

SALON DE L'AUTOMOBILE ET RADIO



PRIX SIX FRANCS
NUMÉRO SPÉCIAL
HORS SÉRIE
1^{ER} OCTOBRE 1933
Directeur: LUCIEN VOGEL

PHOTO: MAN RAY
PROCÉDÉ GORSKY FRÈRES
ROBE DE CHANEL

La plus moderne des voitures
LA 10 CV SUPERTRACTION
L. ROSENGART

THE SPREAD OF PHOTOGRAPHY

32

Commissions, advertising, publishing

Thomas Michael Gunther

After the First World War, with the emergence of modern marketing techniques, a huge demand for advertising photographs became apparent. Furthermore, the ease of reproducing photographs in print – soon to be extended to color photographs – created a demand for magazines dealing with current affairs or specialized subjects; these flourished in the 1930s. This expansion of commercial photography would soon be managed by agencies, intermediaries in the distribution process between the photographer and the consumer. Next, photography found a more suitable forum for its aesthetic ambitions with the growth in the number of photographic books on a huge variety of subjects – from animals to sport, from tourism to current affairs – before the complete works of particular photographers themselves became the subject, avowed or implicit, of the photographic press.

Commissioned photography constitutes a huge area of activity, with a multiplicity of links between the image and its commercial use. Such photography implies the production of images intended to sell a product, document an event or illustrate a book. Stock photographs may also be used to satisfy the demands of manufacturers, television producers, artistic directors, copywriters, and editors. Although commissioned photography is often poorly regarded, relegated to the status of a mere wage-earning activity, it is of primary importance for the history of photography as applied photography has always encouraged practitioners to develop new techniques and widen the scope of their art.

Ever since its invention, photography has been used for a wide range of applications: personal self-expression, art, literature, science, ethnology, religion, law, sociology, military matters, industry, commerce, and leisure. While conforming with the requirements of those who commission it and the aesthetic conventions of the day, it fulfils an essential social and commercial role. At the same time, however, as a form of personal exploration and pure creation, it has claimed its place among the plastic arts and played its part in their evolution. A paradigm of the reproductive arts, it is now ubiquitous.

The development of photography, closely linked with its various applications, must also be

considered in its political and socio-economic context. The First World War shook Western society to its foundations and introduced a new way of life. Progress in science, technical innovations, and discoveries in the world of psychology all played their part. The creators of political regimes dipped into these for their propaganda. People argued about the ideal political system and about racial and sexual equality. Taylorism was supposed to provide a response to the growing needs of consumer societies, while people were demanding the right to work and to go on strike. Improvements in transport and communication opened up the world to the more frequent exchange of ideas and information, encouraging the increasingly international character of pre-war artistic currents.

In this turbulent context, in which tradition and modernity came face to face, photography proved to be the indispensable vehicle for the spread of ideas and lifestyles. From the 1920s onwards, an explosion in the production of photographic images was apparent. True, the subjects seen through the viewfinder remained the same – children, celebrities, nudes, genre scenes, animals, everyday objects, architecture, technology, landscapes, marine scenes, clouds – but the range of possible treatments of these subjects had broadened. Improvements in the quality of film and photographic paper, together

◀ *Cover of VU, special number, October 1933, (Chanel dress) photograph by MAN RAY.*



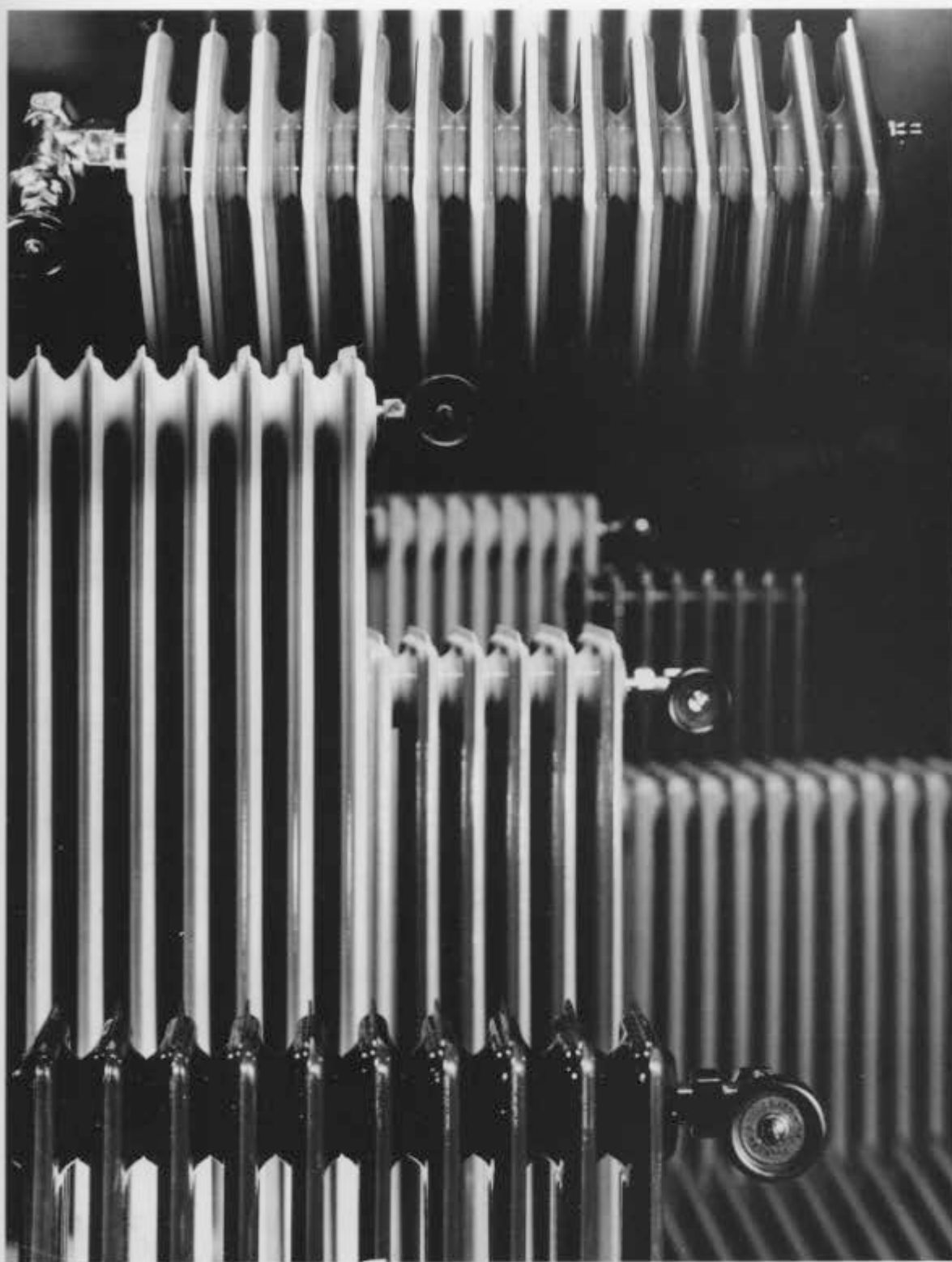
PAUL OUTERBRIDGE,
Ide Collar,
1922,
Museum of Fine Arts,
Houston.

with the introduction of cameras which were more sophisticated and easier to handle, encouraged photographers to try out all the technical possibilities as they were championed by various schools, Constructivism, Bauhaus or Surrealism. Nevertheless, the real driving force behind this development was the spread of images through advertising, the press, and publishing. The extensive use of photographs – whether commissioned or stock shots – in posters, newspapers, journals,

magazines, and books, remains one of the main reasons for the success of photography.

From advertisement to publicity

One of most notable social phenomena of the twentieth century is the evolution of the simple advertisement into the publicity industry. While both terms refer to the art of selling, the fundamental difference lies in the choice of the means



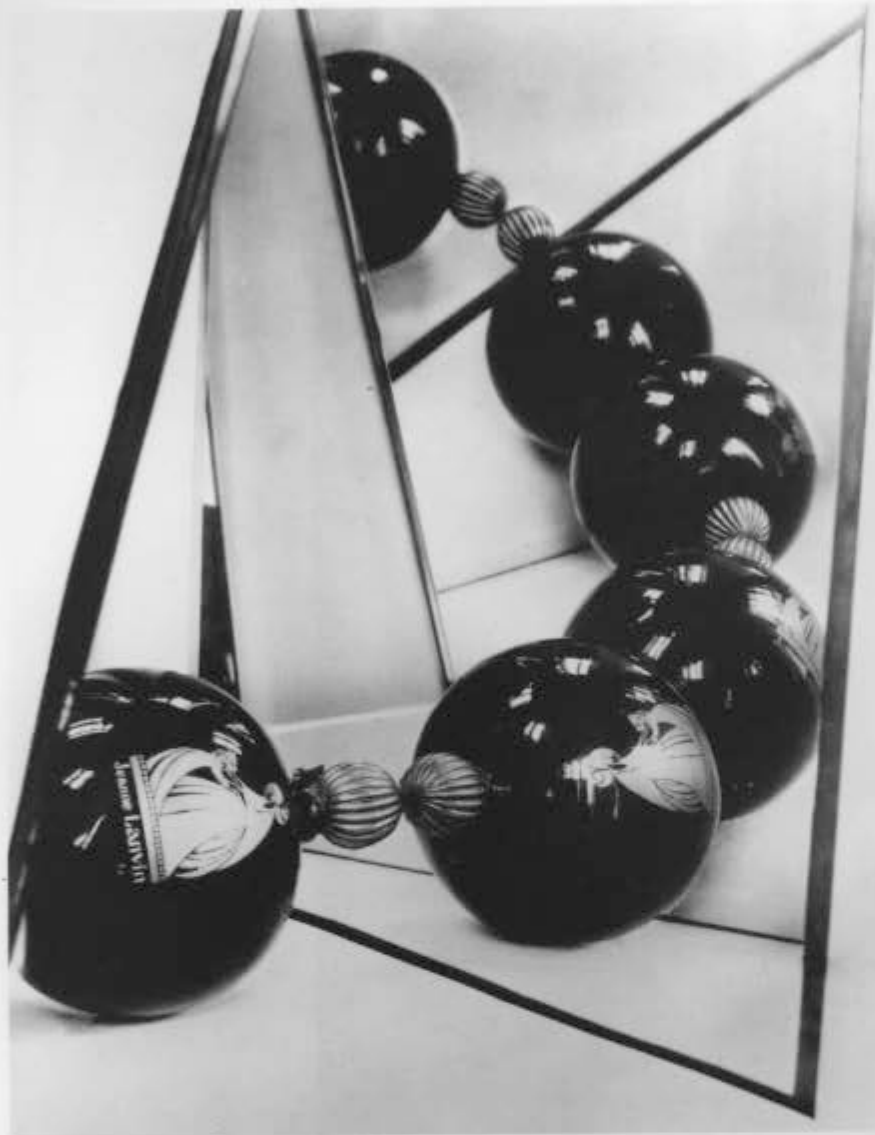
JOSEP MASANA,
Advertising Photomontage,
circa 1927.

of persuasion. An advertisement puts forward its arguments by means of carefully written texts, while publicity recognizes the communicative force of images in general, and photography in particular. Until the First World War, sales techniques relied on glowing descriptive texts and verbal arguments which were distributed by means of posters, leaflets, and newspapers, accompanied by drawings, either in black and white or in color. With the introduction of the

latter, especially in lithographs, poster design became an independent art form, even though it remained closely linked to painting.

