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# RICH AND POOR



I Keep thinking where we went wrong.  
We have no one to talk to now,  
however, I will not allow this loneliness to  
destroy me, - I STILL HAVE MY DREAMS.  
I would like an elegant home, a loving husband  
and the wealth I am used to.

*Countess Viviana de Blonville.*

PHOTOGRAPHS BY JIM GOLDBERG

inches

# Jim Goldberg Rich And Poor

**Barbara Stern**



## **Jim Goldberg Rich And Poor:**

**Rich and Poor. [A novel.]**, 1823      Rich and Poor Jim Goldberg, 1985 Portraits of rich and poor people living in America are accompanied by their handwritten comments on their lives      American Photography and the American Dream James Guimond, 1991 Looks at how documentary photographers have contested the idea of the American dream and discusses the work of Francis Benjamin Johnston Lewis Hine Walker Evans Dorothea Lange William Klein Diane Arbus and Robert Frank      **Rich and Poor** Jim Goldberg, 2013 Goldberg juxtaposes two economic classes poor and rich in a way that highlights their similarities as well as their differences All of the subjects are pictured in their homes their photographs accompanied by comments that the subjects themselves have written      **Messy Ethics in Human Rights Work** Shayna Plaut, Neil Bilotta, Lara Rosenoff Gauvin, Christina Clark-Kazak, Maritza Felices-Luna, 2023-08-15 Human rights work takes place everywhere every day and in every way but good intentions don't always bring the intended results Messy Ethics in Human Rights Work invites readers into a series of overlapping conversations as activists researchers and others consider the complex messiness of ethics in practice and the implications for human rights work in academia and beyond Although formal ethics guidelines can be useful their focus on seeing the messiness as a problem rather than reality often misses the point Human rights work entails intricate relationships of social political and economic power and responsibility that emerge only in the process of doing the work itself Contributors share their ethical dilemmas How did they evaluate a situation and the options to resolve it Where did or didn't they seek guidance What would they do differently next time This thoughtful work proposes that personal reflection and sometimes uncomfortable discussions are essential components of critical human rights practice      **Radical History Review: Volume 69**, 1998-04-02 Radical History Review presents innovative scholarship and commentary that looks critically at the past and its history from a non-sectarian left perspective      The Synthetic Eye Fred Ritchin, 2025-02-27 Artificial Intelligence is driving a fourth industrial revolution and as The Synthetic Eye shows the centre will not hold How can we believe or trust the images we are being shown What role do photographers the media and technology companies have in upholding the authenticity of photographs Can synthetic imagery be utilized to enhance our understanding of our world A revelatory roadmap of today's image universe The Synthetic Eye explores how Artificial Intelligence has fundamentally transformed our sense of the real the possible and the actual Arranged into seven distinct chapters it interrogates AI's engagement with history how it has changed our understanding of reality and the positive opportunities and dystopian scenarios that lurk beneath the surface of artificially generated images      *Photography as Activism* Michelle Bogre, 2012-11-12 You want to look through the lens of your camera and change the world You want to capture powerful moments in one click that will impact the minds of other people Photographic images are one of the most popular tools used to advocate for social and environmental awareness This can be as close to home as drug use prostitution or pollution or as far away as famine war and the plight of refugees and migrant workers One well-known example of an

activist photographer would be landscape photographer Ansel Adams who trudged to Washington with stunning images of the American west to advocate protecting these areas His images and testimony were instrumental in creating the National Park System and garnering specific protection for Yellowstone National Park More recently Robert Glenn Ketchum s images of Alaska s Arctic National Wildlife Refuge raised awareness of why this area should be protected Nigel Barker s seal photographs advocates against seal clubbing What is your cause and how can you use your camera to make the world a better place This book provides a comprehensive theory of and history of photography as activism It also includes interviews with contemporary photographers It is a call to action for young photographers to become activists a primer of sorts with advice for how to work with NGOs and non profits how to work safely in conflict zones and with suggestions for distribution on websites blogs and interactive agencies

