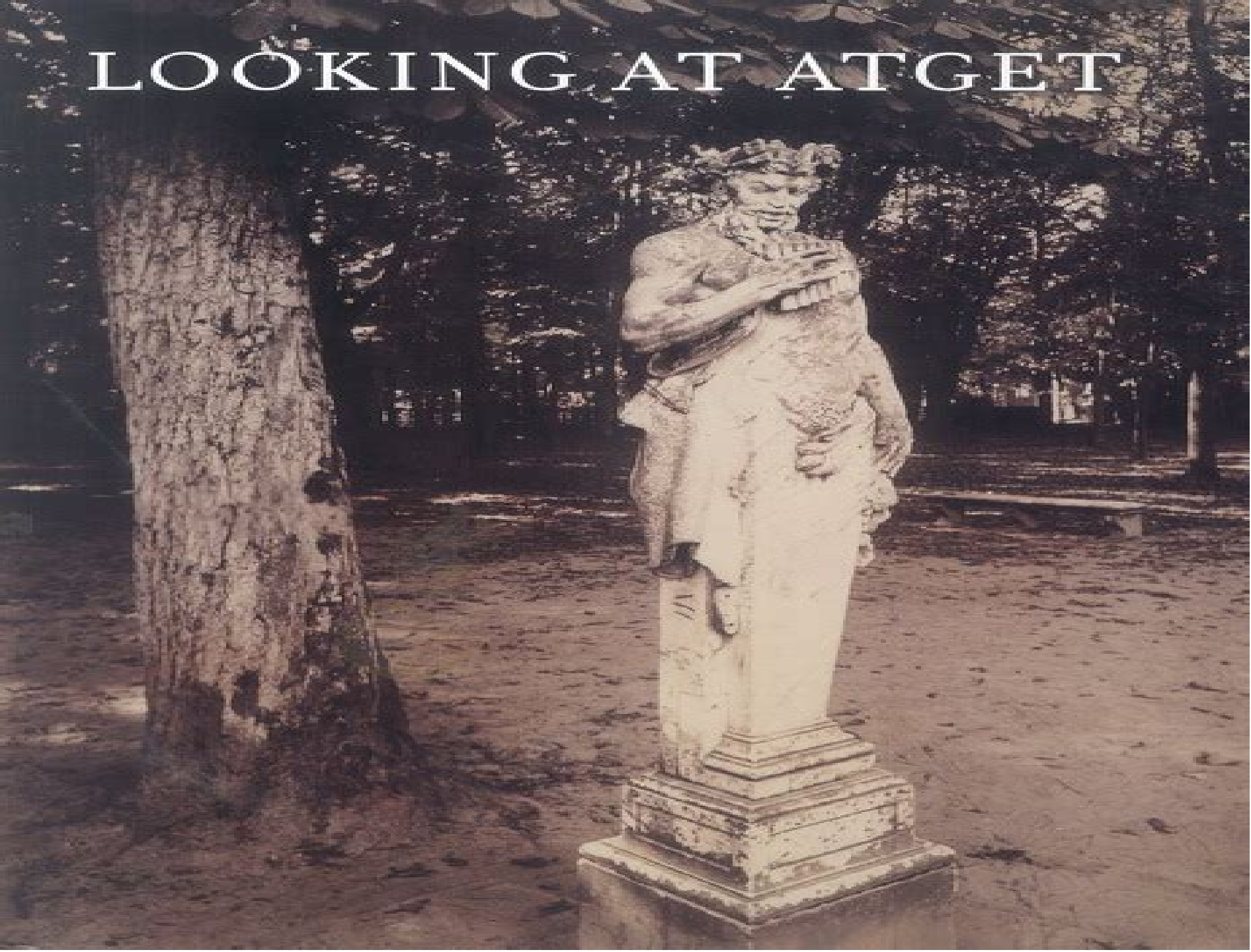


LOOKING AT ATGET



Looking At Atget

Julia Van Haaften



Looking At Atget:

Looking at Atget Peter Barberie, Eugène Atget, Beth A. Price, Ken Sutherland, 2005 A unique look at the work of one of the great photographers of the twentieth century whose unequalled records of Paris inspired generations of photographers