The introduction of photography into the arsenal of sales techniques coincided with the arrival of the "machine age",¹ which revolutionized production and sales methods throughout the world. This new era was originally considered as a specifically American development. However, American mass-production and industrial

1. See R. G. Wilson, D. H. Pilgrims, and D. Tashjian, *The Machine Age in America 1918-1941*. New York: Brooklyn Museum/Harry N. Abrams, 1986.



FLORENCE HENRI,
Publicity Photograph for
Jeanne Lanvin Perfumes, 1929.
Martini and Ronchetti Gallery, Genoa.

EDWARD STEICHEN,
Camel Cigarettes, circa 1927.
International Museum of Photography,
George Eastman House, Rochester.



standardization soon spread to Europe and Japan. Mass-production would bring about a huge increase in consumption. Psychology began to govern the organization of work. But writers, from Paul Morand to Sinclair Lewis, criticized the adverse effects of growing speed and opportunism, while philosophers such as George Santayana and Ernst Bloch strove to warn humanity against the superficial character of contemporary trends.² Members of the artistic avant-garde, however, rallied in support of resolutely modern forms and compositions.

Thus, in the first issue of *L'Esprit nouveau* (October 1920), Ozenfant and Jeanneret (Le Corbusier) issued their manifesto for a "mechanical" aesthetic, addressing "the students of aesthetics who are carrying out laboratory experiments on the psycho-physiological effects of shapes and colors, engineers, and industrialists". Furthermore, in 1925 Fernand Léger insisted on the fact that "all these new values must be employed in the plastic arts", for "there are no longer any values that can be ignored."³

Modern advertising, which incorporated all these trends, was born after the First World War. Before 1918, advertising agencies concentrated essentially on selling spaces for posters and intervened very little as regards the advertising concept, illustration or presentation. From the 1920s, they assumed new responsibilities, thus forming a more significant link between companies and the public. The same pattern of development is found in all industrialized countries. Advertising agencies prospered: N. W. Ayer, J. Walter Thompson, Calkins and Holden, Lord and Thomas, Erwin, Wasey and Jefferson, Young and Rubicam, McCann Erikson. They formed part of the American Association of Advertising Agencies, created in 1917. In 1920, an Art Directors' Club was formed, on the initiative of Ernest Elmo Calkins. In Germany, from 1919, the *Bund Deutscher Gebrauchgraphiker* brought together designers and photographers. National and international agencies rubbed shoulders in Berlin in the 1920s and early 1930s, but the reorganization, started at the end of 1933, by the German Council for Economic Publicity (*Werberat*) hampered the development of this sector.

In France, in 1920, Havas, which had merged with the *Société Générale des Annonces*, created an agency to co-ordinate the influence which the *Société* exercised on advertising in the major French daily newspapers. Inspired by the principles set out by Octave-Jacques Gérin in his *Précis intégral de la publicité* (Paris, 1918), Étienne Damour and Francis Elvinger each founded an advertising agency. These two men played an important role in the development of the adver-



WILLY ZIELKE,
Agfa-variation I,
circa 1930,
Michèle Chomette Gallery,
Paris.

tising industry in Europe: Damour was elected first president of the Continental Advertising Union at its first congress in Berlin in 1929, and Elvinger held the first professorial chair of distribution and publicity at the University of Louvain, from 1931. There was, however, no lack of competition in France. At the end of the 1920s, new agencies were created: Dupuy, in 1927, Printel by Pierre Rophé, André Fortain, and the decorator

Chantloup, in 1929, Lecram, thanks to the help of André Vigneau, in the same year, Synergie by Henri Hénault, in 1934. Dorland Paris was directed by Walter Seymour Maas, author of a study on advertising in France.⁴ Several American agencies had subsidiaries in Paris, for example J. Walter Thompson and Erwin Wassy.⁵

In around 1930, advertising was considered as an "applied art [...] which should be considered

2. See, for example, P. Morand, *De la vitesse*, Paris, Kra, 1929 and G. Santayana, *Santayana en America*, with introduction by R. C. Lyon, New York, Harcourt, Brace and World, 1968.

3. F. Léger, "L'esthétique de la machine: l'ordre géométrique et le vrai" in *Propos d'artistes*, Paris, 1925, quoted in *Fonctions de la peinture*, Paris, Denoël, 1965, pp. 65-66.

4. W. S. Maas, "Contemporary Advertising in France", in V. Burnham, *Modern Advertising: An Authoritative and Practical Guide to the Use of Every Form of Present-Day Publicity*, London, New Era Publishing Co., 1926, vol. 2, pp. 549 ff.

5. See P. Shuster, *Histoire de la publicité*, Geneva, Rencontre, 1965.



MAURICE TABARD,
Advertisement for Michelin,
1928-1929.

as one of the plastic arts".⁶ Christian Zervos presented it as a "concentrated and intense force through which are manifested the presence and action of a modern mythology and of new visual symbols. It even contains an affective power which touches the emotions and thus attracts the attention which today is solicited by thousands and thousands of events" (*Cahiers d'Art*, 1937). A whole generation of copy-writers and advertising artists labored away at finding slogans and images which would suit the new demands. They used the latest technology – "Magic Electricity", which had arrived to light up the facades and the awnings of shops, illuminated signs, bill-boards mounted on cars, radio advertising.

However, the great innovation, and that which marked the start of the modern publicity industry, was the use of photography to show off the usefulness, the comfort, the luxury or the benefits of a particular product. A growing number of photographers – Edward Steichen (who was working in New York for J. Walter Thompson), Paul Outerbridge Jr. (who opened a

Paris studio in 1927), René Zuber, and André Vigneau – began to specialize in publicity photography. Steichen was responsible for advertising photographs of Douglas cigarette lighters (1928) and Camel cigarettes, Outerbridge for the Idestyle detachable collar on a chess-board (*Vanity Fair*, 1922), which Duchamp admired, Grete Stern for the image for the hair oil Pétrole Hahn, Tabard for publicity shots for Christofle, Anton Bruehl for those for Cadillac. Steichen demonstrated his mastery of lighting techniques, and Lejaren à Hiller composed *trompe-l'œil* images influenced by cinema sets. Nickolas Muray, Grancel Fitz, Alfred Cheney Johnston, and John Havinden also made their names through their advertising photography. Much more remains to be learned about this aspect of the art which is so often scorned because it was produced as a response to commissions. A number of unexpected photographers have occasionally worked in advertising. It was in this way that Kertész's famous image of a fork (1928), published by *Uhu* and displayed in *Film und Foto*, was used by Bruckmann to promote their silverware.

Indeed, the photographic image introduced a new element. Even if "illustration is a universal language", it is photography, especially, which "permits the presentation of a faithful reproduction of the article for sale, thus faithfully taking the place of the article itself [...] The photograph itself says more than several pages of description; its incorporation into publicity material increases the value of the text and ensures that the advertisement will remain impressed upon the memory longer" (*Le Professionnel Photographe*, 1929). Thus, the force of photography resides in its capacity to reproduce the product faithfully and to vouch for the truthfulness of the written claims.

Quite soon, however, the experimental work of photographers of the avant-garde movement and their interest in abstract images introduced a note of doubt: photography does not represent the reality, but frames a reality, unique to the moment of exposure. From then on, publicity photographers concentrated on creating a mood associated with an object rather than recording the object itself, by using the principles promoted by the Bauhaus school and the Surrealists – tilted camera angles or ones looking steeply up or down, lining up rows of objects, photomontage, trick photography, photograms, superimposition, solarization, altering images made in the camera or the darkroom, even using X-ray plates (such as Sougez's publicity for Urodonal, a treatment for arthritis, which showed an X-ray of a hand).⁷ The introduction of photography into manufacturers' brochures and the seasonal catalogues of big department stores revolutionized sales tech-

6. V. Hauser, "De reclame als beeldende kunst", *t* 10, no. 1/5, Amsterdam, 1927, p. 161.

7. L. Albin-Gaillot, *Photographie publicitaire*, Paris, Gauthiers-Villars, 1933.

niques, whether it was selling automobiles, jewelry, fashion (such as the photographs of Siégel's models taken by George Hoyningen-Huene, in 1927), industry (Margaret Bourke-White's photoreportage on Otis Steel, in 1928) or electricity (Man Ray's "rayographs" for the Paris electricity company, in 1931).

In this way, the photographer's trade was altered dramatically. For a time, however, the photographer remained in control of options such as the type of apparatus used, the studio, the lighting, movements, and locations. In the absence of real specialization, he could carry out commercial commissions with whom or where he liked. Soon, however, a degree of control was imposed, by various people whose influence was to grow continuously throughout the century. Photographic agents, artistic directors, copy-writers, and editors became more and more involved in the production of images – commissioning and organizing photo sessions, making use of increasing amounts of stock images, which had either been commissioned or resulted from a photographer's personal work, and, finally, defining the contents of the photograph and its setting.

