

American philosophy

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**ASSIGN
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Frank used an unobtrusive hand-held Leica, and his arrangements were momentarily inspired by the datum that, he was habitually photographing from his car. What arose was an enormously poetic portrait of mostly normal individuals going about their affairs, waiting in queues, budging from one location to another, congregating, resting. Several of the faces are distressing, desolate, and even empty (Alexander, 1997).

Nevertheless, the photos are not about melancholy per se, they are about comprehending what unfolds on any normal day in America. For example, there is a photo with a black woman in Charleston, leaning against a wall as she embraces a white baby in her arms, gazing out into space, while the child looks in the opposite way. In another photo, four adults stood at a distance gazing at a deceased victim of a car accident covered in a blanket. The minor, middle and superior classes are all portrayed in instants of desolation, moving daily backward and onwards in the acreage of plenty.

Frank uncovered a strain in the sheen of American philosophy and prosperity using the race and class variances. This gave Frank's shoots an obvious distinction to those of the majority current American photojournalists.

Frank's use of infrequent focus, cropping and low lighting differed from acknowledged photographic methods. Though Frank was initially positive about the American community and culture, his viewpoint quickly transformed as he came across the fast rapidity of the American life, as what he perceived as an overemphasis on wealth.