Visualizing Dunhuang Wei-Cheng Lin, 2021-06 Situated at an important juncture within the network of silk routes from China through central Asia the oasis city of Dunhuang was an ancient site of Buddhist religious activity Southeast of the city the Mogao Caves also known as the Caves of the Thousand Buddhas are an astonishing group of hundreds of caves carved in the cliffs between the fourth and fourteenth centuries and containing sculptures and paintings Further east sit the Yulin Caves another critical and richly decorated site Featuring some of the finest examples of Buddhist imagery to be found anywhere in the world these caves have enticed explorers archaeologists artists scholars and photographers since the early twentieth century 0 Visualizing Dunhuang The Lo Archive Photographs of the Mogao and Yulin Caves presents for the first time in print the comprehensive photographic archive created in the 1940s by James C M Lo 1902 1987 and his wife Lucy L Lo b 1920 of the remarkable Buddhist caves at Dunhuang In this extraordinary nine volume set more than 2 500 black and white photographs provide an indispensable historical record Invaluable for their documentary value and artistic quality and thorough in their coverage and clarity the images represent a rare perspective on significant monuments many now irretrievably changed 0 Exquisitely produced this landmark publication is a definitive reference for scholars collectors and libraries in art history and Asian studies 0 Published in association with the Tang Center for East Asian Art Princeton University 00 Vol 9 Essays is also available separately ISBN 9780691208169

Old Paris and Changing New York Kevin D. Moore, 2018-01-01 An insightful new look at two renowned photographers their interconnected legacies and the vital documents of urban transformation that they created In this comprehensive study Kevin Moore examines the relationship between Eugène Atget 1857 1927 and Berenice Abbott 1898 1991 and the nuances of their individual photographic projects Abbott and Atget met in Man Ray's Paris studio in the early 1920s Atget then in his sixties was obsessively recording the streets gardens and courtyards of the 19th century city old Paris as modernization transformed it Abbott acquired much of Atget's work after his death and was a tireless advocate for its value She later relocated to New York and emulated Atget in her systematic documentation of that city culminating in the publication of the project Changing New York This engaging publication discusses how during the 1930s and 1940s Abbott paid further tribute to Atget by publishing and exhibiting his work and by printing hundreds of images from his negatives using the gelatin silver process Through Abbott's efforts Atget became known to an audience of photographers and writers who found diverse inspiration in his photographs Abbott herself is remembered as one of the most independent determined and respected photographers of the 20th century Walker Evans Svetlana Alpers, 2023-11-07 A magisterial study of celebrated photographer Walker Evans Walker Evans 1903 75 was a great American artist photographing people and places in the United States in unforgettable ways He is known for his work

for the Farm Security Administration addressing the Great Depression but what he actually saw was the diversity of people and the damage of the long Civil War In Walker Evans renowned art historian Svetlana Alpers explores how Evans made his distinctive photographs Delving into a lavish selection of Evans s work Alpers uncovers rich parallels between his creative approach and those of numerous literary and cultural figures locating Evans within the wide context of a truly international circle Alpers demonstrates that Evans s practice relied on his camera choices and willingness to edit multiple versions of a shot as well as his keen eye and his distant straight on view of visual objects Illustrating the vital role of Evans s dual love of text and images Alpers places his writings in conversation with his photographs She brings his techniques into dialogue with the work of a global cast of important artists from Flaubert and Baudelaire to Elizabeth Bishop and William Faulkner underscoring how Evans s travels abroad in such places as France and Cuba along with his expansive literary and artistic tastes informed his quintessentially American photographic style A magisterial account of a great twentieth century artist Walker Evans urges us to look anew at the act of seeing the world to reconsider how Evans saw his subjects how he saw his photographs and how we can see his images as if for the first time The Palgrave Encyclopedia of Urban Literary Studies Jeremy Tambling,2022-10-29 This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban and the relation of cities to literature and to ways of writing about cities Covering a vast terrain this work will include entries on theorists individual writers individual cities countries cities in relation to the arts film and music urban space pre early and modern cities concepts and movements and definitions amongst others Written by an international team of contributors this will be the first resource of its kind to pull together such a comprehensive overview of the field Berenice Abbott: A Life in Photography Julia Van Haaften,2018-04-10 The comprehensive biography of the iconic twentieth century American photographer Berenice Abbott a trailblazing documentary modernist author and inventor Berenice Abbott is to American photography as Georgia O Keeffe is to painting or Willa Cather to letters She was a photographer of astounding innovation and artistry a pioneer in both her personal and professional life Abbott s sixty year career established her not only as a master of American photography but also as a teacher writer archivist and inventor Famously reticent in public Abbott s fascinating life has long remained a mystery until now In Berenice Abbott A Life in Photography author archivist and curator Julia Van Haaften brings this iconic public figure to life alongside outlandish familiar characters from artist Man Ray to cybernetics founder Norbert Wiener A teenage rebel from Ohio Abbott escaped first to Greenwich Village and then to Paris photographing in Sylvia Beach s words everyone who was anyone As the Roaring Twenties ended Abbott returned to New York where she soon fell in love with art critic Elizabeth McCausland with whom she would spend thirty years In the 1930s Abbott began her best known work *Changing New York* in which she fearlessly documented the city s metamorphosis When warned by an older male supervisor that nice girls avoid the Bowery then Manhattan s skid row Abbott shot back I m not a nice girl I m a photographer I go anywhere This bold feminist attitude would

