

David Campany So Present So Invisible Conversatio

Immigration and European Integration

Collier Schorr: Jens F.

Fred Herzog

The Boys

Gasoline

On Photography

LaToya Ruby Frazier

Larry Sultan and Mike Mandel

So Present, So Invisible

Two blue buckets

Art and Photography

The Cinematic

Edgar Martins

A Field Measure Survey of American Architecture

The Open Road

Mark Neville

Pictures from Home

FloodZone

#ICP Concerned

Books on Books 1

But Still, it Turns

Hereafter

Three Acts

Lago

On Photographs

See/Saw

Stephen Shore

Girl Plays with Snake

Works on Memory

Photography and Cinema

So Now Then

American Surfaces

The Indecisive Memento

Art and Photography

The Hitcher

Jeff Wall

Running, Falling, Flying, Floating, Crawling

How Photography Became Contemporary Art

Conflict, Time, Photography

Richard Misrach on Landscape and Meaning

David Campany So Present So Invisible Conversatio

Downloaded from qr.bonide.com by guest

DILLON RAYMOND

Immigration and European Integration G Editions LLC

In 'Lago', Ron Jude returns to the California desert of his early childhood as if a detective in search of clues to his own identity. In a book of 54 photographs made between 2011 and 2014, he attempts to reconcile the vagaries of memory (and the uncertainty of looking) with our need to make narrative sense of things. Using a desolate desert lake as a theatrical backdrop, Jude meanders through the arid landscape of his youth, making note of everything from venomous spiders to discarded pornography. If one considers these traces to be a coded language of some sort, Jude's act of photographing and piecing them together becomes a form of cryptography like a poetic archeology that, rather than attempting to arrive at something conclusive, looks for patterns and rhythms that create congruity out of the stuttering utterances of the visible world. According to Jude, these harmonies, when we're lucky enough to find them, are probably the closest we can get to discovering actual meaning and grasping the potency of place.

Collier Schorr: Jens F. Reaktion Books

Text by John Beardsley. Interview by David Campany.

Fred Herzog Aperture

Fred Herzog's bold use of colour in the 1950s and 60s set him apart at a time when the only art photography taken seriously was in black and white. His early use of color make him a forerunner of "New Colour" photographers such as Stephen Shore and William Eggleston, who received widespread acclaim in the 1970s. Herzog images were all taken on Kodachrome, a slide film with a sharpness and tonal range that, until recently, could not be reproduced in prints, and his choice of medium limited his exhibition opportunities. However, recent advances in digital technology have made high-quality prints of his work possible, and in the past few years his substantial and influential body of work has been available to a wider audience. Fred Herzog: Photographs showcases this innovative artist's impressive oeuvre in a beautifully crafted volume of early color and urban street photography. Providing authoritative texts are four titans of the art community: Jeff Wall anchors Herzog's place in the history of photography, Claudia Gochmann sets his work in an international context and Sarah Milroy and Douglas Coupland provide additional commentary.

The Boys MACK BOOKS

After the end of World War II, the American road trip began appearing prominently in literature, music, movies, and photography. Many photographers embarked on trips across the U.S. in order to create work, including Robert Frank, whose seminal 1955 road trip resulted in *The Americans*. However, he was preceded by Edward Weston, who traveled across the country taking pictures to illustrate Walt Whitman's *Leaves of Grass*; Henri Cartier-Bresson, whose 1947 trip through the American South and into the West was published in the early 1950s in *Harper's Bazaar*; and Ed Ruscha, whose road trips between Los Angeles and Oklahoma later became *Twentysix Gasoline Stations*. Hundreds of photographers have continued the tradition of the photographic road trip on down to the present, from Stephen Shore to Taiyo Onorato and Nico Krebs. *The Open Road* considers the photographic road trip as a genre in and of itself, and presents the story of photographers for whom the American road is muse. The book features David Campany's introduction to the genre and eighteen chapters presented chronologically, each exploring one American road trip in depth through a portfolio of images and informative texts, highlighting some of the most important bodies of work made on the road from *The Americans* to present day.

