultuous years before militarism pushed the country toward global aggression, it was most visibly associated with a glittering consumer culture. Inundated with western jazz-age trends and new technologies, Japan’s big cities, especially Tokyo, offered the most enticing attractions to a newly liberated generation: bustling streets of department stores, cafés and teahouses, movie theaters and ballroom dance halls. Modern architecture, industrial design and fashion overshadowed traditional arts as Japan strove to take its place in a cosmopolitan world. The Brittle Years examines the different ways in which designers and artists visualized what it meant to be modern in Japan in the years leading up to World War II. Its 160 full-color illustrations of paintings, textiles and graphic arts are astonishing not only for their great visual impact but also for the insight they provide into a rapidly transforming nation. Among the more surprising images are kimonos bearing patterns of tanks or futuristic cityscapes, paintings of fashionable Japanese women with bobbed hair in western dress and handbills of factory and agricultural workers joined in solidarity. Essays by leading experts on Japanese art and history, including the Pulitzer Prize-winning author John W. Dower, elucidate the many tensions within Japanese society and show how and why such images of power, progress, and beauty helped the nation celebrate and divert modernity to new purposes during these brittle years.

"The Great Depression, that restless decade of the 1930s, is known to most Americans today through familiar images of the rural South, of migrant workers, sharecroppers, and dust-bowl small holdings. Now, a new view of the period has come to light in the photographs of John Gutmann, who focused mainly on cities and captured there a vitality and energy--what he calls the 'extravagance of life"--that persisted even in the depth of the Depression."--Jacket.

The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

Surveying the spectrum of photography from the mid-nineteenth century to the present, Photography: A Critical Introduction is the first book to examine key debates in photographic theory and place them in their proper social and political contexts. While most histories of photography invariably focus on the works of the "great photographers," this book is written especially to provide a coherent introduction to the nature of photographic seeing and its personal and cultural significance through history. Contributors lucidly examine a range of major photographic theories, histories, genres and issues, covering such topics as key debates in photographic theory and history; documentary photography and photojournalism; personal and popular photography; photography and commodity culture; photography and the human body; photography as art; and photography in the age of electronic imaging. This completely revised and updated second edition includes detailed case studies; key references, biographies of key thinkers, and margin notes; a full glossary of terms, comprehensive end-of-chapter bibliographies, and resource information, including guides to public archives and useful web sites. The lavish illustrations include images by Bill Brandt, Lee Friedlander, Hannah Hoch, Roshini Kempadoo, Dorothea Lange, Lee Miller, Alexander Rodchenko, Jacob Riis, Sebastio Salgado, Andres Serrano and Jo Spence.

Herman Schultheis and Los Angeles in The 1930s

Photography Books Index III

Portraying Townscape and Place, 1900s–1950s

School Library Journal

The Alberto Sartoris Collection : Objects from the Vitra Design Museum

The 1930s Decade in Photos

The 1930s

This handbook offers students and researchers compact orientation in their study of intermedial phenomena in Anglophone literary texts and cultures by introducing them to current academic debates, theoretical concepts and methodologies. By combining theory with text analysis and contextual anchoring, it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality, multi- and plurimediality, intermedial reference, transmediality, ekphrasis, as well as related concepts such as visual culture, remediation, adaptation, and multimodality, which are all discussed in connection with literary examples. Hence each of the 30 contributions spans both a theoretical approach and concrete analysis of literary texts from different centuries and different Anglophone cultures.

Decentering the traditional narrative of American breadlines, Soviet show trials and German fascists, The Global 1930s takes a truly international approach to exploring this turbulent decade. Though nationalism was prevalent throughout this period, Matera and Kent contend that the 1930s are better characterized by the development of internationalist impulses and transnational connections, and this volume illustrates how the familiar events of this decade shaped and were shaped by a much wider global context. Thematically organized, this book is divided into four main parts, covering the evolving concept and trappings of modernism, growing political and cultural internationalism, the global economic crisis and challenges to liberalism. Chapters discuss topics such as the rivalry between imperial powers, colonial migration and race relations, rising anti-colonial sentiments, feminism and gender dynamics around the world, the Great Depression and its far-reaching repercussions, the spread of both communist and fascist political ideologies and the descent once more into global warfare. This book deftly interrogates the western-focused historical tropes of the interwar years, emphasizing the importance and interconnectedness of events in Asia, Africa and Latin America. Wide-ranging and comprehensive, it is essential and fascinating reading for all students of the international history of the 1930s.