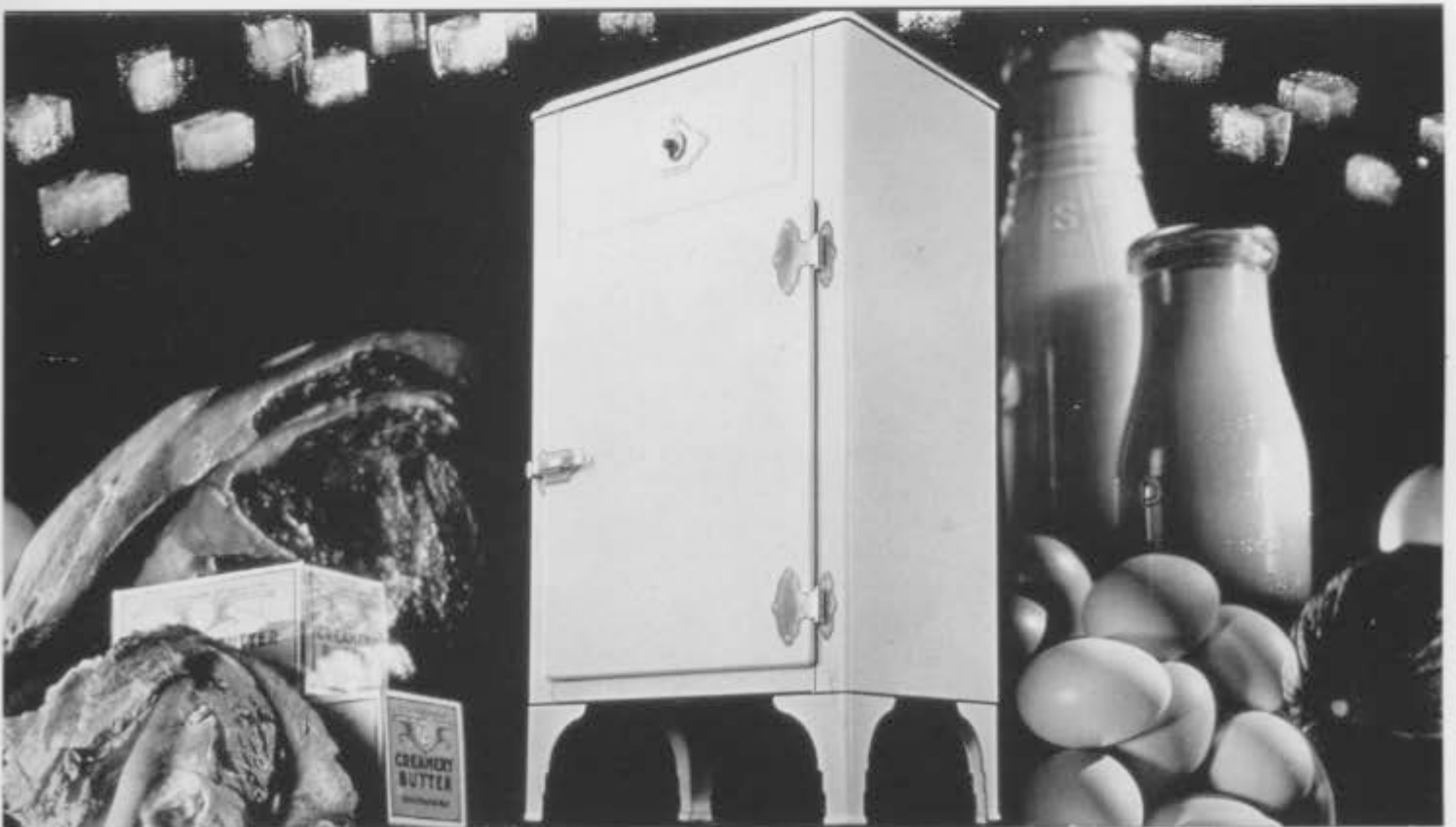
Throughout the world, specialized magazines encouraged the use of photography, the gradual abandonment of line-drawings, and the importance of graphic design, typography, and page layout. From 1922, *Commercial Art*, published by *The Studio*, produced a special number devoted to advertising. From 1930, it was called *Modern*



HANS FINSLER,
Electric light bulbs,
1925.
Christian Bouqueret
Collection.

Publicity. In *Advertising Arts*, M. F. Agha, Condé Nast's artistic director, concentrated on promoting a specifically American approach. *Printer's Ink*, founded in New York in 1888, discussed major developments arising in the advertising world. In France, Roger-Louis Dupuis founded *Vendre* in 1923, while Charles Peignot launched *Arts et*

GRANCEL FITZ,
The Ice Box,
circa 1928,
George R. Rinhart Collection.







EDWARD STEICHEN,
Shoes,
1927.



◀◀ Previous pages,
left to right:
FRANÇOIS KOLLAR,
Advertisement for Dunhill,
reproduced by the
Fidhélío-Sadag process,
1934.

PAUL OUFERBRIDGE,
Kandinsky,
1937,
G. Ray Hawkins Gallery.

métiers graphiques in 1927. *Gebrauchsgraphik*, the largest German professional magazine, appeared for the first time in 1924. In Czechoslovakia, the group *Družstevní Práce* [Collective Labor] published the magazine *Panorama*.

Moreover, photography and the cinema were bound closely by links of partnership and creative inspiration. For example, Jean Mineur, whose company, founded in Paris in 1925, first specialized in illuminated billboards, soon turned his attention to cinema advertising. Encouraged by his experience with Lecram, André Vigneau turned towards advertising films and formed

Caméra, in 1933. Two years later, Nicolas produced his first promotional film, *L'Âme du vin*.

During the Second World War, advertising photography found its main inspiration in patriotic themes. While manufacturers had to continue selling their goods, they employed sales messages which were those of the public and military powers. Buying in reasonably modest quantities was seen as a way of helping the war effort. At the same time, the war itself had to be "sold". For each nation involved in the conflict, photography was used to reassure civilians, boost the morale of soldiers, preserve national security,

denigrate the enemy, and put people on their guard against spies and saboteurs.⁸

In the immediate post-war years, American industry expanded rapidly, while in Europe the industrial and commercial infrastructures were only gradually being rebuilt. On both continents, advertising specialists were ready to intervene, armed with motivation studies based on sociological and psychological research. Cendrars himself regarded advertising as "one of the seven wonders of the modern world and the flower of contemporary life".⁹ In 1949, Waldemar George described this stage of development as the "heroic period", predicting a great future for it.

The next step was the universal adoption of color photography; before the war, both in the United States and Europe, color photography was costly and the results were not always convincing.¹⁰ Improvements both in printing techniques and the quality and reliability of color film after the end of the war increased the attraction of images which dramatized domestic scenes – both capturing and playing a part in creating the social trends of the age.

Although, today, color is predominant, there is a renewed interest in black and white photography (for example, the work of Bruce Weber and Herb Ritts), which is often used by advertisers to evoke a sense of the privileged life of the past (for example, Ralph Lauren and Calvin Klein). The taste for "old" photographs exploits well-known portraits, such as those of Einstein or Marilyn Monroe, or easily recognized images (for example, Doisneau or Ansel Adams).



ROGER PARRY,
*Photographic montage for
the cover of Malraux's
La Condition Humaine,
1933.*
Christian Bouqueret
Collection.

EL LISSITZKY,
*Part of a mural
photographic montage for
Pressa exhibition, Cologne,
1928.*
Rheinisches Bildarchiv,
Cologne.

Photographic illustrations

During the twentieth century, the press developed in parallel with advertising. At first, these two sectors evolved in the same political, economic, and social context. Later, they became increasingly liberated from their dependence on the written word, so that their communicative power became based on visual representation. This change was essentially due to photography,

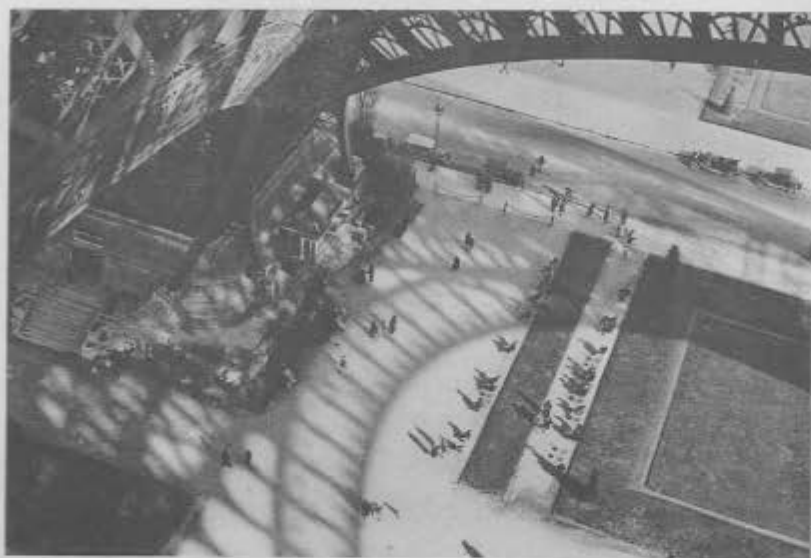
8. See Z. Zeman, *Vendre la guerre: art et propagande durant la Seconde Guerre mondiale*, Paris, Albin Michel, 1980.

9. B. Cendrars, "Poésie - Publicité", in E. Schuller, *Art présent*, no. 4/5, 1945.

10. See R. A. Sobieszek, *The Art of Persuasion: A History of Advertising Photography*, New York, H. N. Abrams, 1968, pp. 67-71.



From photographer to publication



On le reconnaît: les préparatifs des derniers étages.



Paris - Vous êtes en portrait dans ce journal dans ce journal de la Tour Eiffel.

Le simple effort de position. Il faut pour le réussir — opération qui se complique tout les dix ans — toute une machine de précision métallique spéciale, réglée avec une telle finesse. Les échelles de la tour, la Tour se croisent par d'énormes, le tout est fait de pièces sur le modèle de la tour. Commentant à la construction générale, le Tour se voit en l'air par les conditions spéciales des échelles. Une seule échelle de 116 kilomètres à l'heure. La chaîne est à une vitesse de 100 — elle glisse de quelques centimètres sans que les échelles de 17 et que soient défilés au tout être compliqué sans que les échelles soient complétement réglées au millimètre.

Quelques chiffres sur les quatre supports à Tour. Elle est élevée sur une base d'un diamètre de 120 mètres, occupant une surface de 11 300 mètres carrés. Elle est élevée sur une base de 120 mètres, occupant une surface de 11 300 mètres carrés. Elle est élevée sur une base de 120 mètres, occupant une surface de 11 300 mètres carrés.

Trouvée par quelques jours sur la perspective historique de la Tour. Elle est élevée sur une base de 120 mètres, occupant une surface de 11 300 mètres carrés.

qu'il : dit en réalité, il s'agit de la Tour Eiffel pour les autres personnes. Il est en fait la part de l'œuvre de la Tour et la Tour. Il est en fait la part de l'œuvre de la Tour et la Tour.

Un moment dans la Tour Eiffel. En fait il s'agit de la Tour Eiffel pour les autres personnes. Il est en fait la part de l'œuvre de la Tour et la Tour.

Un moment dans la Tour Eiffel. En fait il s'agit de la Tour Eiffel pour les autres personnes. Il est en fait la part de l'œuvre de la Tour et la Tour.



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From the 1920s, the use of photography in the press confirmed its essential role in communication. The great weekly magazines created by the pioneers of the contemporary press such as Henry Luce (*Time*, *Life*) and Jean Prouvost (*Paris-Soir*, *Match*) all broadened the influence of photography significantly.