Gasoline Phaidon Press

Text by David Campany, Pierre Mac Orlan, Jeffrey Ladd.

On Photography Aperture

Essay by Collier Schorr. Interview with Jens. F.

LaToya Ruby Frazier Booth Clibborn

A lavishly illustrated history of photography in essays by the author of *Otherwise Known as the Human Condition* *See/Saw* shows how photographs frame and change our perspective on the world. Taking in photographers from early in the last century to the present day—including artists such as Eugène Atget, Vivian Maier, Roy DeCarava, and Alex Webb—the celebrated writer Geoff Dyer offers a series of moving, witty, prescient, surprising, and intimate encounters with images. Dyer has been writing about photography for thirty years, and this tour de force of visual scrutiny and stylistic flair gathers his lively, engaged criticism over the course of a decade. A rich addition to Dyer's *The Ongoing Moment*, and heir to Roland Barthes's *Camera Lucida*, Susan Sontag's *On Photography*, and John Berger's *Understanding a Photograph*, *See/Saw* shows how a photograph can simultaneously record and invent the world, revealing a brilliant seer at work. It is a paean to art and art writing by one of the liveliest critics of our day.

Larry Sultan and Mike Mandel Steidl

"Paul Graham curates a subtle thesis and revitalising manifesto for photography. The dynamic and diverse work gathered here advocates an unashamed, but not uncomplicated, dedication to the brilliant tangle of reality. Without being tempted by the artifice of the studio or the restrictive demands of conventional documentary, these artists tell open-ended stories that shift, warp, and branch, attuned unfailingly to life-as-it-is. Included are Gregory Halpern's Californian waking dream *ZYZX*; Vanessa Winship's peripatetic exercise in empathy she dances on Jackson; the human assemblages of Curran Hatleberg's *Lost Coast*; Stanley Wolukau-Wanambwa's rich and multitudinous *One Wall a Web*; the mortality-tinged America of Richard Choi's *What Remains*; RaMell Ross' visionary documentary work *South County*; the collaborative project *Index G* by Emanuele Bruti & Piergiorgio Casotti; and Kristine Potter's disorientating exploration of the American landscape and masculinity in *Manifest*. All these works are brought together in harmony and enlightening dissonance, as Graham teases out a new photographic form"--Publisher's description.

So Present, So Invisible MIT Press

Drawing from the nearly half a million photographs and documents comprising the *Historic American Buildings Survey* held in the US Library of Congress, this book constructs a fictional 'one-way road trip' across the United States, weaving north and south across the Mason-Dixon line while tacking west. In *A Field Measure Survey of American Architecture*, Jeffrey Ladd uses the HABS archive as a surrogate in order to manifest a portrait of his former country at a moment when its democracy seems imperiled. Inspired equally by the social documentary work of Walker Evans and the architectural interventions of Gordon Matta-Clark and others, Ladd embraces the muteness of photographs to create an ambiguous space where the sculptural, political, forensic, and fictional coalesce within a landscape of both beauty and fragility. What initially appears to be a single voice is revealed to belong to dozens of makers; what seems a description of the distant past is revealed to be closer to the present than expected. *A Field Measure Survey* sheds light not only on this remarkable archive but on the proliferate meanings that can be shaped from its images.

Two blue buckets powerHouse Books

"This account of photography and cinema shows how the two media are not separate but in fact have influenced each other since their inception. David Campany explores photographers on screen, photographic and filmic stillness, photographs in film, the influence of photography on cinema, and the photographer as a filmmaker"--OCLC

Art and Photography Yale University Press

In 'The Photography Workshop Series', Aperture Foundation works with the world's top photographers to distill their creative approaches, teachings, and insights on photography - offering the workshop experience in a book. Our goal is to inspire photographers of all levels who wish to

improve their work, as well as readers interested in deepening their understanding of the art of photography. In this book, Richard Misrach - well known for his sublime and expansive landscapes that focus on the relationship between humans and their environment - offers his insight on creating photographs that are visually beautiful and have cultural implications. Through images and words, he shares his own creative process and discusses a wide range of issues, from the language of color photography and the play of light and atmosphere, to transcending place and time through metaphor, myth, and abstraction.

