

# Reflections in a Glass Eye

WORKS FROM THE INTERNATIONAL CENTER OF PHOTOGRAPHY COLLECTION



# Reflections In A Glass Eye Works From The International Center Of Photography Collection

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## **Reflections In A Glass Eye Works From The International Center Of Photography Collection:**

*Reflections in a Glass Eye* International Center of Photography, Anne Hollander, Ellen Handy, 1999 Celebrates the artistry and diversity of the photographic medium      **Reflections in a glass eye** Willis E. Hartshorn, Anne Hollander, Diane Johnson, Ann Lauterbach, Charles Simic, Ellen Handy, 1999      *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      **American Photo**, 2000-11      **A Gust of Photo-Philia** Alexandra Moschovi, 2020-12-15 The first transnational history of photography's accommodation in the art museum Photography was long regarded as a middle brow art by the art institution Yet at the turn of the millennium it became the hot global art of our time In this book part institutional history part account of shifting photographic theories and practices Alexandra Moschovi tells the story of photography's accommodation in and as contemporary art in the art museum Archival research of key exhibitions and the contrasting collecting policies of MoMA Tate the Guggenheim the V A and the Centre Pompidou offer new insights into how art as photography and photography as art have been collected and exhibited since the 1930s Moschovi argues that this accommodation not only changed photography's status in art culture and society but also played a significant role in the rebranding of the art museum as a cultural and social site      **Adirondack Photographers, 1850-1950** Sally E. Svenson, 2023-05-15 Just as the new technology of photography was emerging throughout the United States in the mid nineteenth century it caught hold in the scenic Adirondack region of upstate New York Young men and a few women began to experiment with cameras as a way to earn their livings with local portrait work From photographing individuals some expanded their subject matter to include families and groups homes streetscapes landmarks workplaces and important events from town celebrations to presidential visits train wrecks floods and fires These photographers from within and just beyond the park's borders as well as those based in the urban areas from which tourists came to the Adirondacks have been central in defining the region Adirondack Photographers 1850-1950 is a comprehensive look at the first one hundred years of photography through the lives of those who captured this unique rural region of New York State Svenson's fascinating biographical dictionary of more than two hundred photographers is enriched with over seventy illustrations While the popularity of some of these photographers is reflected in the number of their images held in the collections of the Library of Congress the New York Public Library and the

Getty Museum little is known about the diverse backgrounds of the individuals behind their work A compilation of captivating stories Adirondack Photographers provides a vivid intimate account of the evolution of photography as well as an unusual perspective on Adirondack history      **Photographs** Sotheby's (Firm),2004      **Encyclopedia of Twentieth-century Photography** Lynne Warren,2006 Publisher description      **Photo Metro** ,1999      **New York** ,2000-10      **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      [Open City](#) Kerry Brougher,Russell Ferguson,2001 Essays by Russell Ferguson and Kerry Brougher      [Traveler's Guide to Art Museum Exhibitions](#) Fletcher Roberts,1999 Lists exhibits in the United States Europe and Canada with highlights cost hours addresses and other data      **Charles Simic in Conversation with Michael Hulse** Charles Simic,Michael Hulse,2002 This well respected interview series welcomes Charles Simic The University of New Hampshire poet is widely regarded as one of the most distinctive voices in contemporary American poetry Recipient of numerous awards and prizes Simic answers questions      **Parts** Nikki S. Lee,RoseLee Goldberg,2005 The Korean artist Nikki S Lee became internationally known for snapshot style photographs in which she assumes a wide variety of ethnic and cultural identities In her series entitled *Parts* she explores how people use photography to express emotions the intimacy of the long term relationship the oddity of the one night stand the over rehearsed play of the failing love affair whether staged in a hotel

room or the back of a cab Plainly stated without irony Lee ekes out the poignancy of the nature of contemporary attachments

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 2000      Strangers International Center of Photography, 2003 Presenting the works of 50 contemporary artists and photographers from around the world Strangers explores the different roles the camera now plays in negotiating the boundaries between public and private life trust and fear intimacy and isolation Accompanying the first recurring exhibition of its kind devoted to photography and related media at the International Center of Photography in New York Strangers investigates the social world through images that have been created as a result of encounters with people unknown to one another In addition to the more personal and psychological aspects of estrangement the artists in Strangers also engage with the theme of globalization and diaspora an especially timely subject in its geopolitical ramifications Strangers includes illuminating biographical essays on each of the artists and their works four original essays by ICP curators Brian Wallis Christopher Phillips Carol Squiers and Edward Earle that explore the ever evolving and prescient theme of strangers and approximately 200 images generated in a variety of media from traditional and digital processes to multimedia installations and video Artists represented include Olivio Barbieri Philip Lorca diCorcia Luc Delahaye Rineke Dijkstra David Goldblatt Bill Henson Susan Meiselas Shirin Neshat John Schabel and Joel Sternfeld among others      The British National Bibliography Arthur James Wells, 2001      **Ralph**

**Eugene Meatyard** Ralph Eugene Meatyard, Guy Davenport, International Center of Photography, 2004 The photographs of Ralph Eugene Meatyard defy convention they have been called visionary surrealistic and meditative Whatever the label these evocative images of friends and family and the natural world around his home illustrate a delicate psychology of human interaction Meatyard was trained as an optician a profession that he maintained all his life in Lexington Kentucky he bought a camera in 1950 for the sole purpose of photographing his first born son But shortly thereafter he joined the Lexington Camera Club and developed a friendship with his photography teacher Van Deren Coke as well as a circle of local writers and photographers including Guy Davenport Thomas Merton Wendell Berry Jonathan Williams and Minor White Family and friends freely participated in Meatyard's staged and mysterious images which often involve masks and abandoned spaces and obliquely reference social political and cultural issues A key subject in Meatyard's work is the natural environment which is featured in his Light on Water series in which long exposures seem to create calligraphic texts and his No Focus series in which he deliberately photographed stems and twigs out of focus In one of his last series titled Motion Sound the pictures were made by moving the camera gently creating multiple exposures of the woodland scenes that suggest abstract sound patterns The book accompanies an exhibition organized by ICP Assistant Curator Cynthia Young with acclaimed writer and Meatyard friend Guy Davenport who also wrote the text Also included are the exhibition history chronology and bibliography

**American Book Publishing Record** , 2000-07

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