

Alex Webb The Suffering Of Light

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Magnum Contact Sheets Aperture Direct

Following Inge Morath's death in 2002, nearly 10,000 hitherto unknown color originals were recovered from storage in Paris and New York. This body of images, together with Morath's known archive of color material, reveals the development of a distinct sensibility. Inge Morath was undoubtedly influenced by the legendary hostility of her colleague, Henri Cartier-Bresson, to color photography. Morath's own ambivalence is reflected in the contradiction between the sheer volume of color film that she exposed and its absence from her exhibited and published works. Her color vision, already strong in her photographs of gypsy encampments in Ireland in 1954, matured in the late 1950s, during her documentation of the Middle East, in 1956, and Romania, where she worked in 1958. From the '60s on, Morath employed color as a central element within her documentary narratives. Filling in a significant lacuna in her previously published work, *First Color* is an examination of Morath's first decade of work in color, and is drawn largely from the trove of posthumously recovered material.

Light in the Darkness Bulfinch Press

Where I Find Myself is the first major single book retrospective of one of America's leading photographers. It is organized in inverse chronological

order and spans the photographer's whole career to date: from Joel Meyerowitz's most recent picture all the way back to the first photograph he ever took. The book covers all of Joel Meyerowitz's great projects: his work inspired by the artist Morandi, his work on trees, his exclusive coverage of Ground Zero, his trips in the footsteps of Robert Frank across the US, his experiments comparing color and black and white pictures, and of course his iconic street photography work. Joel Meyerovitz is incredibly eloquent and candid about how photography works or doesn't, and this should be an inspiration to anyone interested in photography.

From the Sunshine State Gost Books

Published on the occasion of an exhibition of works from the Harry Ransom Center, University of Texas at Austin, held there, August 15, 2016-January 1, 2017.

Alex Webb: The Suffering of Light (Signed Edition) National Geographic Books

"Seven years ago, Rebecca Norris Webb wandered into the Coney Island aquarium, and spotted a white beluga whale soaring high above the heads of visitors, who were reflected in the glass tank. Thus began her exploration of the complex and vulnerable relationship that exists between people and animals in cities. Since then, Webb has photographed in some 25 cities around the world, often viewing creatures through some sort of transparent barrier, such as the glass tanks in aquariums, the specimen cases in natural history museums, or the plexiglas walls of monkey houses. Webb expertly captures not only the animal in its urban habitat, but also the reflection of the onlookers as they try to get a little bit closer, creating a richly

layered image where captive animals equally captivate their audience, who peer into the glass with wonderment, empathy, delight, and humor. Her photographs convey both a sense of connection and isolation, intimacy and distance. The surroundings vary from street scenes to zoo walls painted with landscapes that simulate a natural habitat. Though Webb touches ever so lightly on the ethics of the caged condition, she offers it up as part of a larger reflection on the engagement between the animal world and human one. Throughout, Webb shows us that in a certain light, the glass between us can be a window, a wall, and a mirror." -- Book jacket

Alex Webb and Rebecca Norris Webb: Brooklyn, the City Within (Signed Edition) Thames & Hudson

"Offers unique insight into the working progress of the celebrated agency's photographers over the past seven decades--their approach to taking and editing their pictures as well as their idiosyncratic relationships with the contact sheet." --TIME

Joel Meyerowitz: Where I Find Myself Aperture Foundation

"As novelist and poet Andrei Codrescu points out in the essay that accompanies this selection of photographs from the Getty Museum's collection, Evans's photographs are the work of an artist whose temperament was distinctly at odds with Beals's impassioned rhetoric. Evans's photographs of Cuba were made by a young, still maturing artist who - as Codrescu argues - was just beginning to combine his early, formalist aesthetic with the social concerns that would figure prominently in his later work."--Jacket.

Mumbai, where Dreams Don't Die Laurence King

A compilation of Harry Callahan's photographs throughout his career ranges from 1912 to 1999 and reveals how he used double exposures, color, extreme contrast, and wide-angle photography to create lyrical, highly personal images. Original. 10,000 first printing.

