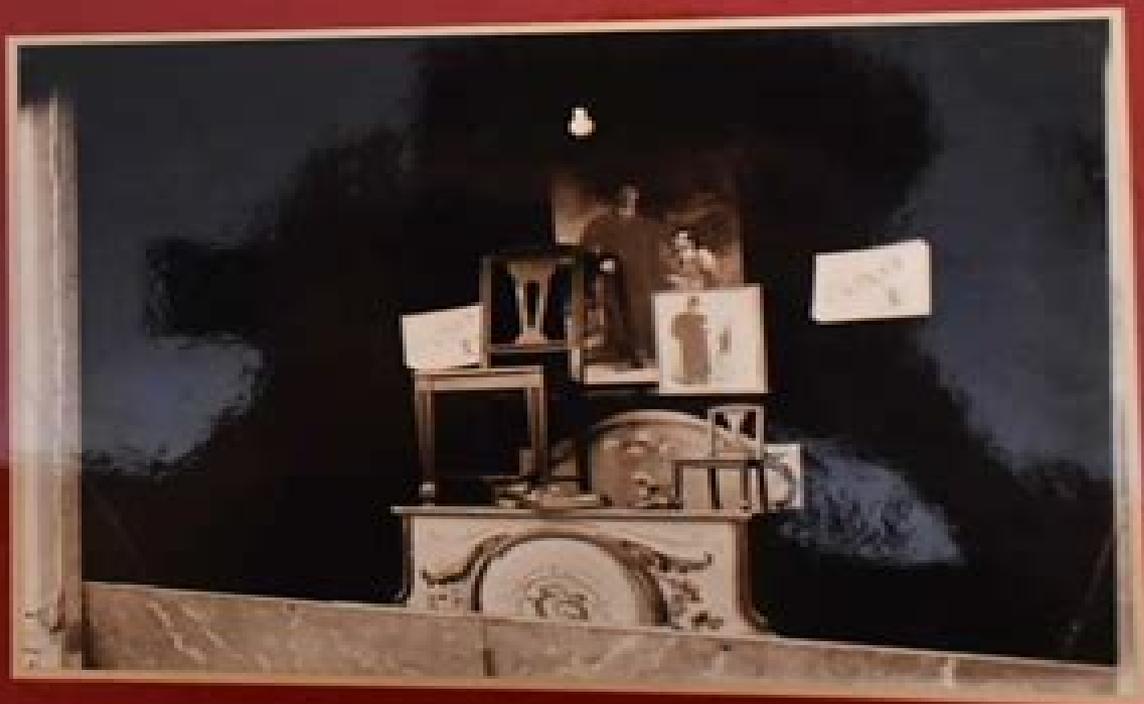


THE WORK OF ATGET

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The Work of Atget John Szarkowski,1985-04-01 Photographs highlight the beauty of the wealthy in the countryside around Paris

The Work of Atget: Modern times John Szarkowski, Maria Morris Hambourg, Eugène Atget, 1985 The Work of Atget The Art of Old Paris will be published in conjunction with the exhibition of the same title on view in the West Wing Galleries of The Museum of Modern Art from October 14 1982 through January 4 1983 The book is the second of four exploring the art of the French photographer Eugene Atget Support for The Work of Atget volumes has been generously provided by Springs Industries Inc During his lifetime Atget was best known as a photographer of Old Paris the subject of this volume To create his portrait of Paris as it had appeared prior to the French Revolution he photographed not only the famous sites and monuments Notre Dame the Pantheon and the Luxembourg Palace but also the little noticed corners and artifacts that had escaped the urban renewal projects of the 19th century the quiet courtyards private town houses and unexpected passageways Perhaps no more intimate portrait of Old Paris exists than the one Atget painstakingly fashioned A biography of Atget by Mrs Hambourg forms the text of the 192 page The Art of Old Paris Drawing on new research Mrs Hambourg reveals more fully the life of this hitherto elusive and shadowy artist and offers new insights into his intellectual pursuits and his political and artistic associations The 117 photographs in the exhibition are reproduced as full page plates printed in three color offset to insure the utmost fidelity to the original prints The plates are fully annotated and accompanied by 95 reference illustrations Excerpt from the MoMA press release No 31 see link to PDF

