



Looking At Photographs

David E. Kyvig, Myron A. Marty



Looking At Photographs:

Looking at Photographs Museum of Modern Art (New York, N.Y.), John Szarkowski, 1973 Originally published in 1973 this marvelous collection of photographs with accompanying texts by the revered late Museum of Modern Art photography curator John Szarkowski has long been recognized as a classic Reissued in 1999 with new digital duotones this volume is now available to a new generation of readers This is a picture book and its first purpose is to provide the material for simple delectation says Szarkowski in his introduction to this first survey of The Museum of Modern Art's photography collection A visually splendid album the book is both a treasury of remarkable photographs and a lively introduction to the aesthetics and the historical development of photography Since 1930 when the Museum accessioned its first photograph it has assembled an extraordinary and wide ranging collection of pictures for preservation study and exhibition Among the outstanding figures represented here are Hill and Adamson Cameron O Sullivan Atget Stieglitz Steichen Strand Weston Kertesz Evans Cartier Bresson Lange Brassai Ansel Adams Shomei Tomatsu Frank Arbus and Friedlander Some of these photographs are classics familiar and well loved favorites many are surprising little known works by the masters of the art

Looking at Photographs Gordon Baldwin, 1991 Explains and illustrates photographic terms The book sets out and defines the vocabulary of photography from its earliest processes through to the age of the analogue camera *Looking at Photographs* Gordon Baldwin, Martin C. Jürgens, 2009 From its origins at the end of the 1830s photography has evolved both aesthetically and technologically This guide explains the technical terms used in photography and offers an account of the dramatic rise of digital photography It is suitable for those wishing to increase their understanding and enjoyment of the art of photography

A Viewer's Guide to Looking at Photographs James T. Brooke, 1977 **Looking at photographs**, 1978 *Looking At Photographs; 100 Pictures From the Collection of Museum of Modern Art*, by John Szarkowski Museum of Modern Art (New York, N.Y.), 1973 **Looking at Photographs (Art Essentials)** Laurent Jullier, 2024-08 A new introductory guide to the art of looking at and engaging with photography *Looking at photographs ; 100 pictures from the collection of the Museum of Modern Art*, 1973 *Seeing Things* Joel Meyerowitz, 2016 Uses photographs to provide examples on how to interpret and appreciate photographs offering advice on characteristics such as color timing and emotion *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art* John Szarkowski, 1976 *On Looking at Photographs* David Hurn, Bill Jay, 2000-01-01 **See/Saw** Geoff Dyer, 2021-04-15 Wide ranging and eclectic TLS Seductively curious Observer A visual and intellectual journey Herald See Saw is an illuminating history of how photographs frame and change our perspectives Starting from single images by the world's most important photographers from Eug ne Atget to Alex Webb Geoff Dyer shows us how to read a photograph as he takes us through a series of close readings that are by turns moving funny prescient and surprising *Looking at Photographs* John Szarkowski, 1973 *Looking at photographs; 100 pictures from the collection of the Museum of Modern Art* J. Szarkowski, 1976 *Psychology of the Image* Michael A.

Forrester, 2000 *Psychology of the Image* outlines a theoretical framework bringing together the semiotic concepts developed by Charles Peirce the sociological insights of Ervin Goffman and the psychoanalytic ideas of Jacques Lacan. Image studies in fashion advertising photography film studies and psychology have been influenced by these theorists in significant ways. The framework presented helps the reader understand how these ideas relate to the study of different domains of the image: the internal imagery of dreams, external images such as the photograph and image processes which span both contexts e.g. images we have about ourselves. The topics discussed are organised into three themes. The first considers mental imagery including sound and dreams. The second addresses the interdependent nature of internal and external images e.g. the gendered self and social identity. In the third theme attention turns to external images including television film photography the computer and the internet. *Psychology of the Image* will be of interest to undergraduates postgraduates lecturers and researchers in the fields of psychology media studies and sociology.

Nearby History David E. Kyvig, Myron A. Marty, 2000. In the Second Edition of *Nearby History* the authors have updated all chapters introduced information about internet sources and uses of newer technologies as well as updated the appendices.

Looking at photographs, 1973 **Reading Marie al-Khazen's Photographs** Yasmine Nachabe Taan, 2020-11-26. The Lebanese photographer Marie al Khazen seized every opportunity to use her camera during the years that she was active between 1920 and 1940. She not only documented her travels around tourist sites in Lebanon but also sought creative experimentation with her camera by staging scenes manipulating shadows and superimposing negatives to produce different effects in her prints. Within her photographs bedouins and European friends peasants and landlords men and women comfortably share the same space. Her photographs include an intriguing collection portraying her family and friends living their everyday lives in 1920s and 30s Zgharta a village in the north of Lebanon. Yasmine Nachabe Taan explores these photographs emphasizing the ways in which notions of gender and class are inscribed within them and revealing how they are charged with symbols of women's emancipation to today's viewers through women's presence as individuals separate from family restrictions of that time. Images in which women are depicted smoking cigarettes driving cars riding horses and accompanying men on hunting trips counteract the common ways in which women were portrayed in contemporary Lebanon.

Active Landscape Photography Anne C Godfrey, 2023-04-28. *Diverse Practices* the third book in the *Active Landscape Photography* series presents a set of unique photographic examples for site specific investigations of landscape places. Contributed by authors across academia practice and photography each chapter serves as a rigorous discussion about photographic methods for the landscape and their underlying concepts. Chapters also serve as unique case studies about specific projects places and landscape issues. Project sites include the Miller Garden Olana XX Miller Prize and the Philando Castile Peace Garden. Landscape places discussed include the archeological landscapes of North Peru watery littoral zones the remote White Pass in Alaska Sao Paulo and New York City's Chinatown. Photographic image making approaches include the use of lidar repeat photography collage mapping

remote image capture portraiture image mining of internet sources visual impact assessment cameraless photography transect walking and interviewing These diverse practices demonstrate how photography when utilized through a set of specific critical methods becomes a rich process for investigating the landscape Exploring this concept in relationship to specific contemporary sties and landscape issues reveals the intricacy and subtlety that exists when photography is used actively Practitioners academics students and researchers will be inspired by the underlying concepts of these examples and come away with a better understanding about how to create their own rigorous photographic practices *Understanding Pictures* Dominic Lopes,1996-03-28 There is not one but many ways to picture the world Australian x ray pictures cubist collages Amerindian split style figures and pictures in two point perspective each draw attention to different features of what they represent The premise of *Understanding Pictures* is that this diversity is the central fact with which a theory of figurative pictures must reckon Lopes argues that identifying pictures subjects is akin to recognizing objects whose appearances have changed over time He develops a schema for categorizing the different ways pictures represent the different kinds of meaning they have and he contends that depiction s epistemic value lies in its representational diversity He also offers a novel account of the phenomenology of pictorial experience comparing pictures to visual prostheses like mirrors and binoculars The book concludes with a discussion of works of art which have made pictorial meaning their theme demonstrating the importance of the issues this book raises for understanding the aesthetics of pictures

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