This visual history of the 20th century's middle decades in Santa Paula illustrates how a rural city settled into its middle age. As a sequel to Images of America: Santa Paula, which covered the pioneering and settlement years of 1870 to 1930, it continues this Ventura County city's story through the Depression decade and the World War II and Korean War home front years that led up to the sixties. The time from 1930 to 1960 was prosperous for the two main industries in Santa Paula and its environs: citrus cultivation and oil production. The population increases reflected the job opportunities that these industries presented, bringing other families, businesses, and opportunities to the growing city.

PHOTO 1: AN INTRODUCTION TO THE ART OF PHOTOGRAPHY is the must have book for photographers looking to bridge the gap between traditional and digital photography. This comprehensive introductory text eases the transition from one system to the other while developing the student's understanding of the scope and importance of this evolution. Not only will students learn how and why to create photographs, but also how to evaluate them from both a technical and aesthetic viewpoint. Through strong visual examples and artist statements from photographers around the world, PHOTO 1 investigates photography as an artistic and visual communication tool. Unique among other introductory photography books, this text also introduces students to copyright law and best business practices for photographers. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Nineteen Thirties

1930–1960

Fraud, Famine and Fascism

The Photographic Record of the 1930s

Contemporary French Writing of the Photographic Image

A Cultural History of Thirties Photography

Eyes on Labor

Eyes on Labor narrates an essential chapter in American cultural history, offering a fascinating broad-stroke history of the relationship of photography to the complex and troubled history of 20th-century labor and unionization movements.

Despite the censorship of dissident material during the decade between the Manchurian Incident of 1931 and the outbreak of the Pacific War in 1941, a number of photographers across Japan produced a versatile body of Surrealist work. In a pioneering study of their practice, Jelena Stojkovic draws on primary sources and extensive archival research and maps out art historical and critical contexts relevant to the apprehension of this rich photographic output, most of which is previously unseen outside of its country of origin. The volume is an essential resource in the fields of Surrealism and Japanese history of art, for researchers and students of historical avant-gardes and photography, as well as forreaders interested in visual culture.

As cultural documents, as works of art, and as historical records, photographs of 1930s Arizona tell a remarkable story. They capture enduring visions of the Depression that linger in cultural memory: dust storms, Okies on their way to California, breadlines, and ramshackle tent cities. They also reflect a more particular experience and a unique perspective. This book places the work of local Arizonans alongside that of federal photographers both to illuminate the impact of the Depression on the state’s distinctive racial and natural landscapes and to show the influence of differing cultural agendas on the photographic record. The more than one hundred images—by well-known photographers such as Dorothea Lange and Laura Gilpin as well as by an array of less familiar photographers—represent a variety of purposes and perspectives, from public to personal, political to promotional. Six essays and three photo-essays bring together prominent authorities in history, the arts, and other fields who provide diverse perspectives on this period in Arizona and American history. Viewed together, the words and images capture a Depression-era Arizona bustling with activity as federally funded construction projects and seasonal agricultural jobs brought migrants and newcomers to the state. They convey the celebrations and the struggles of commercial photographers, archaeologists, city folks, farmers, tourists, native peoples and others in these hard times. As the economic strains of the decade reverberated through the state, local photographers documented the lives of Arizona residents—including those frequently overlooked by historians. As this book persuasively shows, photographs can conceal as much as they reveal. A young Mexican American girl stands in front of a backdrop that hides the outhouse behind her, a deeply moving image for what it suggests about the efforts of her family to conceal their economic circumstances. Yet this image is a perfect metaphor for all the photographs in this book: stories remain hidden, but when viewers begin to question what they cannot see, pictures resonate more loudly than ever before. This book is a history of Arizona written from the photographic record, offering a point of view that may differ from the written record. From the images and the insights of the authors, we can gain a new appreciation of how one state—and its indomitable people—weathered our nation’s toughest times.

Examining the photographic collection that Alberto Sartoris donated to the Swiss federal government, this text throws light on a poorly understood aspect of 20th century architecture, namely the mechanisms behind the creation and diffusion of the 'image of modern architecture'.

