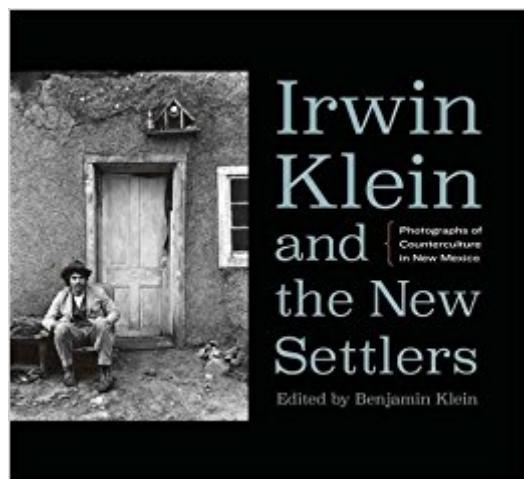


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Irwin Klein And The New Settlers: Photographs Of Counterculture In New Mexico



Synopsis

Dropouts, renegades, utopians. Children of the urban middle class and old beatniks living alone, as couples, in families, or as groups in the small Nuevomexicano towns. When photographer Irwin Klein began visiting northern New Mexico in the mid-1960s, he found these self-proclaimed New Settlers—many others—in the back country between Santa Fe and Taos. His black-and-white photographs captured the life of the counterculture—a social movement. His documentation of these counterculture communities has become well known and sought after for both its sheer beauty and as a primary source about a largely undocumented group. By blending Klein’s unpublished work with essays by modern scholars, Benjamin Klein (Irwin’s nephew) creates an important contribution to the literature of the counterculture and especially the 1960s. Supporting essays emphasize the importance of a visual record for interpreting this lifestyle in the American Southwest. Irwin Klein and the New Settlers reinforces the photographer’s reputation as an astute observer of back-to-the-land, modern-day Emersonians whose communes represented contemporary Waldens.

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Customer Reviews

"The 80 photos published in Irwin Klein and the New Settlers: Photographs of Counterculture in New Mexico offer a stunning glimpse into an American subculture."—Paul Weideman, Pasatiempo (Paul Weideman Pasatiempo 2016-07-22)"A must read."—Rio Grande Sun (Rio Grande Sun 2016-11-24)"Klein's photographs embrace how critical not only time and place but

also community are to shaping cultural identity."•The Magazine (The Magazine)"For anyone seeking a deeper understanding of the idealism, hardships, and spirited nonconformity of the hippie tribe,•Irwin Klein and the New Settlers: Photographs of Counterculture in New Mexico•is a must-read•must•view, really."•Charles C. Poling & Cindra Kline, New Mexico Magazine (Charles C. Poling & Cindra Kline New Mexico Magazine)"Irwin Klein and the New Settlers, offers gritty insight into a harsher landscape of bohemian lifestyle."•Christina Waters, Good Times (Christina Waters Good Times 2016-10-05)"Irwin Klein and the New Settlers•contributes meaningfully to our understanding of how the counterculture movement played out in New Mexico, its successes and failures, and the people who formed it."•David Pike, H-New Mexico (David Pike H-New Mexico)"Irwin Klein and the New Settlers•is a fascinating look into the counterculture of northern New Mexico in the late 1960s and early 1970s. . . . The volume should find a welcome place on both bookshelf and coffee table."•Thomas B. Weyant, H-1960s (Thomas B. Weyant H-1960s)"An important visual contribution to the growing body of counterculture scholarship."•Christopher A. Huff, Agricultural History (Christopher A. Huff Agricultural History)•"This is an evocative photo essay of the early counterculture in New Mexico. . . Excellent images that are enlightening."•John Nichols, author of The Milagro Beanfield War and If Mountains Die: A New Mexico Memoir (John Nichols 2015-09-14)•"[This book] reveals Irwin Klein as a perceptive interpreter of the countercultural movement as it played out in northern New Mexico in the late 1960s. Klein's photographs of the New Settlers, which he referred to as •part family album• . . . complement his grittier, darker New York City photos taken at roughly the same time, showing Klein to be an unheralded chronicler of American life."•Stephen C. Pinson, curator, Department of Photographs, Metropolitan Museum of Art (Stephen C. Pinson 2015-09-14)•"Visually stunning. . . . Given the rarity and beauty of its photographs and its lively and accessible commentary, this work will be of value to sixties and communal studies scholars, regional and visual historians, archivists, photography enthusiasts, and anyone with a rebel's heart."•Gretchen Lemke, author of•Daughters of Aquarius (Gretchen Lemke 2015-09-14)•"A bevy of telling black-and-white images that provides the viewer with the opportunity to almost become the settler's neighbor or the proverbial fly on the wall. . . . A worthy, elegant body of work emerges."•Robert Altman, former chief staff photographer for•Rolling Stone•and author of•The Sixties (Robert Altman 2015-09-14)•"No one captured the spirit and essence of the '60s southwest American communes better than Irwin Klein. With a Leica, black-and-white film, and natural lighting,