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Art in Our Time Harriet Schoenholz Bee, Michelle Elligott, 2004

This volume chronicles the Museum's story from its opening ten days after the stock market crash of 1929 in a few rented rooms in a midtown office building up to the present day in its new building on West Fifty third and Fifty fourth streets The book presents a pictorial and documentary review of each year and each important period of the Museum's history It tells the story of how The Museum of Modern Art New York began as a small set of art galleries inaugurated by three ladies of means who had a passion for modern art Through a selection of photographs official documents letters quotations newspaper clippings cartoons and other ephemera the complex and multilayered history of the Museum unfolds in a visual march through time revealing the extraordinary vision of a determined group of individuals who had the ability and courage to translate their vision into reality OhioLink Library Catalog [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 *Encyclopedia of Nineteenth-Century Photography* John Hannavy,2013-12-16 The Encyclopedia of Nineteenth Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century It sets out to be the standard definitive reference work on the subject for years to come Its coverage is global an important first in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication The Encyclopedia presents new and ground breaking research alongside accounts of the major established figures in the nineteenth century arena Coverage includes all the key people processes equipment movements styles debates and groupings which helped photography develop from being a solution in search of a problem when first invented to the essential communication tool creative medium and recorder of everyday life which it had become by the dawn of the twentieth century The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth Century Photography an essential reference source for academics students researchers and libraries worldwide **Wagstaff: Before and After Mapplethorpe** Philip Gfelter,2014-10-27 Winner of the Arts Club of Washington Marfield Prize A New York Times Book Review Editors Choice Selection This admiring and absorbing biography Deborah Solomon The New York Times Book Review charts Sam Wagstaff's incalculable influence on contemporary art photography and gay identity A legendary curator collector and patron of the arts Sam Wagstaff was a figure who stood at the intersection of gay life and the art world and brought glamour and daring to both Andrew Solomon Now in Philip Gfelter's groundbreaking biography he

emerges as a cultural visionary Gelter documents the influence of the man who although known today primarily as the mentor and lover of Robert Mapplethorpe almost invented the idea of photography as art Edmund White Wagstaff Before and After Mapplethorpe braids together Wagstaff's personal transformation from closeted society bachelor to a rebellious curator with a broader portrait of the tumultuous social cultural and sexual upheavals of the 1960s 70s and 80s creating a definitive portrait of a man and his era 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 Eug ne 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 **Brassai** Marja Warehime,1998 In this study of Brassai's complete oeuvre the author analyzes Brassai's paradoxical position between documentary realism and surrealism in the France of the 1930s She stresses the subjects he pursued most passionately the shadowy Paris night urban graffiti and the nature of creative genius *The Bayly Art Museum at the University of Virginia Annual Report* University of Virginia. Art Museum,1989 *The Pleasures of Good Photographs* Gerry Badger,2010 The Pleasures of Good Photographs showcases primarily new essays with a couple of classics thrown in for good measure making it an important addition to the canon of photographic writing *Photographs, Part II* ,1995 **The Washingtonian** ,1987 *Art Now/U.S.A.* ,1987 **California** ,1987 Photographs Christie, Manson & Woods International Inc,1996 Harry Callahan, Early Street Photography, 1943-1945 Harry M. Callahan,John Pultz,1990 These pictures are products of what Callahan had seen and heard accepted and rejected during his first years as a photographer Joe Munroe a photographer who was among Callahan's Detroit friends recently described Callahan's iconoclastic approach Callahan was always trying to push things around Whatever he saw he didn't like He wanted to do what he wanted to do Because he refused to imitate what he saw in the work of others Callahan's pictures are indelibly his own anomalies among American photographs *Country Life* ,1985 *FMR* ,1986 **The Photographer's Source** Henry Horenstein,1989 A leading name in photography has compiled an unparalleled annotated catalogue of up to date information for anyone working with cameras photography or film Photos

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