**How the other half lives** Samuel Burgum,Katie Higgins,2022-03-22 We are all of us intimately familiar with inequalities Whether finding somewhere to live walking in the street following the news negotiating international travel or in our working and personal lives subtle and crude hierarchies shape our lived experience How the other half lives contributes detailed multidisciplinary and qualitative explorations of the everyday social and spatial realities of inequality drawing new lines from Manchester to Milan from Brighton to Bologna Uniquely structured as a series of oppositions between peaks and troughs with each chapter focusing on a specific subject including housing urban design place making the state cultures of inequality and transnational mobility This book is a resource to navigate an unequal world oriented around three key understandings of inequality as contingent intersectional and interrelated This book is relevant to United Nations Sustainable Development Goal 10 Reduced inequalities

**For Moral Ambiguity** Michael J. Shapiro,2001

**The Debt Project** Brittany M. Powell,2020-10-27 FEATURED IN THE NEW YORKER The Faces of Americans Living in Debt Finalist for the Dorothea Lange Paul Taylor Prize in Documentary Featured on Politico in the Washington Post the Daily Mail and the Huffington Post USA Today Business Insider Refinery29 and Fast Company Based on the popular online photo series and now published in print for the first time The Debt Project collects 99 portraits of debt across the United States featuring people of all different backgrounds and stories to recontextualize an often stigmatized experience In 2013 Brittany Powell made the difficult decision to file for bankruptcy for her photography business In the years following the 2008 economic collapse she found herself in a significant amount of debt a position many Americans across the country still share a common yet isolating and private experience often steeped in shame Her personal experience bolstered by the We Are the 99% slogan that came out of the Occupy movement brought her to start The Debt Project an exploration of the role debt and finance plays in our personal identity and social structure This book presents an intimate look into 99 different lives each shares an arrestingly honest portrait in the person s home surrounded by all their belongings accompanied by a handwritten note of the amount of debt that person is in and the story behind the numbers The Debt Project with a foreword by writer and filmmaker Astra Taylor plus resources at the back of the book to support people in debt examines the social and personal

hold financial debt has on us and invites others into a private world while at the same empowering people to share their stories and overcome the shame they may feel *American Witness* RJ Smith,2017-11-07 From the author of the acclaimed James Brown biography *The One* comes the first in depth biography of renowned photographer and filmmaker Robert Frank best known for his landmark book *The Americans* As well known as Robert Frank the photographer is few can say they really know Robert Frank the man Born and raised in wartime Switzerland Frank discovered the power and allure of photography at an early age and quickly learned that the art meant significantly more to him than the money success or fame The art was all and he intended to spend a lifetime pursuing it *American Witness* is the first comprehensive look at the life of a man who s as mysterious and evasive as he is prolific and gifted Leaving his rigid Switzerland for the more fluid United States in 1947 Frank found himself at the red hot social center of bohemian New York in the 50s and 60s becoming friends with everyone from Jack Kerouac Allen Ginsberg and Peter Orlovsky to photographer Walker Evans actor Zero Mostel painter Willem de Kooning filmmaker Jonas Mekas Bob Dylan writer Rudy Wurlitzer jazz musicians Ornette Coleman and Charles Mingus and more Frank roamed the country with his young family taking roughly 27 000 photographs and collecting 83 of them into what is still his most famous work *The Americans* His was an America nobody had seen before and if it was harshly criticized upon publication for its portrait of a divided country the collection gradually grew to be recognized as a transformative American vision And then he turned his back on certain success giving up photography to reinvent himself as a film and video maker Frank helped found the American independent cinema of the 1960s and made a legendary film with the Rolling Stones Today the nonagenarian is an embodiment of restless creativity and a symbol of what it costs to remain original in America his life defined by never repeating himself never being satisfied *American Witness* is a portrait of a singular artist and the country that he saw *The Return of the Hero* ,1988 **Photography and Collaboration** Daniel Palmer,2020-09-14 Photography and Collaboration offers a fresh perspective on existing debates in art photography and on the act of photography in general Unlike conventional accounts that celebrate individual photographers and their personal visions this book investigates the idea that authorship in photography is often more complex and multiple than we imagine involving not only various forms of partnership between photographers but also an astonishing array of relationships with photographed subjects and viewers Thematic chapters explore the increasing prevalence of collaborative approaches to photography among a broad range of international artists from conceptual practices in the 1960s to the most recent digital manifestations Positioning contemporary work in a broader historical and theoretical context the book reveals that collaboration is an overlooked but essential dimension of the medium s development and potential **Representing Consumers** Barbara Stern,2003-09-02 Consumer research has traditionally focused on issues of epistemology in the collection and analysis of data As a consequence the crisis in representation which has radically reshaped understanding in the social sciences has so far had very little impact on consumer research This book redresses the balance with an investigation of representation and

