

A Life in ^(time of questions about) Photography

After reading Arnold Newman's essay, answer the following questions:

1. According to Arnold Newman is there ever a final definition of a portrait?(2)
No
2. What one thing is certain?(4)
A good portrait must be a good photograph, or image, whatever the medium might be.
3. Before becoming a good photojournalist, or a good still life, fashion, sports, landscape, portrait photographer, what must one be?(2)
A good photographer
4. What does great art create?(2)
Great art that creates new ideas.
5. What are all forms of art are about?(2)
Ideas, conceptual and visual
6. AN says, "It is how we photograph that matters not what we photograph."
What is often confused with good photography?(2)
Exotic or unusual subjects matter
7. Mostly, what does AN seek and hopefully find?(4)
I seek ideas, visual concepts, and the vague and preconceived images that have begun to form in my mind.
8. Many great "accidents" seem to happen to the better photographers because they act upon Louis Pasteur's expression,...(3)
"Chance favors the prepared mind."
9. What does AN prefer against the alternative of safe repetition and boredom?(3)
the risk of failure in experimentation
10. What is deadly to creativity?(3)
Rigid rules, regulations, official schools and current trendy "with it" styles needed by the unimaginative are deadly to creativity.

11. **What will always emerge?(2)**
New and original voices will always emerge.
12. **What does the truly innovative artists do?(4)**
Create ideas and images unrelated to anything we have experienced or seen before, new ways of seeing and thinking about our own familiar worlds.
13. **What are the four interests for AN?(4)**
I am interested in what motivates individuals, what they do with their lives, their personalities, and how I perceive and interpret them.
14. **What is of equal importance and thereby AN's life and work?(4)**
Even if the person is not know or already forgotten, the photograph itself should still be of interest or even excite the viewer.
15. **Why does AN dislike the word "Portraiture" as label?
(Give the long answer...8)**
As a profession it is saddled with a history of flattery, fawning, ridiculous images, standard poses, attitudes, and is tainted with the worst of commercialization. It is a restrictive label, inhibition the young and unnecessarily restricting the the professionals by limiting opportunities.
16. **What difficulties do most professional photographers constantly face?(4)**
Meeting the requirements for an assignment and simultaneously pleasing both him or herself and the client.
17. **In regard to Alfred Stieglitz's advice regarding retouching, AN believed in his youth retouching to be a "sin." What did Stieglitz tell him of relevance?(6)**
"I don't care what you do with the negative, retouch it, spit on it or grind it under your foot. If it is honest, it will look honest. If it is dishonest, you and everyone else can tell."
18. **Ben Rose and other friends had just completed their studies under which legend in Philadelphia? (He also worked with Irving Penn and Richard Avedon...2)**
Alexey Brodovitch.
19. **Name two organizations of influence for AN in the 30s?(4)**
The farm security administration, and the f64 group in California.

20. **Wandering on "the wrong side of the tracks," what did AN discover?(4)**
People in their own environment (on their porches or in the streets) were more fascinating than the artificial atmosphere in the studios
21. **According to AN, what was the criteria for his photographs to become a complete visual concept?(4)**
The composition could help the mood and offer information reflecting his approach and concepts of the subject.
22. **What always crept into AN's photographs (collages and abstractions?)(3)?**
The concept of reality
23. **Who did AN's friends in Philadelphia suggested he should see and what did that person do?(4)**
Beaumont Newhall at the Museum of Modern Art in New York, the only curator and historian of photography at that time.
24. **By the late 30s and 40s what was New York becoming?(4)**
it was becoming the center of the art world
25. **After the December 1945 Philadelphia Museum of Art exhibit, Harper's Bazaar rejected which print?(3)**
Igor Stravinsky.
26. **What did AN feel constituted the madness of fashion photography?(3)**
The fact that "celebrity," money or titles counted more than anything else.
27. **What title is generally afforded to AN because of his work?(3)**
Father of the environmental portrait.
28. **What happened to make AN's life complete?(3)**
Meeting and marrying Augusta (his wife)
29. **For AN, what never ends?(4)**
Planning a future and working on new ideas, new work, new books and more trips.

A Life in (time of questions about) Photography

After reading Arnold Newman's essay, answer the following questions:

1. According to Arnold Newman is there ever a final definition of a portrait?(2)
2. What one thing is certain?(4)
3. Before becoming a good photojournalist, or a good still life, fashion, sports, landscape, portrait photographer, what must one be?(2)
4. What does great art create?(2)
5. What are all forms of art are about?(2)
6. AN says, "It is how we photograph that matters not what we photograph." What is often confused with good photography?(2)
7. Mostly, what does AN seek and hopefully find?(4)
8. Many great "accidents" seem to happen to the better photographers because they act upon Louis Pasteur's expression,...(3)
9. What does AN prefer against the alternative of safe repetition and boredom?(3)
10. What is deadly to creativity?(3)

11. What will always emerge?(2)
12. What does the truly innovative artists do?(4)
13. What are the four interests for AN?(4)
14. What is of equal importance and thereby AN's life and work?(4)
15. Why does AN dislike the word "Portraiture" as label?
(Give the long answer...8)
16. What difficulties do most professional photographers constantly face?(4)
17. In regard to Alfred Stieglitz's advice regarding retouching, AN believed in his youth retouching to be a "sin." What did Stieglitz tell him of relevance?(6)
18. Ben Rose and other friends had just completed their studies under which legend in Philadelphia? (He also worked with Irving Penn and Richard Avedon...2)
19. Name two organizations of influence for AN in the 30s?(4)

20. Wandering on "the wrong side of the tracks," what did AN discover?(4)
21. According to AN, what was the criteria for his photographs to become a complete visual concept?(4)
22. What always crept into AN's photographs (collages and abstractions?)(3)?
23. Who did AN's friends in Philadelphia suggested he should see and what did that person do?(4)
24. By the late 30s and 40s what was New York becoming?(4)
25. After the December 1945 Philadelphia Museum of Art exhibit, *Harper's Bazaar* rejected which print?(3)
26. What did AN feel constituted the madness of fashion photography?(3)
27. What title is generally afforded to AN because of his work?(3)
28. What happened to make AN's life complete?(3)
29. For AN, what never ends?(4)