Digital Photography

A Critical Introduction

Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets

Photography and Southern Literature in the 1930s and After

American Decades

Postcards from the Baja California Border

The Impossible Avant-Garde

Herman Schultheis may have been an engineer by trade, but was a photographer at heart who never seemed to go anywhere without his camera. After relocating to Los Angeles from the East Coast in 1937, Herman and his wife Ethel explored their newly adopted home, far and wide. By the end of the decade, he had snapped well over 5,000 photos. How We Work We Played: Herman Schultheis and Los Angeles in the 1930s, presents a small sampling of this amazing collection which was donated to the Los Angeles Public Library following Ethel's death in the early 1990s. The images present an overview of a rapidly expanding city in the midst of the Great Depression and on the verge of World War II, along with the simple sto of two people in love with each other and Los Angeles. All proceeds benefit Photo Friends and the Los Angeles Public Library Photo Collection

This series depicts the events of the twentieth century in a novel way. Fascinating black-and-white photographs from the Getty Images collection put images of the power of an event or the zaniness of new trends right before the viewers' eyes. The force of wars and political conflicts is just as important a theme in these comprehensive volumes as world-shaking innovations in science and technology. These are accompanied by portraits of great person-alities in art, politics, and society. The lives of everyday people with their (at the time) common and not-so-common curiosities also com-prise an extensive part of each book: sailing on roller skates in 1929, painted-on nylon stockings in 1947, or a dry cleaner’s where the ch for miniskirts varies according to their length...

Examines the changes in American civilization from the beginning of the twentieth century to the present.

Featuring an interdisciplinary and international group of scholars, Tumultuous Decade examines Japanese domestic and foreign affairs between 1931 and 1941.

The Language of Vision

Santa Paula

The international decade

House of Champions

Foundations for Art & Design : the Creative Photography Handbook

Tumultuous Decade

Handbook of Intermediality

What do photographs want? Do they need any accompaniment in today’s image-saturated society? Can writing infect photography (or vice versa) in such a way that neither medium takes precedence? Or are they in constant, inexorable battle with each other? Taking nine case studies from the 1990s French-speaking world (from France, North Africa and the Caribbean), this book attempts to define the interaction between non-fictional written text (caption, essay, fragment, poem) and photographic image. Having considered three categories of 'intermediality' between text and photography - the collaborative, the self-collaborative and the retrospective - the book concludes that the dimensions of their interaction are not simple and two-fold (visuality versus/alongside textuality), but threefold and therefore 'complex'. Thus, the photo-text, as defined here, is concerned as much with orality - the demotic, the popular, the vernacular - as it is with visual and written culture. That text-image collaborations give space to the spoken, spectral traces of human discourse, suggests that the key element of the photo-text is its radical provisionality.

"Author Garry Berman gives readers a history lesson in comparing and overlapping the mediums of radio artists and film comedies during the decade of the 1930s. In doing so, he has not only created a new format, he has brought in fresh perspectives of the people that made the magic." – Bill Cassara, author of Nobody’s Stooge and Edgar Kennedy: Master of the Slow Burn. “It is a thorough and fascinating study, filled with interesting details.” – James Neibaur, author of Arbuckle & Keaton and The Charley Chase Talkies. “Garry Berman has done a stellar job.” – Michelle Morgan, author of The Ice Cream Blonde: The Whirlwind Life and Mysterious Death of Screwball Comedienne Thelma Todd. If there was ever a “Golden Decade” of American comedy, it was the 1930s. At the dawn of that remarkable, laugh-filled era, comedians had, for the first time, three performing venues available to them: the stage, radio, and talking films (plus, in the final year of the decade, the arrival of television), resulting in this ten-year span producing the finest performances by the greatest comedians ever to make audiences laugh. In film, comedy titans Laurel & Hardy, The Marx Brothers, and W. C. Fields all reached their creative peaks, as did Mae West, Our Gang (a.k.a. The Little Rascals), the Three Stooges, and less-remembered teams such as Wheeler & Woolsey, Clark & McCullough, and the Ritz Brothers. At the same time, radio became a major entertainment force, allowing vaudevillians Jack Benny, Eddie Cantor, Fred Allen, Ed Wynn, George Burns & Gracie Allen, Edgar Bergen, Bob Hope, and Abbott & Costello to become national stars. On the stage, comedians including Bert Lahr, Fannie Brice, Jimmy Durante, and Wynn all thrived, while expanding their respective careers into films and radio. The Funniest Decade devotes one chapter to each calendar year of the 1930s, covering the landmark comedy films, radio programs, and stage performances of each year, while focusing on the individual comedians and comedy teams at key moments in their professional careers, including their first major creative and popular breakthroughs. Dozens of photos, too! Entertainment historian Garry Berman has been writing about pop culture?especially television, music, and films?for over twenty years. He has contributed to Nostalgia Digest magazine, History magazine, and Beatlefan. He has also written and/or published several comedy scripts and humorous short pieces. This is his sixth non-fiction book.