The Cinematic Mack

This title offers an analysis of immigration and European integration. It addresses questions that underpin EU responses to migration policy, the efforts to control immigration and the chances for inclusion of migrants and their descendants.

Edgar Martins Walther König Verlag

Company has now edited a book of 35 images simply entitled, *Gasoline*.

A Field Measure Survey of American Architecture Penguin (Non-Classics)

Nick Waplington was born on Bikini Atol and lives and works in London. *The Indecisive Memento* is his fifth book, previous titles include *Safety In Numbers* 1997 and *Other Edens* 1993. He is currently riding his unicycle from London to Beijing to highlight the plight of paparazzi photographers whose livelihood is being threatened by the advent of digital technology and overzealous protectionist new legislation.

The Open Road Tate

When two old friends died unexpectedly, Rick Schatzberg spent the next two years photographing the remaining group of a dozen men. Now in their 67th year, they have been close since early childhood. Schatzberg collected vintage photos that tell the story of this shared history and uses them to introduce each individual as they are today. These are paired with large-format portraits which connect the boy to the man. Mixing in text with these images, Schatzberg depicts friendship, aging, loss, and memory as the group arrives at the threshold of old age. *The Boys* juxtaposes elements of place, personal history, and identity. The people and locale described are a specific product of the mid-20th-century suburban American landscape, but the book's themes are radically universal.

Mark Neville Graywolf Press

Photography is the easiest thing to talk about, and for that reason it can be the most difficult.

Pictures from Home Aperture Foundation

The first major survey of photography's place in recent art history.

FloodZone Douglas & McIntyre

Analyzes the relationship between art and photography in England and France since the mid-nineteenth century

#ICP Concerned

On March 13, 2020 when the global coronavirus pandemic brought life as we know it to an abrupt halt, the International Center of Photography, just weeks after opening in a brand-new building on Manhattan's Lower East Side that was buzzing with visitors, was forced to close its doors. Wanting to do more than virtual exhibition tours, ICP announced the #ICPConcerned open call on March 20th, an invitation for people to make, upload, and tag images on Instagram of whatever was going on in their lives wherever they were. What resulted was more than sixty thousand submissions from countries as far flung as France, Singapore, Argentina, Nigeria, Canada, and Iran. From the halls of medical facilities to eerily empty streets and domestic settings converted into home offices and classrooms, the more than 800 photographs collected here are organized chronologically and accompanied by headlines gathered from various global news entities. Taken together, these words and pictures represent the pain, heartbreak, hope, and occasional humor we've all experienced this past year against the backdrop of COVID-19, unrelenting racial injustice, and a divisive political climate. Exhibition: ICP International Center for Photography, New York, USA (01.10.2020 - 03.01.2021).

Books on Books 1

An intimate meditation on photography for the ages, curated around 120 epochal photographs. In *On Photographs*, curator and writer David Company presents an exploration of photography in 120 photographs. Proceeding not by chronology or genre or photographer, Company's eclectic selection unfolds according to its own logic. We see work by Henri Cartier-Bresson, William Eggleston, Helen Levitt, Garry Winogrand, Yves Louise Lawler, Andreas Gursky, and Rineke Dijkstra. There is fashion photography by William Klein, one of Vivian Maier's contact sheets, and a carefully staged scene by Gregory Crewdson, as well as images culled from magazines and advertisements. Each of the 120 photographs is accompanied by Company's lucid and incisive commentary.