In these publications, the work of the photographer was the key element. A permanent team provided the pictures demanded by the

Page from *VU*, no. 63, May 29, 1929 (40th anniversary of the Eiffel Tower, photographs by **ANATOLE KERTZÉZ**).

editor or journalists. The first staff photographers of *Life*, founded in 1936, were Margaret Bourke-White, Alfred Eisenstaedt, Thomas D. McAvoy, and Peter Stackpole; the picture editor was Kurt Korff, the former editor of the *Berliner Illustrierte Zeitung*. In Paris, Jean Prouvost was able to call on Michel Brodsky, Isaac Kitrosser,

Jean Manzon, Jean Moral, and Pierre Vals to ensure the success of *Match*, which first appeared in 1937.

Before the Second World War the contribution of freelance photographers was equally important. Thus, the combined photo-archive of the publications *Paris-Soir* and *Match* at the Bibliothèque Historique de la Ville de Paris contains a large number of striking images by Ise Bing, Brassai, Robert Capa, François Kollar, Germaine Krull, Émile Savitry, Sasha Stone, and so on, which were commissioned or bought from these photographers.

The third source from which the main journals and periodicals have always obtained photographs has been by agreement with photographic agencies, such as Dephot, Weltrundschau, World Wide, Associated Press, Keystone, Black Star, L.A.P.I., Rol, and Mondial. Under the terms of their contract, agencies would regularly send for consideration entire packets of prints featuring the very latest events.

Then, just as today, the choice of images made by editors, artistic directors, and, sometimes, journalists, was a response to several criteria: the political orientation of the publication, the documentary value of the photograph, the formal and technical quality of the illustration, and — the most subjective consideration, and the one in which the editor-in-chief's judgement was usually final — the beauty of the image.

Precise instructions as to the order, the cropping, and the size of the photographs were then sent to the layout office, who were expected to follow the orders laid down by the editor or the artistic director. Graphic artists and retouching specialists enhanced the presentation with accompanying drawings or by, more or less discreet, retouching. The photographs were then forwarded to the photogravure (called "heliogravure" on the Continent) or half-tone department who created the plates needed for printing.

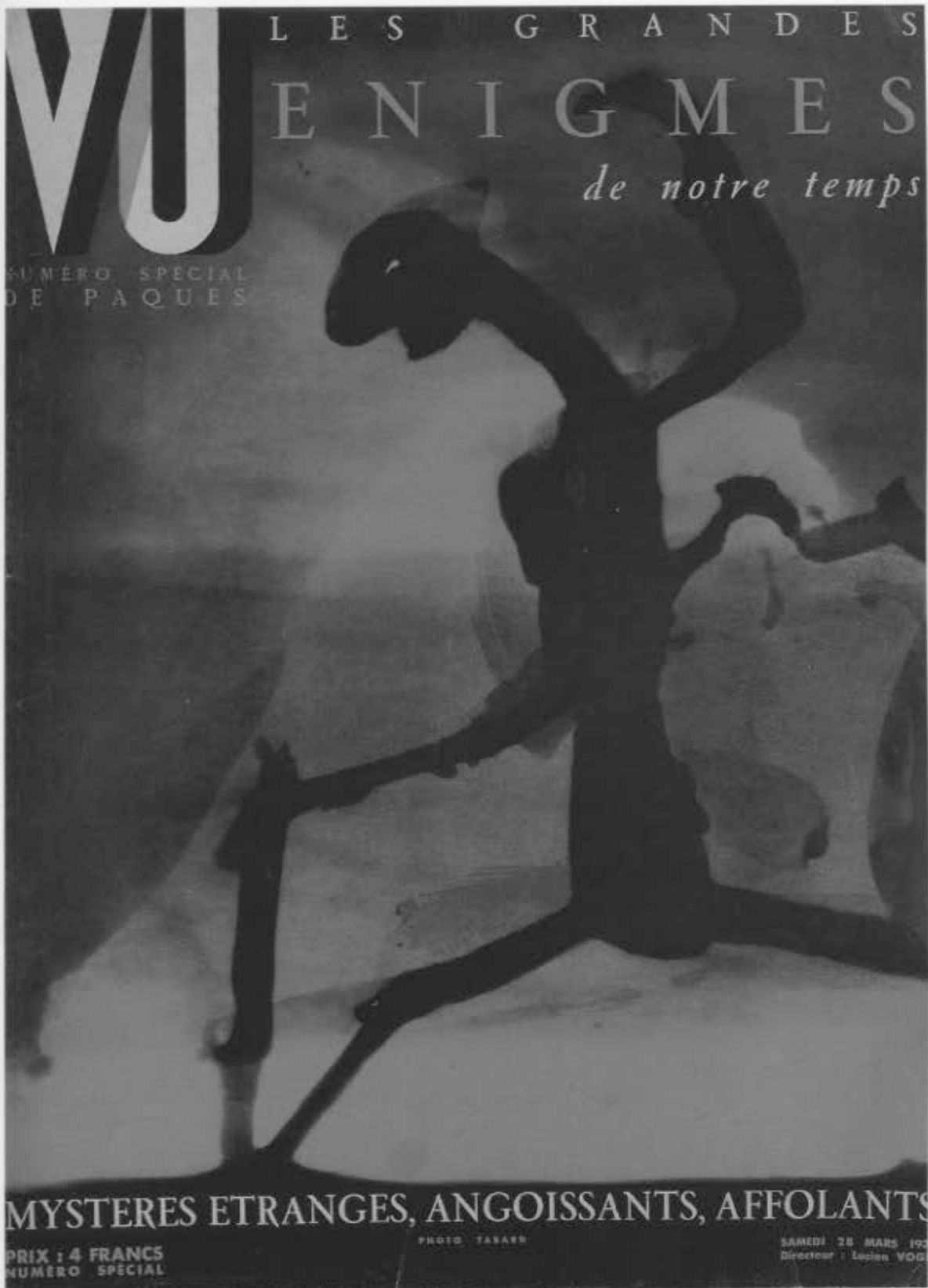
Quite rapidly, photography invaded the pages of newspapers and magazines, reducing the space devoted to text, which was sometimes relegated to mere captions. In addition, photography also found a use in creating advertising images, and thus has become at times the principal means of communication in certain media.

Thomas Michael Gunther

which, since the First World War, has become an indispensable component in the propagation of ideas in newspapers and magazines.

From the 1920s, in a feverish burst of competition, copywriters, editors, and advertisers rapidly

came to understand the effectiveness of the photographic image. Though, at first, these were mere illustrations, they ended up by replacing written text which was relegated to captions. Photographs became the main reference source, both in news-



Cover of *VU*,
March 28, 1936,
photograph by
MAURICE TABARD.

paper coverage of current affairs and in specialized publications. At the same time, thanks to avant-garde magazines, it was finally recognized as a form of artistic expression: *Bifur*, *La Révolution surréaliste*, and *Le Minotaure* in France, *Der Querschnitt* in Germany, *Variétés* in Belgium, *Novyi Lef* in the Soviet Union, *Panorama* in Czechoslovakia, and *Panorama* in the United States. Both

as works of art and documentary images, photographs stood for modernity.

At the same time, the number of current affairs magazines increased considerably from the mid-1920s onwards. Encouraged by the success of illustrated daily newspapers, weekly general interest magazines such as *VU* and *Match* in France, *Life* and *Look* in the United States, and



Double page spread from *VU*, no. 324, May 30, 1934, photographs by DORVYNE, SAAD, AND D'ORA.

Weekly Illustrated and *Picture Post* in Britain soon attracted a faithful readership, won over by a style which gave priority to photographs. "Specialist publications devoted to women's interests, sport or material for children, and illustrated daily newspapers, as well as radio, cinema, novels, and popularizing books on technical and scientific subjects, undoubtedly had a decisive influence on the social and cultural behavior of the masses, and perhaps also on their political attitudes."¹¹

Various professional, cultural, and leisure sectors benefited hugely from photographic illustrations: machinery, manufacturing equipment, do-it-yourself, tourism, folklore and ethnography, interior decoration, architecture, fine arts, cinema, sport, politics, and propaganda – such as *S.S.S.R. na stroike* [USSR in Construction], to which Alexander Rodchenko contributed between 1933 and 1941.

The change in women's lifestyle and their growing independence was reflected in a large number of specialized magazines. *Vogue*, *Harper's Bazaar*, *Excelsior*, *Femina*, *Die Dame*, etc. featured the latest works by fashion designers, while other periodicals gave women advice on how to stay young, beautiful, and healthy. Licentious and erotic magazines also flourished, benefiting from

the quality of photographic reproduction, for example, *Paris-Magazine* in France, which published the work of a number of now famous photographers: Man Ray, André Kertész, Germaine Krull, Harry Meerson, Jean Moral, and Brassai, to name but a few. The private and professional lives of film stars were covered in cinema magazines, which publicized new films with the help of publicity stills. News items, both true and false, were revealed in the sensational press (such as *Détective*), and a certain kind of literary talent found expression in photo-romances.

Also benefiting from the huge popularity of the illustrated press, a number of large companies launched general interest magazines with an eye on the advertising possibilities they offered. These dealt, for example, with painting, architecture, hunting and shooting, travel, books and gramophone records, motoring (*Gazette Dunlop*, *Revue Ford*), aviation (*Air France Revue*), medicine and pharmaceuticals (*Art et Médecine*, published by Dr. Debat's laboratory, *Mieux-Vivre* and *Ciels et Sourires de France*, published by the Fluxine laboratories, and *Synthèse*, a magazine "reserved for the medical profession", which benefited from the advice of Laure Albin-Guillot).

11. P. Albert, "La presse française de 1871 à 1940", in *Histoire générale de la presse française*, vol. 2. Paris: Presses Universitaires de France, 1972, p. 460.

Photography itself was the subject of a vast number of publications, aimed at amateurs as well as professionals, such as *Photographie*, *Le Photographe*, and *Photo-Illustration* in France, *American Photography* and *Modern Photography* in the United States, *Das Deutsche Lichtbild* in Germany, *Luci ed ombri* in Italy, *Kainourgia Techné* in Greece, *Art de llun* and *Arte Fotografico* in Spain, *Fotograficky obzor* in Czechoslovakia, and *Photo Times* and *Kôga* in Japan.