This wide-ranging, comparative, and multidisciplinary collection addresses the significance of books in creating the idea of home. The chapters present cases that reveal the affective and sensory dimensions of books and reading in the practice of everyday life of individuals, in communities, and in society. The complex relationship of books, reading, and home is explored through American and European case studies both in bourgeois and middle-class homes, and in working-class and immigrant families and communities with limited possibilities for reading. The volume combines the conceptions and representations of domesticity, the materiality of reading, and library as a place, drawing on book history and material culture studies as well as anthropology and sociology of the home. In the 1930s the Massengill family of rural Arkansas built three portable photography studios on old truck frames, attached each to the back of any car that would run, and started a mobile photo booth business that would last for a decade. Without formal training they invented ways to mimic the popular photo booth and brought their business to the dirt roads and open fields. "Making Pictures," featuring Massengill family prints and photo albums collected by the artist Maxine Payne, illumines a Depression-era South previously unseen by the public. Unlike the hardscrabble lives captured by WPA photographers, the Massengill photographs often show folks working to look their best. Hand-painted backdrops, colorized prints and the occasional prop add a playful edge to these scenes.

Not unlike photographs by Vivian Maier or Mike Disfarmer, the Massengill photographs invite us to reconsider a time and place from a new perspective.

Three for a Dime

Making Pictures

The Funniest Decade: A Celebration of American Comedy in the 1930s

The Ukrainian Genocide Myth from Hitler to Harvard
American Photo

Unlocking the Secrets in Old Photographs
John Gutmann's Photographs of the Thirties

Photography: Foundations for Art and Design is the perfect introductory guide for those of you learning the basics of photography. Offering a clear and well-illustrated structured approach to the tools and techniques, it will also guide you through the important aspects of photography as a means of self-expression and communication. The main focus is setting a comprehensive list of objectives and resources for clarity at the outset. A series of sequential study exercises intended as independent learning resources are provided and each exercise will help you to build design skills, teach you how to properly research, and execute work in a systematic manner. This new edition includes more digital information and also an entire new chapter on Still Life. Support materials are provided on the companion website: <http://books.elsevier.com/companions/9780240520506/> * This unique book covers both digital and film photography * This edition now in full color to focus on more eye catching photographs! * New layout for easier reading and clearer comprehension * All new images to teach and inspire * Additional chapter on Still Life Photography

Celebrates this decade through evocative images.

The 1930s Decade in PhotosDepression and HopeEnslow Publishing, LLC

Looking to take your photography to the next level? Need guidance on the basics, from choosing cameras to perfecting capture, managing files, editing images and developing a creative, critical eye? Packed with quality images to inspire and enthuse, Digital Photography: Essential Skills takes a refreshingly practical, focused approach to cover exactly what you need to know develop a creative, competent style and a seamless photography workflow. As a working photographer and teaching lecturer, Mark Galer is the perfect guide to take you through the skills and knowledge needed to take fantastic images. Now updated to cover file management and editing in Lightroom, Adobe's popular workflow software, for a stream-lined process from capture to output. * Covers all the basics, from choosing a camera, managing files and editing images, to exposure, composition and lighting * Clear, detailed explanations make understanding the concepts a breeze and activities help you to put theory into practice * Packed with inspiring photographs to illustrate what you can achieve with skills and knowledge covered in the book

Photography, Modern Architecture, and Design

Reading Home Cultures Through Books

The Story of Kentucky Basketball's Home Courts

How We Worked, How We Played

The Global 1930s

The Restless Decade

Photo-texts

During the 1930s, the world of photography was unsettled, exciting, and boisterous. John Raeburn's A Staggering Revolution recreates the energy of the era by surveying photography's rich variety of innovation, exploring the aesthetic and cultural achievements of its leading figures, and mapping the paths their pictures blazed public's imagination. While other studies of thirties photography have concentrated on the documentary work of the Farm Security Administration (FSA), no previous book has considered it alongside so many of the decade's other important photographic projects. A Staggering Revolution includes individual chapters on Edward Steichen's celebrity portraiture; Berenice Abbott's Changing New York project; the Photo League's ethnography of Harlem; and Edward Weston's western landscapes, made under the auspices of the first Guggenheim Fellowship awarded to a photographer. It also examines Margaret Bourke-White's industrial and documentary pictures, the collective undertakings by California's Group f.64, and the fashion magazine specialists, as well as the activities of the FSA and the Photo League.