he created an authentic artistic record of this unique and short-lived period of back-to-the-land
Ã¢ ª60s idealism.Ã¢ ªLloyd Kahn, editor of Shelter Publications, Inc. (Lloyd Kahn
2015-09-14)Ã¢ ª“Irwin KleinÃ¢ ª’s photographs masterfully illuminate facets of life in
northern New MexicoÃ¢ ª’s countercultural communes of the 1960s and 1970s. They capture
the hippiesÃ¢ ª’s celebration of life and love and their rejection of convention and materialism,
as well as their progression from fanciful dreaming to the realities of subsistence farming in a starkly
beautiful but unforgiving, hardscrabble setting. The accompanying interpretive essays enhance the
value of the photographs by offering historical, cultural, and artistic insights.Ã¢ ª Brian
Cannon, director of the Charles Redd Center for Western Studies (Brian Cannon 2015-09-14)

The work of Irwin Klein (1933Ã¢ ªœ74) is archived in the permanent collections of the George
Eastman House, the Museum of Modern Art, the New York Public Library, the Brooklyn Museum,
and the Palace of the Governors Photo Archives in Santa Fe. Benjamin Klein, IrwinÃ¢ ª’s
nephew, teaches European and world history at California State University, East Bay. His articles on
the counterculture have appeared in the New Mexico Historical Review and Casa Vogue.Ã¢ ª

I was a close friend of Irwin Klein and after his death did my best to collect his photographs and
present them to museums. The hard work of Benjamin and Nikolai Klein has now made one set of
his photos accessible to photographers, scholars, and the general public. The University Press of
Nebraska has issued a beautiful book with eighty large photos--there was no skimping here. Prof.
Benjamin Klein has provided an excellent, well documented, scholarly analysis of social movements
like that depicted here, with numerous suggestions for further reading. IrwinÃ¢ ª’s own
introduction to a collection of these photos is reprinted in this volume. What he caught in these
photos were not merely wild, immature hippies who could easily be dismissed, but, he wrote,
Ã¢ ª’American archetypes like the pioneer and the yeoman farmer.Ã¢ ª’
When I lived overseas, I hung many of these photos on my walls to remind me of home: they were a
great comfort in a difficult situation. They also made a great impression on two photographers who
saw them and evaluated them on their artistic merit. I hope that there will be another book showing
IrwinÃ¢ ª’s photos of New York CityÃ¢ ª’s street scenes. Most of his
subjects were not aware they were being photographed because he covered his camera with black
tape and literallyÃ¢ ª’shot from the hipÃ¢ ª’ much of the time. Both the
configuration of the City and the emotions of those passing through it were revealed. Kudos to
Benjamin, Nikolai, and Alan Klein for the gift they have given us.

A thoughtful look at the counter culture in the 1960s. Lisa Love got the headliners while Klein focused on those who were truly trying to change the way they lived/were brought up. I knew some of these people and a lot more like them. The Millennials today ought to be reading about these folks. This generation took down a President and changed the world.

Even though I grew up in NM, it was after the "hippie" era, so I was unaware of this part of the state's history. I found this book very interesting and the photographs are incredible.

Early hippie history of New Mexico - with photographs.

Well written and entertaining.

Not really what I expected. I was in NM during this time and didn't really relate.

Satisfied with my purchase.

I was expecting something more. I live in the area some of the time and there are still people that look the same as in the book.

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