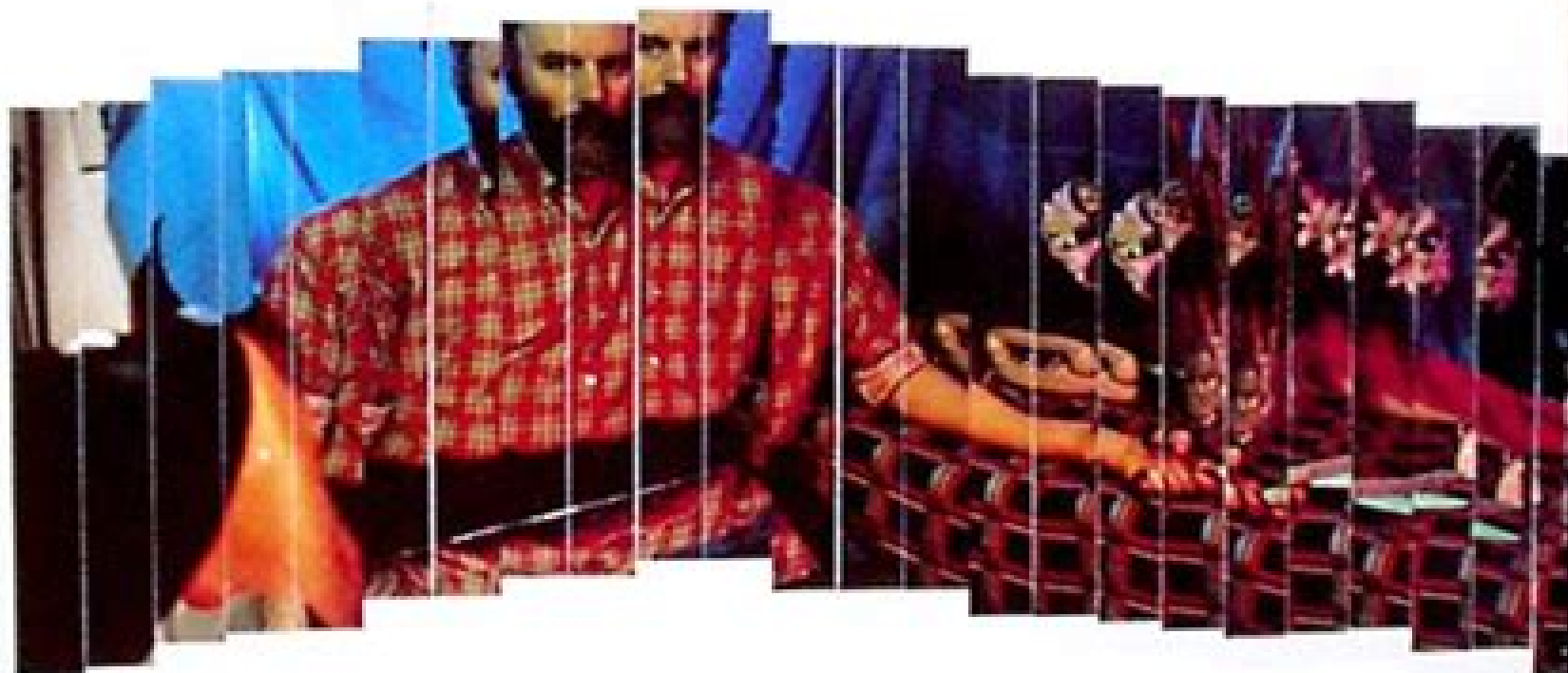


Lucas Samaras



Photos Polaroid Photographs 1969-1983

Lucas Samaras Photos Polaroid Photograph

Mary Warner Marien



Lucas Samaras Photos Polaroid Photograph:

Lucas Samaras Lucas Samaras,1983 **Lucas Samaras, Photos Polaroid Photographs 1969-1983** ,1983 *Lucas Samaras, Photo-transformations* Lucas Samaras,Arnold B. Glimcher,California State University, Long Beach. Art Galleries,1975 This richly illustrated book documents the 1973 75 photographic work of Greek born American artist Lucas Samaras The PHOTO TRANSFORMATIONS made with the Polaroid SX 70 camera represent the extension of his unique self referential surrealist imagery into the medium of experimental photography This new series of tableaux catalogued here for the first time demonstrates Samaras versatility in the artistic exploration of the human condition through an almost hallucinatory examination of himself his environment and his fantasies Page 4 of cover **Lucas Samaras** ,1983 **Lucas Samaras** Alain Sayag,Centre Georges Pompidou (Paris),1983 **Lucas Samaras** ,1983 **Samaras** Lucas Samaras,1987 Photographer painter sculptor Lucas Samaras is one of the most influential and provocative artists of our time Once again available to readers this long out of print volume presents a thorough compilation of Samara s photographic work beginning with his earliest Auto Polaroids This exhaustive body of work paved the way for a generation of contemporary photo artists expanding the expressive possibilities of the medium Using Polaroid materials large sometimes life sized formats manipulated imagery and composites Samaras helped forge a vocabulary employed by artists and photographers throughout the eighties In his most profound achievement he adopted one of photography s basic genres portraiture and used it as a basis for an inquiry into the self which remains unmatched in its intensity and boundless in its ramifications Photography critic Ben Lifson provides a trenchant critique and history of Samaras s work Samaras split himself into model actor director audience and critic Lifson writes To each of these roles he brought a skilled artist s hand an an eye deeply informed by the historical traditions and motifs of art and by the vernacular and popular traditions of photography He became a rare figure in American art not an artist who occasionally uses photography for tactical reasons but an artist who made photography central to his aesthetic campaign **Art Of The Postmodern Era** Irving Sandler,2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included **Impure Vision** Moa Goysdotter,2015-01-01 American staged art photography is the focus of this unique in depth study Offering a new methodological strategy for viewing photographs this fascinating account analyzes the work of four of the leading names in this new genre Les Krims Duane Michals Arthur Tress and Lucas Samaras and applies new perspectives to 1970s art photography As it sheds fresh light on the four artists critiques of purist ideals it also looks closely at their efforts to transcend the limitations of the purely visual effect of photography Not only does this book tell the history of American staged photography in broad terms by drawing on theories and methods new to the field but it also presents the latest approaches to photography history and theory **Photography** Mary Warner Marien,2006 Each of the eight chapters takes

a period of up to forty years and examines the medium through the lenses of art science social science travel war fashion the mass media and individual practitioners Back Cover **The Selfie, Temporality, and Contemporary Photography** Claire Raymond, 2021-05-09 This book is a theoretical examination of the relationship between the face identity photography and temporality focusing on the temporal episteme of selfie practice Claire Raymond investigates how the selfie's involvement with time and self emerges from capitalist ideologies of identity and time The book leverages theories from Katharina Pistor Jacques Lacan Ragnvaldur Ingthorsson and Hans Belting to explore the ways in which the selfie imposes a dominant ideology on subjectivity by manipulating the affect of time The selfie is understood in contrast to the self portrait Artists discussed include James Tylor Shelley Niro Ellen Carey Graham MacIndoe and LaToya Ruby Frazier The book will be of interest to scholars working in visual culture history of photography and critical theory It will also appeal to scholars of philosophy and in particular of the intersection of aesthetic theory and theories of ontology epistemology and temporality **Encyclopedia of Twentieth-Century Photography, 3-Volume Set** Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included **Twentieth-century Color Photographs** Sylvie Pénichon, 2013 This book will interest instructors and students in classroom settings conservators registrars curators archivists and collection caretakers and anyone else concerned with the long term preservation of color photographs With the advent of digital imaging the era of traditional color photography is coming to an end Yet more than 150 years after the invention of color photography museums archives and personal collections are full of images to be cherished studied and preserved These photographs often made with processes and materials no longer used or easily identified constitute an important part of the cultural and artistic heritage of the twentieth century Today it is more important than ever to capture the technical understanding of the processes that created these irreplaceable images In providing an accessible overview of the history and technology of the major traditional color photographic processes this abundantly illustrated volume promises to become the standard reference in its field Following an introductory chapter on color photography in the nineteenth century seven uniformly structured chapters discuss the most commercially or historically significant processes of the twentieth century additive color screen pigment dye imbibition dye coupling dye destruction dye diffusion and dye mordanting and silver toning offering readers a user friendly guide to materials methods of identification and common kinds of deterioration A final chapter presents specific guidelines for

collection management storage and preservation There is also a glossary of technical terms along with appendixes presenting detailed chronologies for Kodachrome and Ektachrome transparencies Cibachrome Ilfochrome printing materials and Instant films

The Concise Focal Encyclopedia of Photography Michael Peres, 2014-06-20 Defining photography is impossible Revealing it is another matter and that's what *The Concise Focal Encyclopedia of Photography* does with each turn of the page History The technical origins and evolution of photography are half of the story The other half consists of the ways that cultural forces have transformed photography into a constellation of practices more diverse than any other mode of representation Photographers can tell a more in depth story through a photo like Dorothea Lange's *Migrant Mother* than a journalist ever could with the written word alone Major themes and practitioners Over 25 entries many with supporting illustrations examine the figures trends and ideas that have contributed most heavily to the history and current state of photography Contemporary issues The issues influencing photography today are more complex than at any other time in its history Questions of ethics desire perception digitization and commercialization all vie for attention Hear what the experts have to say about crucial issues such as whether or not the images we take today will last the test of time and if so how When material is covered this skillfully concise is no compromise *The Concise Focal Encyclopedia of Photography* is packed with useful information compelling ideas and best of all pure pleasure