This book provides an insightful overview of the major cultural forms of 1930s America: literature and drama, music and radio, film and photography, art and design, and a chapter on the role of the federal government in the development of the arts. The intellectual context of 1930s American culture is a strong feature, whilst case studies of influential texts and practitioners of the decade – from War of the Worlds to The Grapes of Wrath and from Edward Hopper to the Rockefeller Centre – help to explain the cultural impulses of radicalism, nationalism and escapism that characterize the United States in the 1930s.

In Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets, Linda A. Kinnahan explores the making of Mina Loy's late modernist poetics in relation to photography's ascendancy, by the mid-twentieth century, as a distinctively modern force shaping representation and perception. As photography develops over the course of the century as an art form, social tool, and cultural force, Loy's relationship to a range of photographic cultures emerging in the first half of the twentieth century suggests how we might understand not only the intriguing work of this poet, but also the shaping impact of photography and new technologies of vision upon modernist poetics. Framing Loy's encounters with photography through intersections of portraiture, Surrealism, fashion, documentary, and photojournalism, Kinnahan draws correspondences between Loy's late poetry and visual discourses of the body, urban poverty, and war, discerning how a visual rhetoric of gender often underlies these mappings and connections. In her final chapter, Kinnahan examines two contemporary poets who directly engage the camera's modern impact –Kathleen Fraser and Caroline Bergvall – to explore the questions posed in their work about the particular relation of the camera, the photographic image, and the construction of gender in the late twentieth century.

While the Internet is an important source for locating photographic images, there still are hundreds of photography books published each year for whose contents there is no external access. This second supplement to Photography Books Index addresses this need by analyzing important photographic anthologies that were published since 1985. Accessing more than fifty photographic anthologies that are widely held in libraries across the country–along with images from two critical annual compilations, Best of Photojournalism and Graphis Annual–this book identifies photographs that record the history of our times. With nearly twice the number of works indexed in the first supplement, Photography Books Index III: A Subject Guide to Photo Anthologies cites a wider scope of publications. This reference guide provides an important index to contemporary as well as historical photographers, including those for whom full monographs have not been published. Photographs of important individuals as well as photographic records of cataclysmic events such as war, genocide, and mass starvation also can be located through this index. Extensive descriptions of the individual photographs–from the commonplace to the extraordinary–are identified in this volume. Organized into three sections–Photographers, Subjects of Photographs, and Portraits of Named Individuals–these descriptions provide the researcher with important information on each photograph. An essential volume for all public, special and academic libraries, this index will be an invaluable resource for reporters, historians, academics, students and anyone wishing to research photographs and photographers.

American Cinema of the 1930s

Picturing Arizona

A Staggering Revolution

Depression and Hope

Photo 1: An Introduction to the Art of Photography

News Photography and America's Working Class

A Subject Guide to Photo Anthologies

Postcards from the Baja California Border uses popular historical imagery--the vintage postcard--to tell a compelling, visually enriched geographical story about the border towns of Baja California.

Hays was founded in 1867 as the Union Pacific Railroad moved west. Its early history includes Wild West antics with famous people like Wild Bill Hickok, but soon Hays became a center for agriculture, commerce, and education. By 1930, the population of Hays was 5,000, and it grew to 7,000 by the end of the decade.

Although the 1930s were a time of economic depression, of agricultural drought and dust storms, these photographs of Hays show a much different story. They are positive, even energetic, showing the upside to a depressed decade. Photographer R. E. Ekey began his studio in 1928 and retired in 1955. His photographs of Hays portray the special events as well as the routine of everyday life. They show a variety and richness that exemplify the character of Hays, both then and now.

Probably no decade saw as many changes in the Hollywood film industry and its product as the 1930s did. At the beginning of the decade, the industry was still struggling with the transition to talking pictures. Gangster films and naughty comedies starring Mae West were popular in urban areas, but aroused threats of censorship in the heartland. Whether the film business could survive the economic effects of the Crash was up in the air. By 1939, popularly called "Hollywood's Greatest Year," films like Gone With the Wind and The Wizard of Oz used both color and sound to spectacular effect, and remain American icons today. The "mature oligopoly" that was the studio system had not only weathered the Depression and become part of mainstream culture through the establishment and enforcement of the Production Code, it was a well-oiled, vertically integrated industrial powerhouse. The ten original essays in American Cinema of the 1930s focus on sixty diverse films of the decade, including Dracula, The Public Enemy, Trouble in Paradise, 42nd Street, King Kong, Imitation of Life, The Adventures of Robin Hood, Swing Time, Angels with Dirty Faces, Nothing Sacred, Jezebel, Mr. Smith Goes to Washington, and Stagecoach .