Photography had attained a position of supremacy. It still remained necessary, however, to discover the most powerful and eloquent images. In theory, newspapers relied on their own staff photographers to record an event or a news item. Soon, however, freelance photographers appeared, offering pictures that they had taken by chance, or looking for commissions. Newspapers and magazines formed libraries of photographs (for example, *L'illustration*, *Paris-Soir*, *Match*,¹² *New York Times* – who used World Wide Photos to market and distribute them – *Life*¹³) at the same time as

photographers accumulated stock images. Often, freelance photographers tired of looking after the commercial side of their collections and entrusted them to intermediaries who could organize their archives and respond to requests from editors and artistic directors. These photographic agents, such as Hug Block, Pawel Barchan, Fritz Goro and Maria Eisner, among others, rapidly proved to be indispensable to the development of the press. Subsequently, several of them set up photographic agencies, such as Dephot, Weltrundschau, Alliance Photo, Rapho, Keystone, Black Star, and Associated Press.¹⁴

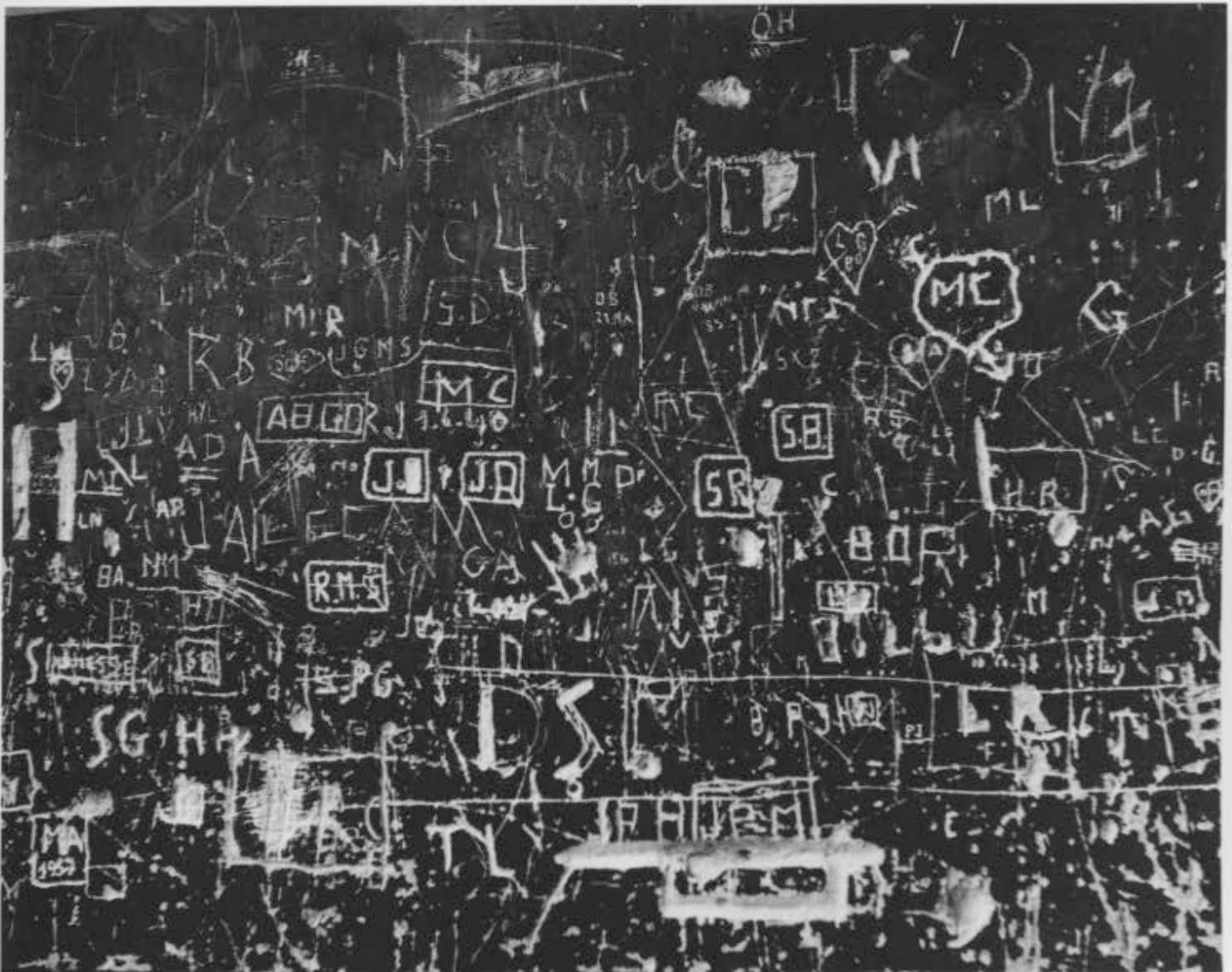
By the end of the 1930s, a basic network had been established for the production and dissemination of photographs intended for the press. During the Second World War, things changed greatly as a result of the forced emigration of photographers and their agents. The main Paris newspapers came under the control of the occupying power. The Germans themselves published propaganda magazines such as *Signal*. In the

BRASSAI,
Graffiti of Lutèce,
circa 1950.

12. For the archives of *Paris-Soir* and *Match* (which passed to *France-Soir* after the war), see T. M. Gumber and M. de Thézy, *50 Ans de photographie de presse*, Paris, Bibliothèque Historique, 1990.

13. See L. Wainwright, *The Great American Magazine: An Inside History of Life*, New York, A. A. Knopf, 1986.

14. See the catalogue *Alliance Photo*, Paris, Bibliothèque Historique, 1988, notably the chapter on photo-journalism.





A. RODTCHENKO
AND B. STEPANOVA,
Gold-diggers;
from *L'U.R.S.S.*
en construction,
1937, no. 5.

United States and Britain, as well as in the occupied countries, photographic illustrations were closer in style to the "photoreportage" which had already been a feature of the great magazines of the 1930s, such as *VU*, *Regards*, *Match*, *Picture Post*, and *Life*. The lack of space here permits only a brief mention of the importance of photojournalism, and the impetus which it received after the war from the development of agencies such as Magnum, founded in 1947.

Since the 1950s, the illustrated press has been in competition with television. Cinema newsreels date from the 1930s: in 1935, for example, one year before he founded *Life*, Henry Luce launched a film version of current events entitled *The March of Time*. Television is the heir to this tradition, although monthly or weekly news reports have now been transformed into daily ones.

Photo-books

There is scarcely any need to emphasize the attraction of photographically illustrated books, nor the role which photography played – both as complementary to the text and in its own right –

from the moment when photomechanical printing processes (especially rotary photogravure presses) allowed both the accurate reproduction of images and the printing of image and text by the same firm or, better still, using the same press.

Photographers soon showed that they could be ingenious and skilful collaborators in this enterprise. A number of them, such as Louis Caillaud, had already provided sketches to illustrate books. Others, such as René-Jacques, were attracted by the literary aspect of the work. Others still simply saw it as a good way of exercising their trade as photographers. Profiting from the artistic experiments of the avant-garde, from the Bauhaus to Surrealism, they all exploited the technical possibilities of the camera, and of darkroom work. Enjoying considerable creative freedom, they used dramatic lighting and imaginative settings, unusual viewpoints, solarization and photomontage. Photographers worked on commission or drew from their personal photographic libraries. In this field, there was a closer relationship between the photographer and the author or editor; thus, the role of agents or agen-

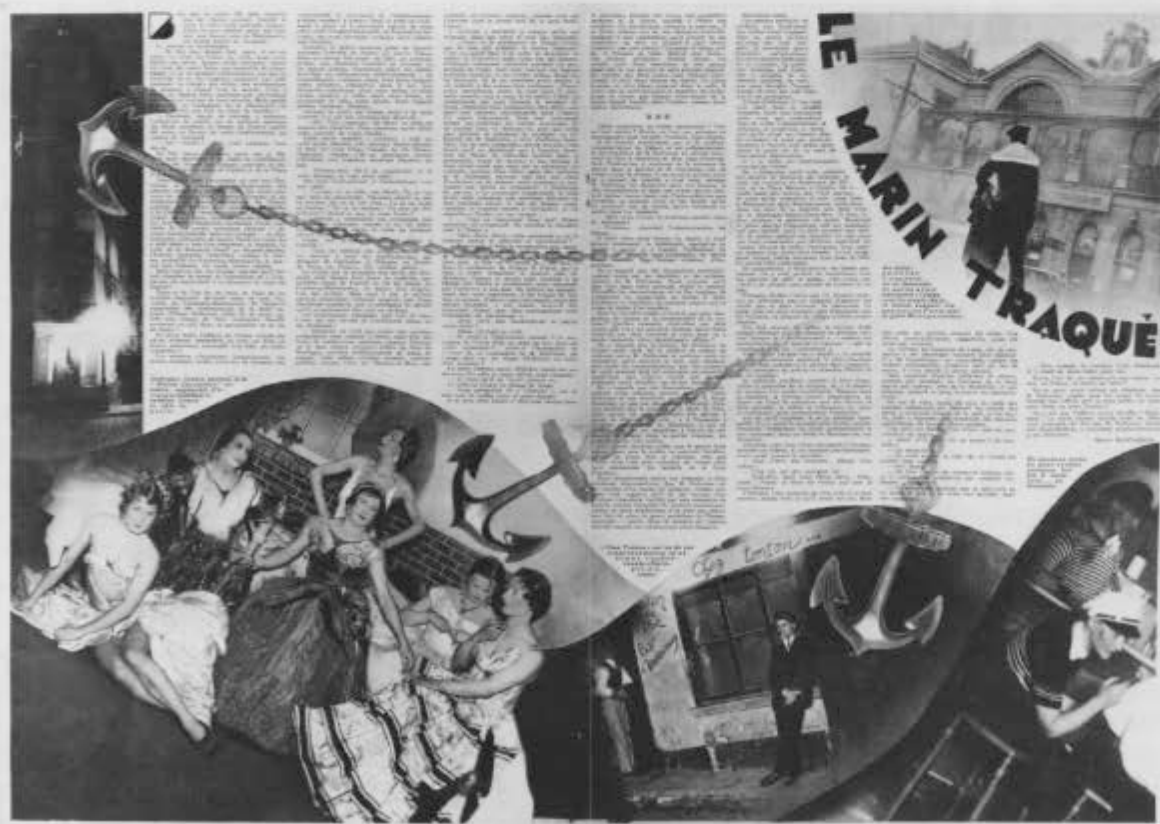


MARC ALLÉGRET,
Illustration
for André Gide,
Retour du Tchad, 1929.

cies was more constrained than in advertising or press work.

Soon, subjects such as natural history, archeology or ethnology gave birth to a wide range of themes requiring faithful documentation, such as Wilhelm Uhde's book on Douanier Rousseau,

published in Paris in 1911 and illustrated with a portrait of the painter and twenty-seven reproductions of his paintings. Albert Renger-Patzsch's first book, published in Berlin in 1925, dealt with the medieval choirstalls of the church at Kappenberg. During the 1920s, the German



Le marin traqué,
double-page spread from
Détective, no. 258,
October 5, 1933.

