



Photographs from the Julien
Levy collection starting with
Atget: [exhibition] The Art
Institute of Chicago, December
11, 1976-February 20, 1976
[i.e. 1977]

Travis, David

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Photographs From The Julien Levy Collection Starting With Atget

G Psacharopoulos



Photographs From The Julien Levy Collection Starting With Atget:

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Photographs, Museums, Collections Elizabeth Edwards, Christopher Morton, 2015-05-19 The status of photographs in the history of museum collections is a complex one From its very beginnings the double capacity of photography as a tool for making a visual record on the one hand and an aesthetic form in its own right on the other has created tensions about its place in the hierarchy of museum objects While major collections of art photography have grown in status and visibility photographs not designated art are often invisible in museums Yet almost every museum has photographs as part of its ecosystem gathered as information corroboration or documentation shaping the understanding of other classes of objects and many of these collections remain uncatalogued and their significance unrecognised This volume presents a series of case studies on the historical collecting and usage of photographs in museums Using critically informed empirical investigation it explores substantive and historiographical questions such as what is the historical patterning in the way photographs have been produced collected and retained by museums How do categories of the aesthetic and evidential shape the history of collecting photographs What has been the work of photographs in museums What does an understanding of photograph collections add to our understanding of collections history more broadly What are the methodological demands of research on photograph collections The case studies cover a wide range of museums and collection types from art galleries to maritime museums national collections to local history museums and international perspectives including Cuba France Germany New Zealand South Africa and the UK Together they offer a fascinating insight into both the history of collections and collecting and into the practices and poetics of archives across a range of disciplines including the history of science museum studies archaeology and anthropology **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 *Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets* Linda A. Kinnahan, 2017-03-16 Mina Loy Twentieth Century Photography and Contemporary Women Poets Front Cover Mina Loy Twentieth Century Photography and Contemporary Women Poets Title Page Copyright Page Dedication Contents List of figures Acknowledgements Permissions Introduction Notes Chapter 1 Loy among the photographers poetry perception and the camera Portraits and photographers Julien Levy and the modern photograph Islands in the Air and the figure of the photographer Vision and poetry Notes Chapter 2 Surrealism and the female body economies of violence Surrealist contexts and contextualized Surrealism Surrealist cameras Loy and the female body of Surrealism The Surrealist mannequin Hans Bellmer bodies and war Notes Chapter 3 Portraits of the poor the Bowery poems and the rise of documentary photography The 1930s and the rise of documentary Urban documentary and the visual rhetoric of poverty Portraits of the poor Hot Cross Bum and the tabloids Sequence as portrait Notes Chapter 4 From patriotism to atrocity the war poems and photojournalism Patriotism and the poetics of the mural photo exhibit The rise of photojournalism The female gaze and the gendered body Atrocity and the female body Photographing the bomb Notes Chapter 5 Gendering the camera Kathleen Fraser and Caroline Bergvall Kathleen Fraser and visual reassembly The screen was carried inside her Caroline Bergvall's rearticulated bodies Photography and the graphic page Coda Looking back to Loy Notes Bibliography Index **Consuming Surrealism in American Culture** Sandra Zalman, 2017-07-05 Consuming Surrealism in American Culture Dissident Modernism argues that Surrealism worked as a powerful agitator to disrupt dominant ideas of modern art in the United States Unlike standard accounts that focus on Surrealism in the U S during the 1940s as a point of departure for the ascendance of the New York School this study contends that Surrealism has been integral to the development of American visual culture over the course of the twentieth century Through analysis of Surrealism in both the museum and the marketplace Sandra Zalman tackles Surrealism's multi faceted circulation as both elite and popular Zalman shows how the American encounter with Surrealism was shaped by Alfred Barr William Rubin and Rosalind Krauss as these influential curators mobilized Surrealism to compose to concretize or to unseat narratives of modern art in the 1930s 1960s and 1980s alongside Surrealism's intersection with advertising Magic Realism Pop and the rise of contemporary photography As a popular avant garde Surrealism openly resisted art historical classification forcing the supposedly distinct spheres of modernism and mass culture into conversation and challenging theories of modern art in which it did not fit in large part because of its continued relevance to contemporary American culture **A Staggering Revolution** John Raeburn, 2010-10-01 During the 1930s the world of

photography was unsettled exciting and boisterous John Raeburn's *A Staggering Revolution* recreates the energy of the era by surveying photography's rich variety of innovation exploring the aesthetic and cultural achievements of its leading figures and mapping the paths their pictures blazed public's imagination While other studies of thirties photography have concentrated on the documentary work of the Farm Security Administration FSA no previous book has considered it alongside so many of the decade's other important photographic projects *A Staggering Revolution* includes individual chapters on Edward Steichen's celebrity portraiture Berenice Abbott's Changing New York project the Photo League's ethnography of Harlem and Edward Weston's western landscapes made under the auspices of the first Guggenheim Fellowship awarded to a photographer It also examines Margaret Bourke White's industrial and documentary pictures the collective undertakings by California's Group f 64 and the fashion magazine specialists as well as the activities of the FSA and the Photo League

New York Magazine, 1981-09-21 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Manuel Alvarez Bravo Manuel Alvarez Bravo, 2008-10-29 Over 370 tritone photographs arranged in broadly chronological order mark Alvarez Bravo's remarkable eighty year career Strikingly poetic and richly resonant the collection includes iconic images as well as over thirty previously unpublished masterpieces Urban and rural scenes still lifes nudes religious and vernacular subjects portraits of luminaries including Diego Rivera Frida Kahlo and Octavio Paz all illustrate the peerless acuity of the photographer's eye Above all Alvarez Bravo's work celebrates his beloved Mexico with its indigenous rituals and age old customs Jacket

Imogen Cunningham Paul Martineau, 2020-09-29 Thoroughly researched and beautifully produced this catalogue complements the first comprehensive retrospective in the United States of Imogen Cunningham's work in over thirty five years Celebrated American artist Imogen Cunningham 1883 1976 enjoyed a long career as a photographer creating a large and diverse body of work that underscored her unique vision versatility and commitment to the medium An early feminist and inspiration to future generations Cunningham intensely engaged with Pictorialism and Modernism genres of portraiture landscape the nude still life and street photography and themes such as flora dancers and music hands and the elderly Organized chronologically this volume explores the full range of the artist's life and career It contains nearly two hundred color images of Cunningham's elegant poignant and groundbreaking photographs both renowned and lesser known including several that have not been published previously Essays by Paul Martineau and Susan Ehrens draw from extensive primary source material such as letters family albums and other intimate materials to enrich readers understanding of Cunningham's motivations and work

When We Were Three George Platt Lynes, Anatole Pohorilenko, Glenway Wescott, James Crump, 1998 Illuminating the adventures of this

extraordinary menage a trois in Paris during the time between the World Wars When We Were Three tells a story of youthful passion and enthusiasm that speaks both to the enduring ties that held Wheeler Lynes and Wescott together as well as to a bygone era 110 photos

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