The Language of Vision celebrates and interprets the complementary expressions of photography and literature in the South. Southern imagery and text affect one another, explains Joseph R. Millichap, as intertextual languages and influential visions. Focusing on the 1930s, and including significant works both before and after this preeminent decade, Millichap uncovers fascinating convergences between mediums, particularly in the interplay of documentary realism and subjective modernism. Millichap's subjects range from William Faulkner's fiction, perhaps the best representation of literary and graphic tensions of the period, and the work of other major figures like Robert Penn Warren and Eudora Welty to specific novels, including Ralph Ellison's Invisible Man and James Agee's Let Us Now Praise Famous Men. Fleshing out historical and cultural background as well as critical and theoretical context, Millichap shows how these texts echo and inform the visual medium to reveal personal insights and cultural meanings. Warren's fictions and poems, Millichap argues, redefine literary and graphic tensions throughout the late twentieth century; Welty's narratives and photographs reinterpret gender, race, and class; and Ellison's analysis of race in segregated America draws from contemporary photography. Millichap also traces these themes and visions in Natasha Trethewey's contemporary poetry and prose, revealing how the resonances of these artistic and historical developments extend into the new century. This groundbreaking study reads southern literature across time through the prism of photography, offering a brilliant formulation of the dialectic art forms.

The Brittle Decade

Encyclopedia of Twentieth-Century Photography, 3-Volume Set

Empire, Society, and Diplomacy in 1930s Japan

Literature – Image – Sound – Music

Hays

American Culture in the 1930s

Describes the important world, national, and cultural developments of the decade 1930-1939.

After years of photographic research, the author explains methods of analyzing photographs historically. She outlines how you can recognize architecture, clothing, monuments, and other objects in photos; and where you can find additional help.

This series of ten books, each devoted to a decade of British life and containing around 300 photographs from PA Photos' huge archives, spans the whole of the 20th Century. Hand-picked by PA Photos' own archivists, most of these images have lain unseen since they were used as news pictures when they were first taken. Each image has been scanned especially for these books, many from glass plates, ensuring the best possible quality of reproduction. It is easy, looking back, to imagine a past neatly partitioned into clearly defined periods and dominated by landmarks: wars, political upheaval and economic trends. But the archive tells a different story: alongside the major events that constitute formal history are found the smaller things that had equal - if not greater - significance for ordinary people at the time. And while the photographers were working for that moment's news rather than posterity, the camera is an indiscriminating eye that records everything in its view: to modern eyes it is often the backgrounds of these pictures, not their intended subjects, which provide the greatest fascination.

Dust storms ravaged the Great Plains, and the economy crashed, leaving thousands unemployed, homeless, and hungry. Nazism began its rise to power in Germany, and a hurricane devastated New England. The 1930s were a time of enormous devastation, but also of great progress. Franklin D. Roosevelt promised a New Deal for America. Amelia Earhart attempted to become the first woman to fly around the world. Walt Disney began a media empire that would change entertainment forever. The 1930s would shape America and the world, with each new policy and invention creating the backdrop for a new world power.

Themes and Variations

Surrealism and Photography in 1930s Japan

The 1930s Scrapbook

Photography

Visualizing Japan in the 1930s

The stories and accounts of Kentucky basketball's players, iconic coaches, and epic games have been told and retold, but lesser known are the stories of the arenas and venues that have been home to the Wildcats–buildings that have witnessed the sights, sounds, and shared spirit of the Big Blue Nation for over a century. In House of Champions: The Story of Kentucky Basketball's Home Courts, author Kevin Cook combines archival research and numerous interviews with players and coaches to reveal the rich history and colorful details of the structures that have hosted University of Kentucky basketball. A number of fascinating backstories are uncovered, including the excitement of Alumni Gym's opening night in 1925, the problematic acquisition of Black community land for the building of Memorial Coliseum, and the painstaking inscription of nearly ten thousand names of Kentucky's World War II and Korean War heroes to be displayed along the Coliseum's pedestrian ramps. The account concludes with a compelling overview of the development of historic Rupp Arena: its inner workings, the prominent figures involved, and how the initial conversation to build it began over a slice of Jerry's pie in 1968. This insightful and entertaining history reveals how the impact of sporting facilities extends far beyond game night as they continue to shape and influence the social, economic, and political landscapes of Lexington and central Kentucky.