André Kertész

Born in 1894, André Kertész became a photographer in 1912, when he bought his first 4.5 x 6 cm. Ica camera, which he took to war in 1914. He soon made a name for himself, and won a prize for his photographs in 1917; some of

was able to publish a few photographs in German magazines, then at the forefront of the popular press. It was as a result of the growth of the photographic press that Kertész was able to earn a living from his photographs, inventing

defined subject which might, nevertheless, be suitable for a particular theme – such images might already exist in the files which freelance photographers were slowly beginning to build up (at the same time, agencies were starting to amass photo archives which could provide material without the photographer being involved).

Kertész's photographs appeared in *Variétés*, *Das Illustrierte Blatt*, *Das Kunstblatt*, *Uhu*, *Der Querschnitt*, *Die Dame* (which published his *Danseuse satirique* in October 1927). His famous *Fork*, which featured in the exhibition *Film und Foto*, was reproduced in 1929 in *Die Forme*, *Uhu*, and *Die Dame*.

Kertész was also commissioned by *Art et Médecine*, a high-quality monthly aimed at the medical profession and published by the Debat laboratories between 1930 and 1936. Thus, he travelled in Savoy, Brittany, and Lyons, where he also worked on the theme of marionettes, published in *L'Art Vivant* and elsewhere, and where he visited Maeterlinck and Mac Orlan. It was for *VU* that he photographed (as did Brassai) the Eiffel Tower in 1929, its fortieth anniversary. For the same magazine he took a photograph of the editor, Carlo Rim, in a deforming mirror (1930), which earned him a commission from a light-hearted magazine, *Le Sourire*, for a series called *Distortions*, published in 1933. Kertész's photographs also appeared in *Voilà*, *La France à Table*, *Regards*, etc. At the time political events were causing newspapers to take up more pronounced political stances. In 1936, André Kertész left Paris for New York, where he hoped to find employment in current affairs, leisure or fashion magazines.

Kertész's Paris period was a particular time when he developed a particularly fertile style – very different from the German New Vision – which was to influence other photographers, including Brassai and Cartier-Bresson. Kertész captured transitory signs, the arrangement of shapes, the repetition of visual indicators, happy juxtapositions of settings, whose subtlety was his particular forte. He brought together a humanist approach and a poetic quality characteristic of his photography in the 1950s. Apart from his private contributions to exhibitions (including *Le Salon de l'Escalier* in 1928 and *Le Salon de l'Araignée* in 1930), Kertész could bring some of his photographs to public attention only through books: *Paris vu par André Kertész* (1934), and *Day of Paris* (1945).

His complete photographic archive, which he left to the Mission du Patrimoine Photographique in France, allows us to consider the nature of voluntary artistic decisions resulting from the diffusion of contemporary media, all within the context of the work of an inspired photographer.

Michel Frizot



ANDRÉ KERTÉSZ,
Rue de Vanves, Montparnasse,
1929.

them were published several times by the magazine *Érdekes Újság*. Originally a bank worker, Kertész the photographer was formed by the independent press, which laid particular emphasis on images. However, his career only really started when he arrived in Paris in 1925. As an immigrant, not speaking much French, he sought the company of his compatriots and the artists at the Café du Dôme. Through them he

a style that was both personal and universal. In 1928, the weekly magazine *VU* was launched in Paris under Lucien Vogel, who published a large number of Kertész's photographs, as well as those by Man Ray, Krull, Brassai, and Tabard.

Photographs were to be found in every part of *VU*: on the front and rear covers and illustrating all the articles inside. The editors had two ways of working: by providing the photographer with a particular subject a few weeks in advance of publication, which allowed him to go out on location, or by choosing a less closely

editor Karl Robert Langewiesche, published the well-known series of *Blauen Bücher*. In the 1930s, Pierre Jahan photographed the *Dévoit Christ* from Perpignan for Raymond Gid's book (Paris, 1934), while André Vigneau undertook the illustration of the *Encyclopédie photographique de l'art* for the works published by Éditions Tel: Egyptian antiquities in 1936, Mesopotamia, Canaan, and Cyprus in 1936, Greece and Rome in 1938.¹⁵

During the inter-war period, publishers in various countries specialized in works on tourism and ethnography. This was one of the most popular themes, encouraged by the missions of colonial powers; André Gide's *Voyage au Congo* and *Retour du Tchad* appeared in 1929 with photographs by Marc Allégret, though this was mainly due to chance rather than planning. Paul Hartmann is a good example of the editorial system that was establishing itself. During the 1930s and after the Second World War, he published illustrated books on Greece, Spain, Mexico, India, Turkey, Egypt, Tunisia, and Brazil, and Walter Hege's striking photographs of the Acropolis, taken in 1936. More rarely, the great literary publishing houses involved themselves: Gallimard published *Tahiti*, with 106 photographs by Roger Parry (1934), Flammarion placed a photograph on the cover of *New York*, by Paul Morand (1930), and illustrated the popular edition of 1934, entitled *New York le jour et la nuit*, with nine photogravures. Margaret Bourke-White's *Eyes on Russia*, published in 1931, gives a very precise idea of the living and working conditions in the young Soviet republic.

Later, in 1953, Arthaud published François Cali's *France aux visages* including photographs by Brassai, Lucien Hervé, and René-Jacques. The editor, M. J. Challamel, launched the collection *Charme de la France*, with photographs by Jean Roubier. Mercure de France published Georges Duhamel's *Le Japon entre la tradition et l'avenir* with 60 photographs by Werner Bischof, Gilles Boisrobert, and Pierre Verger. In Switzerland, Clairefontaine published *La Grèce à ciel ouvert* (1953) and *Îles grecques* (1956), illustrated by the Greek photographer, Voula Papaioannou. These are just a few examples of the quality work that was being produced, soon to be found in abundance in every country. Cities, whose importance was increasing, became a favorite subject: among many titles one might single out *Rome* by Émile Mâle (Paul Hartmann, 1936), *A Night in London* by Bill Brandt (1938), *Aspects de Lyon* by Blanc and Demilly (1933) and *Charme de Lyon* by Antoine Demilly (1942), *Praha ve fotografii* by Karel Plicka (1940), *New York* by D. Wronnecki, illustrated in the main by Henri Cartier-Bresson (1949), and William Klein's *New*



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ОТДЕЛЕ

НАШИ И ЗА ГРАНИЦАМИ.

Материалы в фото:

Восток и Китай: фото Д. Хар-
та (САШ) 1929 г.
Восток и Европа: фото А. Род-
ченко (Москва) 1928 г.

Парижские пейзажи: фото
А. Ренгер-Патзша (Париж) 1931 г.
Парижские пейзажи: фото
А. Родченко (Москва) 1937 г.

Восток и Китай: фото проф. Ма-
гана-Мана (Париж).
Восток и Китай: фото А. Род-
ченко (Москва) 1926 г.

Примечание А. М. Родченка —
один из лучших фотографов. Он —
художник-любитель. Восточная Ми-
зия, какой она является, имеет свой
в фотографии, которая «монументаль-
но» задает тему творчеству, «монумент-
но», а «монументальность» — это
слова. События и события «монументаль-
но», что есть «монументальность» — это
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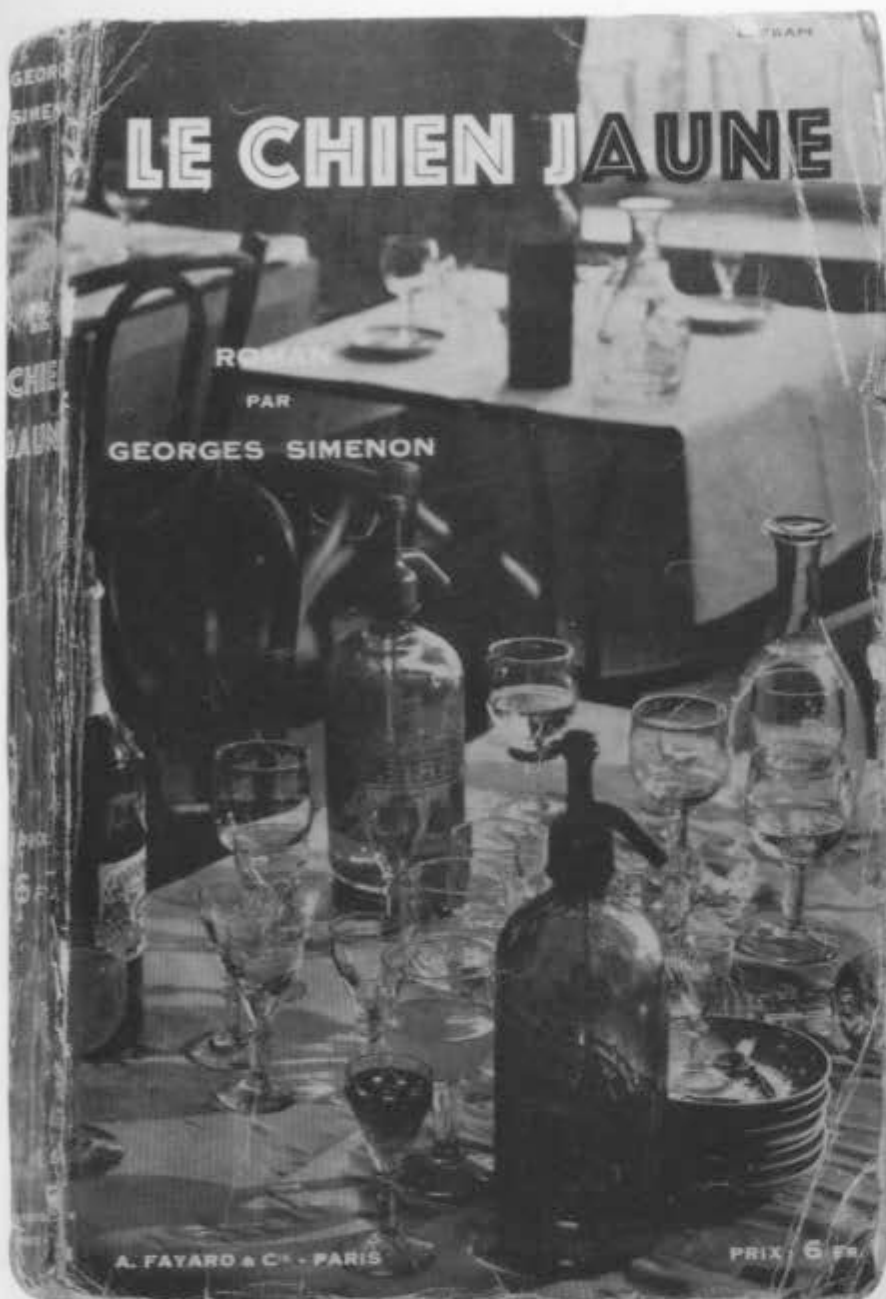
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то, что «монументальность» — это

York (1956), *Rome* (1960), *Moscow* (1964), and *Tokyo* (1964).