constructions of truth in consumer research Subjects covered include construction of the researcher and consumer voice  
 quantitative tools and representation advertising narratives poetic representation of consumer experience the crisis in the  
 crisis concept consumer oriented ethnographic research The essays are written by experts from Britain and the United States  
 and draw on a broad range of theoretical approaches **American Photography** Miles Orvell, 2003 150 years of American  
 photography come alive in this exciting new book placing it in its cultural context for the first time Orvell examines this  
 fascinating subject through a wide range of well known and less well known images He ranges from portraiture and  
 landscape photography family albums and memory and analyses the particularly American way in which American  
 photographers have viewed the world around them Orvell combines a clear overview of the changing nature of photographic  
 thinking and practice in this period with an exploration of key concepts The result is the first coherent history of American  
 photography which examines issues such as the nature of photographic exploitation experimental techniques the power of  
 the photograph to shock and whether we should subscribe to the notion of a visual history *Facing Black Star* Thierry  
 Gervais, Vincent Lavoie, 2023-06-13 The Black Star Collection at The Image Centre the expectations challenges and results of  
 a decade of research in a key photo agency's print collection In 2005 Toronto Metropolitan formerly Ryerson University TMU  
 acquired the massive collection Black Star Collection of the photo agency previously based in New York City nearly 292 000  
 black and white prints Preserved at The Image Centre at TMU the images include iconic stills of the American Civil Rights  
 movement by Charles Moore among thousands of ordinary photographs that were classified by theme in the agency's picture  
 library While the move of the collection from a corporate photo agency to a public cultural institution enables more access  
 researchers must still face the size of the collection its structural organization the materiality of the prints and the lack of  
 ephemera *Facing Black Star* aims to fruitfully highlight this tension between research expectations and challenges Coeditors  
 Thierry Gervais and Vincent Lavoie have gathered local national and international researchers ranging from graduate  
 students to established scholars and curators to illuminate the staggering range of the collection from its disquieting record  
 of the Nazis rise to power to its visual archive of climate change Each contribution highlights methodological epistemological  
 and political issues inherent to conducting research in photographic archives and collections such as indexing protocols and  
 their impact on research the photographic archive as a place of visibility and invisibility and the photographic archive as a  
 hermeneutic tool Shedding new light on current issues in the theory and history of photography this impressive volume  
 containing 100 images will not only discuss the subjects portrayed in the photographs but will also address the history of  
 photojournalism the role of such a photographic archive in our Western societies and ultimately photography as a medium  
 Like the other volumes of the RIC Books series MIT Press The Image Centre formerly the Ryerson Image Centre this  
 publication will appeal as much to academics of visual history as it will to photography enthusiasts in general **Engaging**  
**Art** Roslyn Bernstein, 2020-05-14 This book explores the tangled texture of the art world a curious and mysterious space In

60 essays drawn from around the globe it reveals new dimensions about how artists make their art resist censorship and retain an independent creative spirit The essays ask and answer several crucial questions How do artists in Europe the United States Asia the Middle East and Latin and South America find space to live and work How do artists follow their talent to make and exhibit original art in a politicized world where artistic freedom is often limited How do smaller artistic venues survive the economic pressures and competition in the art market Focusing on under the radar subjects the reports interviews and essays illuminate the pain and pleasures of artistic production and the challenges faced by artists curators and gallerists