characterize all Abbott's accomplishments including imaging techniques she invented in her influential space race era science photography and her tenure as The New School's first photography teacher With more than ninety stunning photos this sweeping cinematic biography secures Berenice Abbott's place in the histories of photography and modern art while framing her incredible accomplishments as a female artist and entrepreneur *Wollheim, Wittgenstein, and Pictorial Representation* Gary Kemp, Gabriele Mras, 2016-06-10 Pictorial representation is one of the core questions in aesthetics and philosophy of art What is a picture How do pictures represent things This collection of specially commissioned chapters examines the influential thesis that the core of pictorial representation is not resemblance but seeing in in particular as found in the work of Richard Wollheim We can see a passing cloud as a rabbit but we also see a rabbit in the clouds Seeing in is an imaginative act of the kind employed by Leonardo's pupils when he told them to see what they could for example battle scenes in a wall of cracked plaster This collection examines the idea of seeing in as it appears primarily in the work of Wollheim but also its origins in the work of Wittgenstein An international roster of contributors examine topics such as the contrast between seeing in and seeing as whether or in what sense Wollheim can be thought of as borrowing from Wittgenstein the idea that all perception is conceptual or propositional the metaphor of figure and ground and its relation to the notion of two foldedness the importance in art of emotion and the imagination Wollheim Wittgenstein and Pictorial Representation Seeing as and Seeing in is essential reading for students and scholars of aesthetics and philosophy of art and also of interest to those in related subjects such as philosophy of mind and art theory **The looking machine** David MacDougall, 2019-01-11 This new collection of essays presents the latest thoughts of one of the world's leading ethnographic filmmakers and writers on cinema It will provide essential reading for students in cinema studies filmmaking and visual anthropology The dozen wide ranging essays give unique insights into the history of documentary how films evoke space time and physical sensations and the intellectual and emotional links between filmmakers and their subjects In an era of reality television historical re enactments and designer packaging MacDougall defends the principles that inspired the earliest practitioners of documentary cinema He urges us to consider how the form can more accurately reflect the realities of our everyday lives Building on his own practice in filmmaking he argues that this means resisting the pressures for self censorship and the inherent ethnocentrism of our own society and those we film **Art on Paper**, 2005 **ABCDuane** Duane Michals, 2014-11-04 The legendary photographer relates intimate themes of his life and art in a scrapbook memoir illustrated by his works from portraits of Magritte to Warhol to painted tintypes and the revolutionary multiple image sequences and handwritten texts for which he is best known and by pieces from his personal art collection now donated to Pittsburgh's Carnegie Museum of Art Whether a portrait of Eugène Atget by Berenice Abbott collages by Joseph Cornell or drawings by David Hockney the works of Michals's artistic lodestars sit alongside his own haunting images some never before published and his mordantly funny playful humble and heartbreaking observations on art photography and life