Paris, in particular, fascinated photographers and publishers, as well as lovers of illustrated books: Germaine Krull's *100 x Paris*, with text by Florent Fels (1929); *Paris vu par André Kertész*, with preface and captions by Pierre Mac Orlan (1930), Francis Carco's *Envoûtement de Paris*, illustrated with 112 photographs by René-Jacques (1938), *Paris*, by Emmanuel Boudot-Lamotte (1939), *Paris*, photographed by Marc Foucault (1942), *Voyage dans Paris*, presented by Pierre Mac Orlan and illustrated with images by Arthaud, Bovis, Durand, Grono, Jahan, René-Jacques, and Roubier (1945), *Paris*, a set of 100 photographs collected by Emmanuel Sougez, reprinted by the publishers Gründ (1947), *La Banlieue de Paris*, by Blaise Cendrars and Robert Doisneau (Seghers, 1949), *Paris*, by André Maurois (1951), *Belleville-Ménilmontant*, by Pierre Mac Orlan and Willy Ronis (Arthaud, 1954). Until the end of the 1940s, new books and reprinted editions often re-used older photographs. It was only in the 1950s

Sovietskoe Foto,
no. 4, 1928, p. 176.
Top to bottom:
left: MARTIN (U.S.A.),
RENGER-PATZSCH,
MOHOLY-NAGY;
right: RODCHENKO.

15. See T. M. Gunther, *André Vigneau: l'essor de la photographie dans l'entre-deux-guerres*. Paris, Bibliothèque Historique, 1986.



Cover of Simenon's *Le Chien Jaune*, 1931, Studio Lecram, photograph by ROBERT DOISNEAU.

Cover of *Life*, vol. 7, no. 2, July 10, 1939, photograph by PAUL DORSEY.

that published images became more up-to-date, as in Elsa Triolet's book *Pour que Paris soit*, illustrated by Robert Doisneau (*Cercle d'art*, 1956).

Similarly, in the Low Countries photographers and publishers showed an interest in the French capital: *Bonjour Paris*, by Cas Oorthuys (1951), *Vrouwen van Parijs*, by Nico Jesse (1954), *Een liefdesgeschiedenis in Saint-Germain-des-Prés*, by Ed Van der Elsen (1956), and *Paris mortel*, by Johan Van der Keuken (1963), influenced by William Klein's book on New York.

With a new page layout and format, Robert Delpire's collection *Huit* comprised a "photo-book" as an autonomous object, considered as a work of art, even though there was little public interest in such "pocket editions", for example Robert Doisneau's *Les Parisiens tels qu'ils sont* (1954), Cartier-Bresson's *Danses à Bali* (1954), and George Rodger's *Le Village des Noubas* (1955).

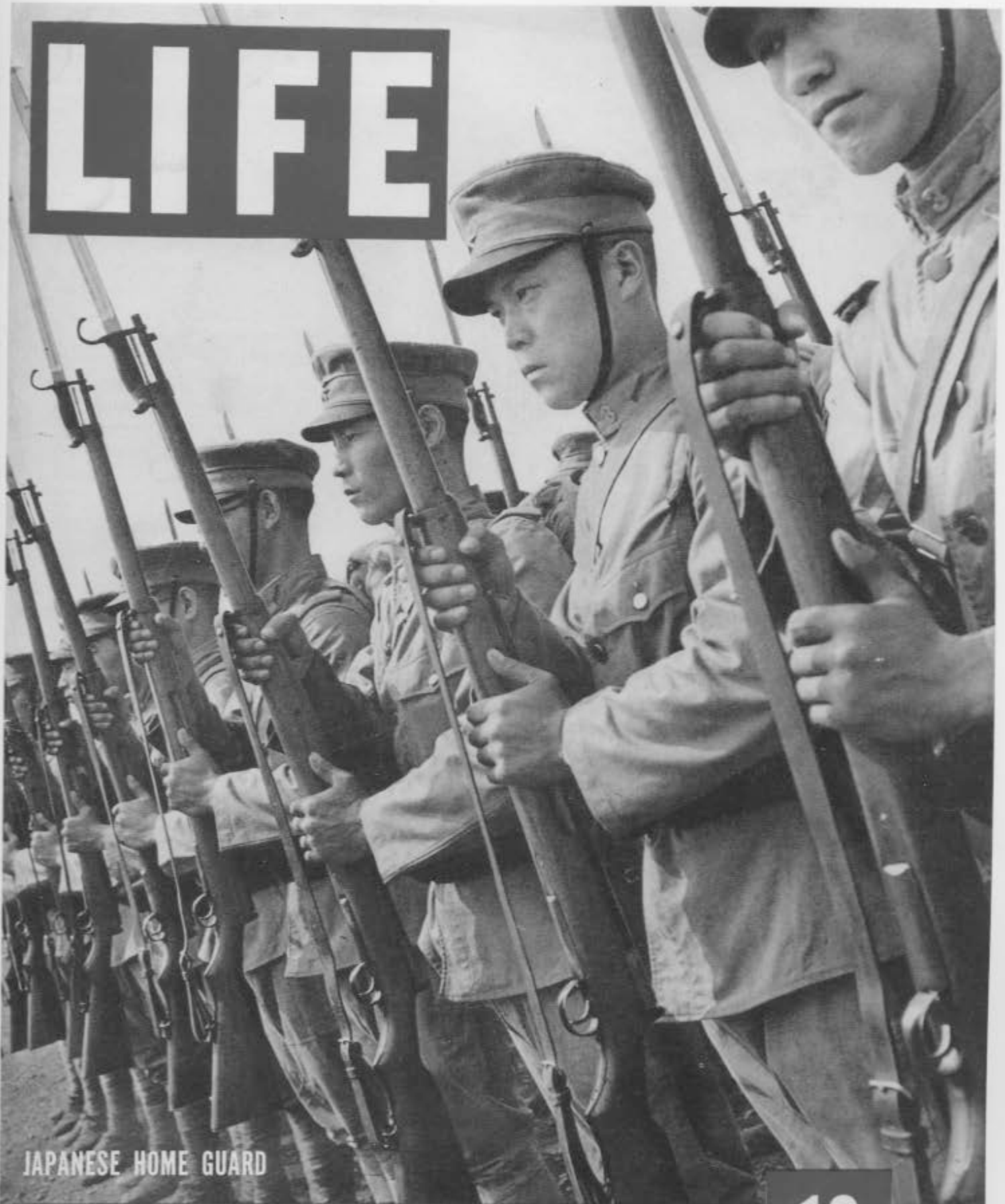
Delpire was then Paris's most innovative publisher, as much in his choice of photographs and his design as in his pioneering use of images: *D'une Chine à l'autre* (1954) and *Moscou* (1955), by Cartier-Bresson, *Séville en Fête*, by Brassai (1954), *Guerre à la tristesse*, by Inge Morath, *Afrique* (1958), *Antartica* (1960), and *Amazonie* (1962), by Emile Schulthess, *Indiens pas morts*, by Bischof, Frank, and Verger (1956), and *Japon* (1954) and *Carnet de route* (1957), by Bischof, as well as the complete collection of the *Encyclopédie essentielle*. Also to be taken into account is the innovative activity of the *Guilde du Livre* at Lausanne, during these years when high-quality printing was not too costly.

Little by little, text had been replaced by images which, much more than mere illustrations to the text, demonstrated an active presence, a kind of encyclopedic inventory of vision, page after page. The model of this genre remains Cartier-Bresson's *Images à la sauvette*, designed by Teriade, with a jacket design by Matisse (Verve, 1952).

In *Urformen der Kunst* (1928), Karl Blossfeldt sought to demonstrate the extent to which art imitates nature. In *Die Welt ist schön* (1928), Albert Renger-Patzsch pursued the analogies between natural formations and manufactured objects. August Sander created an impressive pictorial survey of the German people in *Antlitz der Zeit* (1929). Germaine Krull celebrated the modern world in *Métal* (1927). The powerful and unchanging attraction of the sea provided the subject of *Ports*, by Charles Koechlin, Daniel Biot, and Jean de Morène (1933), as well as *Mer, marines, marins*, with an introduction by Paul Valéry. In the same Firmin Didot series, Jean Brunhès illustrated the diversity of the human race in *Races* (1931), and, in the same year, Jean Giraudoux explored both the tender and savage aspects of animals in *Bêtes*. Animals turned out to be a very popular subject, as demonstrated by the publication of the *Livre des Chiens* (1934, with photographs by S. Henchoz), André Kertész's *Nos amis les bêtes* (1936), and the studies of cats, dogs, and other animals made by Ylla during the thirties. *Enfants*, by André Kertész, appeared in 1933. Portraits regularly took centre-stage, as in *Visages, théâtre*, illustrated by Laure Albin-Guillot (1947).¹⁶ In Paris, Calavas published *Les Nus de Drikol* in 1929; Daniel Masclat, *Nus* in 1934, and Marcel Natkin, *Le Nu en photographie* in 1937. In London, Francis Jay put together forty-eight nude studies by the best European photographers in *My Best Nude Study* (George Routledge, 1937). In the United States, Nell Dorr persuaded the New York publisher G. P. Putman to publish photographs of naked adolescent girls, taken in Florida in 1929, in a work entitled *In a Blue Moon* (1939).

16. *Études psychomorphologiques de visages, théâtre* 1947, with prefaces by Jean Anouilh, Dussane, and C. Neveux, Paris, Calliope, 1947.

LIFE



JAPANESE HOME GUARD

JULY 10, 1939 **10** CENTS

LA PHOTOGRAPHIE EST-ELLE UN ART?

KERTESZ



STUDIO DE LONDRES ET TALLONNAGE DES CROIX



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STUDIO DE LONDRES ET TALLONNAGE DES CROIX

Double page spread from *L'Art Vivant*, no. 101, March 1, 1929, photographs by ANDRÉ KERTESZ.