The Gulf Andrew Ross, 2015-10-29 On Saadiyat Island just off the coast of Abu Dhabi branches of iconic cultural institutions including the Louvre the Guggenheim the British Museum and New York University are taking shape to the designs of architects such as Frank Gehry Jean Nouvel Zaha Hadid and Norman Foster In this way the United Arab Emirates UAE seeks to burnish its reputation as a sophisticated destination for wealthy visitors and residents Beneath the glossy veneer of the Saadiyat real estate plan however lies a tawdry reality Those laboring on the construction sites are migrant workers who arrive from poor countries heavily indebted as a result of recruitment and transit fees Once in the UAE the sponsoring employer takes their passports houses them in sub standard labor camps pays much less than they were promised and enforces a punishing work regimen If they protest publicly they risk arrest beatings and deportation For five years the Gulf Labor Coalition a cosmopolitan group of artists and writers has been pressuring Saadiyat's Western cultural brands to ensure worker protections Gulf Labor has coordinated a boycott of the Guggenheim Abu Dhabi and pioneered innovative direct action that has involved several spectacular museum occupations As part of a year long initiative an array of artists writers and activists submitted a work a text or an action Contextualized by essays that trace how Gulf Labor has evolved their contributions are reproduced in this book The result is a compelling chronicle of a campaign at the forefront of a new wave of world wide cultural activism Written contributions by Haig Aivazian Mounira Al Solh Ayreen Anastas Kadambari Baxi Doris Bittar Jordan Carver Paula Chakravartty Nitasha Dhillon Rene Gabri Mariam Ghani the Global Ultra Luxury Faction G U L F Hans Haacke Guy Mannes Abbott Naeem Mohaiemen Walid Raad Andrew Ross Gregory Sholette and Mabel Wilson Artwork contributions by Hend Al Mansour Ayreen Anastas and Rene Gabri Todd Ayoung and Jelena Stojanovic Mieke Bal and Michelle Williams Gamaker Zanny Begg and Oliver Ressler Emily Verla Bovino CAMP Collective of Artists Carole Cond and Karl Beveridge Sam Durant Claire Fontaine Andrea Fraser Mariam Ghani Paul Graham G U L F Gulf Labor West Hans Haacke Rawi Hage Pablo Helguera Thomas Hirschhorn Aaron Hughes and Sarah Farahat The Illuminator John Jurayj Janet Koenig Silvia Kolbowski Lynn Love and Ann Sappenfield Guy Mannes Abbott Mazatl Pat McElnea Jasa Mrevlje Marina Naprushkina Jenny Polak Walid Raad Georges Rabbath Jayce Salloum Rasha Salti Dread Scott Gregory Sholette and Matthew Greco Andreas Siekmann and Alice Creischer Nida Sinnokrot Situ Studio Suha Traboulsi and Jaret Vadera

The Photograph as Contemporary Art Charlotte Cotton, 2021-02-16 A new edition of the definitive title in the field of

contemporary art photography by one of the world's leading experts on the subject Charlotte Cotton In the twenty first century photography has come of age as a contemporary art form Almost two centuries after photographic technology was first invented the art world has fully embraced it as a legitimate medium equal in status to painting and sculpture The Photograph as Contemporary Art introduces the extraordinary range of contemporary art photography from portraits of intimate life to highly staged directorial spectacles Arranged thematically the book reproduces work from a vast span of photographers including Andreas Gursky Barbara Kasten Catherine Opie Cindy Sherman Deana Lawson Diana Markosian Elle P rez Gregory Halpern Lieko Shiga Nan Goldin Paul Mpagi Sepuya Pixy Liao Susan Meiselas and Zanele Muholi This fully revised and updated new edition revitalizes previous discussion of works from the 2000s through dialogue with more recent practice Alongside previously featured work Charlotte Cotton celebrates a new generation of artists who are shaping photography as a culturally significant medium for our current sociopolitical climate A superb resource The Photograph as Contemporary Art is a uniquely broad and diverse reflection of the field



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