revealing the creative obsessions of a uniquely beloved artist The images and texts by Duane Michals assembled here are like the artist himself impossible to categorize perhaps there is no better way to organize them than alphabetically Whether recalling encounters with many of the past century's most illustrious artists Balthus Duchamp celebrating literary heroes Whitman Joyce addressing essential human concerns Grief Children's Stories Homosexuality God or revealing deeply personal snippets of life with a partner suffering from dementia Fred Said ABC Duane is a creative autobiography and the perfect primer for Michals's vastly influential body of work both for those who have loved it for the past half century and those being delighted by it for the first time *The Garden in the Machine* Scott MacDonald, 2001-12-18 This book is MacDonald's magnum opus it represents a deep immersion in and advocacy for independent experimental cinema Patricia R Zimmerman author of *States of Emergency Documentaries Wars Democracies* This is a brilliant study learned authoritative and often eloquent One reads this book with astonishment at the wealth of thoughtful and playful and provocative work that has occurred in this medium and astonishment too that most scholars of environmental literature and nature in the visual arts have had minimal contact with independent film and video MacDonald provides an immensely valuable readable overview of this field profoundly relevant to my own work and that of many other contemporary ecocritics Scott Slovic editor of *ISLE Interdisciplinary Studies in Literature and Environment* *The Garden in the Machine* is clearly MacDonald's major work It is very original and wide reaching especially in its analysis of the relationship of American avant garde films to the poetry and painting of the native landscape MacDonald's authority is evident everywhere he probably knows more about most of the films he discusses than anyone alive P Adams Sitney author of *Modernist Montage The Obscurity of Vision in Cinema and Literature* *The Garden in the Machine* reflects Scott MacDonald's career long lived engagement with avant garde film and filmmakers With deep respect for the artists and a rich wide ranging curiosity about the cultural histories that inform these films MacDonald makes a powerful argument for why they should be screened taught and discussed within the wider context of American Studies Throughout MacDonald analyzes themes of race history personal and public memory and the central role of avant garde films in shaping our possible futures Angela Miller author of *Empire of the Eye Landscape Representation and American Cultural Politics 1825 1875* **Crimes of the Future** Jean-Michel Rabatton, 2014-04-24 *Crimes of the Future* sees one of the world's leading literary theorists exploring the past present and potential future of Theory

Everyday Life Michael Sheringham, 2006-03-09 In the last twenty years the concept of the *quotidien* or the everyday has been prominent in contemporary French culture and in British and American cultural studies This book provides the first comprehensive analytical survey of the whole field of approaches to the everyday It offers firstly a historical perspective demonstrating the importance of mainstream and dissident Surrealism the indispensable contribution over a 20 year period 1960 80 of four major figures Henri Lefebvre Roland Barthes Michel de Certeau and Georges Perec and the recent proliferation of works that investigate everyday experience Secondly it establishes the framework of philosophical ideas on

which discourses on the everyday depend but which they characteristically subvert Thirdly it comprises searching analyses of works in a variety of genres including fiction the essay poetry theatre film photography and the visual arts consistently stressing how explorations of the everyday tend to question and combine genres in richly creative ways By demonstrating the enduring contribution of Perec and others and exploring the Surrealist inheritance the book proposes a genealogy for the remarkable upsurge of interest in the everyday since the 1980s A second main objective is to raise questions about the dimension of experience addressed by artists and thinkers when they invoke the *quotidien* or related concepts Does the everyday refer to an objective content defined by particular activities or is it best thought of in terms of rhythm repetition festivity ordinariness the generic the obvious the given Are there events or acts that are uniquely everyday or is the *quotidien* a way of thinking about events and acts in the here and now as opposed to the longer term What techniques or genres are best suited to conveying the nature of everyday life The book explores these questions in a comparative spirit drawing new parallels between the work of numerous writers and artists including Andr Breton Raymond Queneau Walter Benjamin Michel Leiris Maurice Blanchot Michel Foucault Stanley Cavell Annie Ernaux Jacques R da and Sophie Calle

The Ongoing Moment Geoff Dyer, 2009-11-11 Great photographs change the way we see the world The Ongoing Moment changes the way we look at both Focusing on the ways in which canonical figures like Alfred Stieglitz Paul Strand Walker Evans Andr Kert sz Edward Weston Dorothea Lange Diane Arbus and William Eggleston have photographed the same things barber shops benches hands roads signs award winning writer Geoff Dyer seeks to identify their signature styles In doing so he constructs a narrative in which these photographers many of whom never met constantly encounter one another The result is a kaleidoscopic work of extraordinary originality and insight