The world of work was also a popular subject. A large number of books paid homage to workers, peasants, employees, and tradesmen, underlining the dignity with which they carried out their daily tasks. In *La France travaille* (1932), with introductory text by Paul Valéry, François Kollar experimented with new camera angles. His work typified the current fascination with machines and large-scale works. In the United States, the Farm Security Administration, directed by Roy Stryker, allowed several talented photographers to record the difficult economic conditions resulting from the great Depression in the southern states: Dorothea Lange and Paul Taylor collaborated on *An American Exodus: A Record of Human Erosion* (1939). Two years later, Walker Evans and James Agee worked on a joint project, *Let Us Now Praise Famous Men*, a classic documentary study of American rural life. This humanist approach found, perhaps, its most powerful expression in *The Family of Man*, published in 1955, which accompanied the exhibition which Edward Steichen curated at the Museum of Modern Art in New York. This display set the seal on the international character of photography (it included 503 images from 68 countries), and affirmed those common features of human experience,

contrasting them with the multiplicity of cultures and races.

Publishing had been affected greatly by the war and, in France, by the Occupation. Photographers fell back on the portrayal of traditional trades and non-industrialized landscapes, as in *Reflets de France*, published in 1942 by Roger Schall. At the end of the war they settled the score. The Schall brothers published *À Paris sous la botte des Nazis* (1944), while the publishers Occident asked André Papillon to put together a photoreportage on the liberation of Paris, published under the title *Barricades*.¹⁷ Pierre Jahan took a distressed but poetic look at wartime damage to Paris in *La Mort et les Statues*, a project which he undertook with Jean Cocteau (1946). In Germany, Hermann Claasen denounced the Allied bombing of Cologne in *Gesang im Feuerofen* (1947), and in Hungary the new rulers stigmatized the old regime by screening, with American help, moving images of the ruins of Budapest in *The Decline and Rise of Budapest* (1946).¹⁸

During the 1930s and 1950s, practical 'how-to' books began to appear in great numbers, teaching cookery, interior decorating, sport¹⁹ or even photography. In this last field, numerous publications, often financed by manufacturers of

17. *Barricades*, text by L. Gratias, photography by Doisneau, Him, Monneins, Picoche, Papillon, H. Manuel-Sylvestre, Seebeger, and the Presse Libération photographic agency, Paris, Occident, undated.

18. *The Decline and Rise of Budapest*, with preface by P. Valda, Budapest, De M. Attilios Printing Office, 1946.

19. *Méthode française de ski: technique* Emile Allat, with photographs by P. Boucher, Paris, Flèche, 1947. *Le ski*, illustrated by P. Boucher, R. Doisneau, E. Landau, W. Bonis, etc., Éditions de Varenne, 1951.



JOHN HEARTFIELD,
montage for the jacket of
Michael Gold's *Juden
ohne Geld*,
1931.

cameras, film or photographic paper, offered "advice and useful tips". In every country, the best photographers were invited to reveal good practice and the tricks of the trade.

A number of illustrated books covered the new way of looking that photography provided from the first decades of the twentieth century. In Germany, László Moholy-Nagy published *Malerei*,

Fotografie, Film in 1925, Werner Gräff, *Es kommt der neue Fotograf* in 1929, Franz Roh and Jan Tschichold, *Foto-Auge* in 1930. In France, during the late 1930s, Marcel Natkin brought out two important books: *Art de voir en photographie* (1937) and *Truquages en photographie* (1938). There were also unusual books which pushed back the frontiers of practical photography, such



BRASSAI,
double page spread
from *Paris de nuit*,
1933.

Double page spread from
U.S. Camera,
1945,
The U.S.A. at War,
photographs by U.S. NAVY.



as Roger Parry's *Banalité* (1930), and Laure Albin-Guillot's *Micrographie décorative* (1931).

From an early date, some books were devoted to the work of the photographers themselves: *Steichen the Photographer*, with text by Carl Sandburg (New York, 1929), *Atget* by Pierre Mac Orlan (Paris, 1930), and *Zeme a Lide, Kniha fotografií*, a collection of Jan Lukas's best photographs (Prague, 1946). Since the Second World War, photographic monographs have proliferated, providing an opportunity for historians and writers to interpret images, and sometimes giving

the actual photographers the chance of explaining their artistic creed, such as Ralph Steiner in *A Point of View* (1978).

At the same time, various magazines and specialist societies produced annual publications which brought together the best images of the previous twelve months: *Photographie*, *The Year's Best Pictures*, *Photography Year Book*, *The Year's Photography*, not forgetting "Photographie", an annual special number of *Arts et Métiers graphiques*.

It was during the inter-war period that a real interest began to appear in the history of photography and in early photographers. Thus, at the beginning of the 1930s, having published Mac Orlan's *Atget*, the publisher, Henri Jonquières brought together a number of historic photographs in an album entitled *La Vieille Photographie depuis Daguerre jusqu'à 1870*. Gisèle Freund's sociological study, *La photographie en France au dix-neuvième siècle*, appeared in 1936. The celebration of the centenary of the invention of photography allowed its origins and applications to be examined. Beaumont Newhall published the first version of his *History of Photography* for the exhibition "Photography 1839-1937" at the Museum of Modern Art in New York, a book which ran to several revised editions.

Since the 1950s, while the press has shown a decided preference for photoreportage, the photo-book has discovered a new vocation. Abandoning traditional subjects such as flowers and townscapes, it has addressed more theoret-

Double page spread from
Marcel Natkin
Collection.
Le nu en photographie,
1937,
photographs by
MAN RAY.

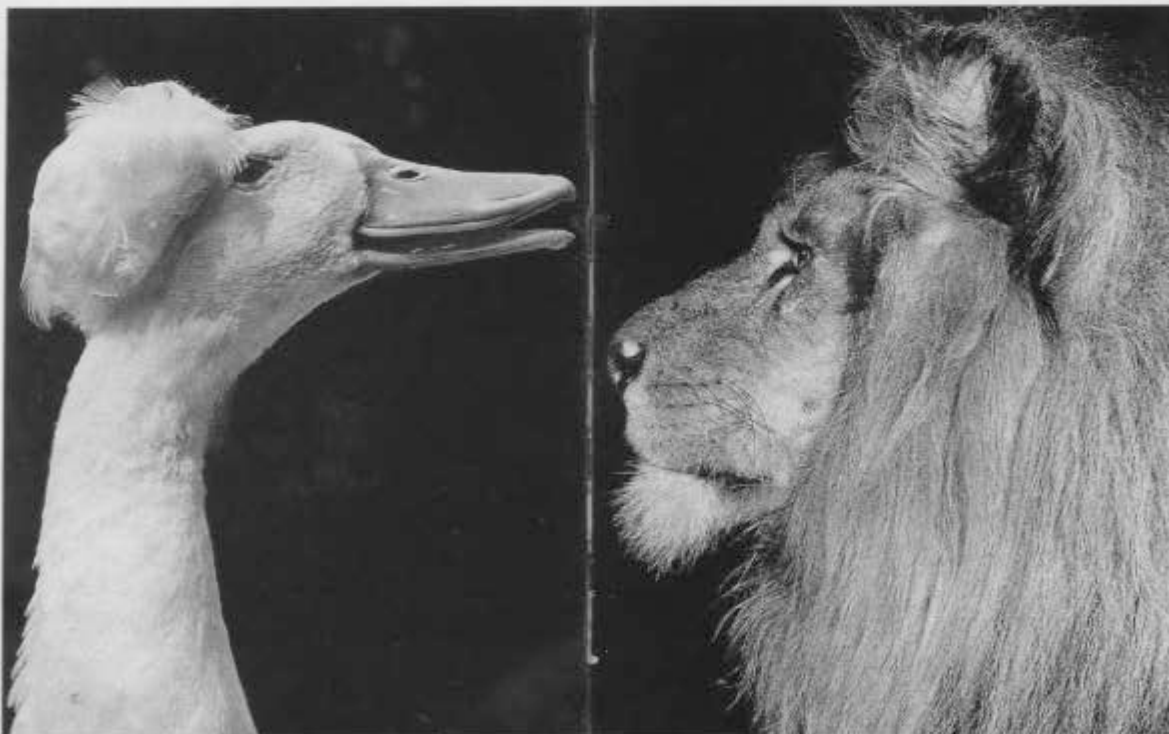




ical themes, asking questions about personal and social reality and pondering the nature of photography itself. In these works, while drawing on everyday and often apparently banal themes, certain photographers have shown their subjects out of context in a way which has the force of social criticism. Henri Cartier-Bresson's *Images à la sauvette*, published in New York as *The Decisive Moment* (1952), manifested the photographer's wish "to take spontaneous photographs as if catching someone in the act".²⁰ Robert Frank's *The Americans* (1958) was first published in France, as though the photographer's gaze contradicted the self-image of those people. In this same

way, in *Suburbia* (1973) and *Our Kind of People* (1975), Bill Owens displayed a skeptical view of family happiness and the social success of the American dream. At the same time, different authors set about creating collections of anonymous portraits (*American Snapshots*, 1977, by Ken Graves and Mitchell Payne) and scientific or police photographs (*Evidence*, 1977, by Larry Sultan and Mike Mandel), as well as pictures by local professional photographers, such as Michael Lesy's *Wisconsin Death Trip* (1972) and *Real Life* (1976) or Barbara P. Norfleet's *Champion Pig* and *Great Moments in Everyday Life*. These books were intended to demonstrate the inherent

Dust-jacket from
ROBERT DOISNEAU,
*Les Parisiens
tels qu'ils sont*,
Delpire, 1954.



Double page spread from
Animals,
by YLLA,
1950.

20. H. Cartier-Bresson, *Images à la sauvette*, Paris, Verve, 1952, p. 2.



CALFIELD AND SHOOK
STUDIO,
Near Louisville,
Wisconsin,
1920s,
from M. Lesy,
*Real Life: Louisville in
the Twenties*, 1976.

force of photographic images, independent of their subject, and they tried to grasp the history of the way people represented themselves.

The books published during the 1950s by Cartier-Bresson, Frank, and Klein inaugurated another category of "photo-books", more specifically "photographers' books" devoted to a single, often retrospective project; photographs were often conceived from the moment the subject was chosen, in order to suit the design of the book, balanced by text and blank pages, a carefully thought-out layout (Frank went even further along this path, even going so far as including his own life in the photo-sequences, with *The Lines of my Hand* in 1972). A guiding theme might then form the main thrust of the book, as in Garry Winogrand's *The Animals* (1969) or Lee Friedlander's *The American Monument* (1976). For many of today's photographers, the photo-book (which may never appear) has (too often) become the reason for following a particular photographic line, particularly since the 1960s when a new twist made photography not only an illustration in the middle of a book, like a piece of documentary evidence, but a work of art which played with its internal relations with the totality of the book-object, an object of reflection on the biographical and social function of images.

In the combined concepts of "advertising" and "publishing", photography had discovered a *raison d'être* which it never possessed in the nineteenth century, limited, as it then was, to a social elite. Now it had a daily impact on everyone's lives.