Repositionings Frederick Garber, 2010-11-01 In *Repositionings* Frederick Garber examines recent readings of the lyric in proposing that performance art and photography present alternatives to traditional lyrical modes

Photography as Fiction Erin C. Garcia, 2010 From as early as 1839 artists began exploring photography's enormous potential for storytelling and often went to great lengths to create pictures for the camera Here a short introductory essay summarizes the history of staged photography highlighting key debates on the medium's blunt factuality and its capacity for deception

The Camera Does the Rest Peter Buse, 2016-05-27 In a world where nearly everyone has a cellphone camera capable of zapping countless instant photos it can be a challenge to remember just how special and transformative Polaroid photography was in its day And yet there's still something magical for those of us who recall waiting for a Polaroid picture to develop Writing in the context of two Polaroid Corporation bankruptcies not to mention the obsolescence of its film Peter Buse argues that Polaroid was and is distinguished by its process by the fact that as the *New York Times* put it in 1947 the camera does the rest Polaroid was often dismissed as a toy but Buse takes it seriously showing how it encouraged photographic play as well as new forms of artistic practice Drawing on unprecedented access to the archives of the Polaroid Corporation Buse reveals Polaroid as photography at its most intimate where the photographer photograph and subject sit in close proximity in both time and space making Polaroid not only the perfect party camera but also the tool for frankly salacious pictures taking Along the way Buse tells the story of the Polaroid Corporation and its ultimately doomed hard copy wager against the rising tide of digital imaging technology He explores the continuities and the differences between Polaroid and digital reflecting on what Polaroid can tell us about how we snap

photos today Richly illustrated The Camera Does the Rest will delight historians art critics analog fanatics photographers and all those who miss the thrill of waiting to see what develops Introduction to Art: Design, Context, and Meaning Pamela Sachant,Peggy Blood,Jeffery LeMieux,Rita Tekippe,2023-11-27 Introduction to Art Design Context and Meaning offers an expansive exploration of art s multifaceted nature capturing the interplay between design historical contexts and the profound meanings embedded within visual expression The anthology traverses a wide array of genres and periods showcasing a vivid tapestry of literary styles that animate the rich dialogue between art and its socio cultural environment Without singling out any specific work the collection effortlessly bridges classical inspirations with contemporary interpretations inviting readers to reconsider familiar paradigms and appreciate the nuanced conversations that art stimulates across time and space The anthology is thoughtfully compiled by authors Pamela Sachant Peggy Blood Jeffery LeMieux and Rita Tekippe whose diverse academic and artistic expertise coalesces into a comprehensive narrative These scholars and practitioners delve deep into the historical cultural and thematic threads that shape artistic expression providing profound insights and fostering an appreciation for both the shared and distinct perspectives within the anthology The collection aligns with pivotal cultural and artistic movements presenting readers with a unified yet multifaceted exploration of art s enduring influence on human culture This anthology serves as an invaluable resource for those wishing to delve into the world of art with a nuanced appreciation for its complexity and diversity It offers an essential opportunity to encounter a myriad of perspectives fostering a dialogue that enriches the understanding of art s pivotal role in society Readers will be encouraged to explore the anthology not only for its educational value but also for its ability to provoke thought and inspire appreciation for the dialogical interplay between various artistic voices and visions Lynda Benglis Susan Richmond,2015-03-13 In four decades of abstract art practice Lynda Benglis has not merely challenged the status quo She has tied it in knots melted it down and poured it across the floor cast it in glass clay and bronze Daring and sometimes outrageous her intense and provocative practice has produced some of the most iconic pieces of art from the late twentieth century Richmond gives serious critical attention to work often dismissed as trivial and rootless recovering the themes that link the different phases of the artist s quest to capture the frozen gesture Whether challenging popular tastes and definitions of art with her 1970s abstract knotwork or mocking puritanical aesthetics of gender with her colourful latex pourings and their allusions to corporeal topographies Benglis never failed to provoke Her sculptures commemorate and celebrate the processes of creation themselves combining architectonic abstraction and feminized sensuality in a haunting visceral theme of the strangeness of the body that runs through all her experiments in glass video metals ceramics gold leaf paper and plastics Lynda Benglis Beyond Process examines in depth the work and critical neglect of an artist who perhaps more than any of her contemporaries changed the face of American art in the 1960s and 1970s and continues to fetishise provoke and demand your attention Vanishing Presence Eugenia Parry,Max Kozloff,Adam D. Weinberg,1989 Presents the

work of twelve contemporary photographers who have experimented with the creative use of blurred and overlapped images and under and overexposures

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