Performance and Cultural Politics Elin Diamond, 2015-04-15 Performance and Cultural Politics is a groundbreaking collection of essays which explore the historical and cultural territories of performance written by the foremost scholars in the field The essays exploring performance art theatre music and dance range from Oscar Wilde to Eric Clapton from the Rose Theatre to U S Holocaust museums The topic includes Sex Play Stereotype Pose and Dildo Grave Performances The Cultural Politics of Memory Genealogies Critical Performances Identity Politics Passing Carnival and the Law In the concluding section Performer s Performance performance artist Robbie McCauley offers the practitioner s perspective on performance studies Interdisciplinary thought provoking and rich in new ideas Performance and Cultural Politics is a landmark in the emerging field of performance studies

The New Criterion , 2005

A Poet Looks at Life Jess Strauss, 2008-03 Original poems reflections lyrics and short stories by the author Black and white photos are included

The Criminal Spectre in Law, Literature and Aesthetics Peter J. Hutchings, 2014-06-23 This book analyses the legal and aesthetic discourses that combine to shape the image of the criminal and that image s contemporary endurance The author traces the roots of contemporary ideas about criminality back to legal philosophical and aesthetic concepts originating in the nineteenth century Building on the ideas of Foucault and Walter

Benjamin Hutchings argues that the criminal as constructed in places such as popular crime stories or the law of insanity became an obsession which haunted nineteenth century thought Beyond the Architect's Eye Mary N. Woods, 2013-12-11

Typical architectural photography freezes buildings in an ideal moment and rarely captures what photographer Berenice Abbott called the medium's power to depict how the past jostled the present In Beyond the Architect's Eye Mary N Woods expands on this range of images through a rich analysis that commingles art amateur and documentary photography genres usually not considered architectural but that often take the built environment as their subject Woods explores how photographers used their built environment to capture the disparate American landscapes prior to World War II when urban and rural areas grew further apart in the face of skyscrapers massive industrialization and profound cultural shifts Central to this study is the work of Alfred Stieglitz Frances Benjamin Johnston and Marion Post Wolcott but Woods weaves a wider narrative that also includes Alice Austen Gertrude Kasebier Berenice Abbott Margaret Bourke White Helen Levitt Lisette Model Louise Dahl Wolfe Morgan and Marvin Smith Eudora Welty Samuel Gottscho Walker Evans Max Waldman and others In such disparate places as New York City the rural South and the burgeoning metropolis of Miami these unconventional architectural photographers observed buildings as deeply connected to their context Whereas Stieglitz captured New York as the quintessential modern urban landscape in the period the South was its opposite a land supposedly frozen in the past Yet just as this myth of the Old South crystallized in photographs like Johnston's a New South shaped by popular culture and modern industry arose Miami embodied both of these visions In Wolcott's work agricultural fields where stoop labor persisted were juxtaposed with Art Deco hotels a popular modernism of the machine age that remade Miami Beach into a miniaturized Manhattan on the beach Beyond the Architect's Eye is a groundbreaking study that melds histories of American art cities and architecture with visual studies of landscape photography and cultural geography Walker Evans Stephanie Schwartz, 2023-10-15

NO POLITICS whatever Walker Evans made this emphatic declaration in 1935 the year he began work for FDR's Resettlement Administration Evans insisted that his photographs of tenant farmers and their homes breadlines and the unemployed should be treated as pure record The American photographer's statements have often been dismissed In Walker Evans No Politics Stephanie Schwartz challenges us to engage with what it might mean in the 1930s and at the height of the Great Depression to refuse to work politically Offering close readings of Evans's numerous commissions including his contribution to Carleton Beals's anti-imperialist tract *The Crime of Cuba* 1933 this book is a major departure from the standard accounts of Evans's work and American documentary Documentary Schwartz reveals is not a means of being present or being political It is a practice of record making designed to distance its maker from the scene of the crime That crime Schwartz argues is not just the Depression it is the processes of Americanization reshaping both photography and politics in the 1930s Historicizing documentary this book reimagines Evans and his legacy the complexities of claiming no politics

Looking At Atget Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has become more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Looking At Atget**, a literary masterpiece that delves deep in to the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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