Otherwise Known as the Human Condition University of Texas Press

Mark Cohen is the quintessential street photographer, using an aggressive approach in which he closes in on strangers with a camera and flash before they're aware of being photographed. His stark images made on the streets of Wilkes-Barre and other working-class Pennsylvania towns capture moments, gestures, and emotions that, because they might be invisible to others' sensibilities, testify to Cohen's innately superior perception, his gift of precise and ingenious visual ordering. His work received early recognition, with a one-person show at the Museum of Modern Art in 1973 when he was just thirty, and it has garnered critical acclaim ever since. Today, Cohen's work is held in over thirty prominent international collections, ranging from the Metropolitan Museum in New York City to the Tokyo Metropolitan Museum of Photography. *Frame* is the first retrospective of Mark Cohen's career. It presents over two hundred and fifty images, about one hundred of which have never been published, and includes work from Spain, Ireland, England, Italy, and Mexico, as well as America. The book showcases both the black-and-white photography for which Cohen is best known and his occasional forays into color. Cohen himself sequenced the images, and their rhythm and sometimes surprising juxtapositions reveal an eloquence and depth of artistry beyond anything seen in his previous publications. Curator and art historian Jane Livingston, who has known Cohen throughout his career, provides an introduction that places his work within the tradition of street photography, while also celebrating the elusive qualities that set it apart from anyone else working in the genre.

Alex Webb & Rebecca Norris Webb: Waves Rizzoli International Publications

The first retrospective of the pioneering work of Harry Gruyaert Born in Antwerp in 1941 and a member of Magnum Photos since 1982, Harry Gruyaert revolutionized creative and experimental uses of color in the 1970s and 1980s. Influenced by cinema and American photographers, his work defined new territory for color photography: an emotive, non-narrative, and boldly graphic way of perceiving the world. In 1972, while living in London, Gruyaert created the striking series *TV Shots* by turning the dial on a television set at random and photographing the distorted images he saw there. A later series, *Made in Belgium*, portrays his ambivalent relationship with his homeland in a palette of saturated tones. In his most recent work, he embraces the possibilities of digital photography, taking further creative risks to capture light in new ways. Gruyaert's images are autonomous, often independent of any context or thematic logic. This volume, the first retrospective of his work, is a superb overview of his personal quest for freedom of expression and the liberation of the senses.

Mexican Portraits Aperture Foundation

"For photographers of all levels wishing to avoid easy metaphors and to sharpen their visual communication skills"--

Rebecca Norris Webb: Night Calls Photography Workshop Series

Gathers photographs taken in Haiti, Mexico, the Dominican Republic, Egypt, Barbados, India, Zaire, Ivory Coast, Uganda, and Trinidad

Harry Callahan Univ. Press of Mississippi

The United States-Mexico border is neither the United States or Mexico; it's rather a "third country," 10 miles wide & 2,000 miles long, that lies between.

Istanbul National Geographic Books

Review The images - rich in color and visual rhythm - span 30 years and several continents. Of course, Haiti and the Mexican border are well represented, locales that opened up a new way to see. He has been able to render Haiti - a place often depicted for its chaos - with a precise eye, finding personal moments that are as still as they are complex. He can use shadows as skillfully as a be-bop musician to set the tempo. The people in his frames can look like dwarfs being stomped on by giant, disembodied feet. He can make an American street seem far more foreboding than any Third World slum. (David Gonzalez *The New York Times* 2011-12-18) A 30-year retrospective of a great, and often overlooked, American pioneer of colour photography who pays scant regard to genre boundaries, merging art photography, photojournalism and often complex street photographs. (Sean O'Hagan *The Guardian* 2011-12-13) In far-flung corners of the globe, Webb captures glimpses of beauty in impoverished lives and stoicism in the face of strife. (Jack Crager *American Photo* 2011-12-01).

Divided Soul - Spanish Edition Mit Press

In 2005, Rebecca Norris Webb set out to photograph her home state of South Dakota, a sparsely populated frontier state on the Great Plains with more buffalo, pronghorn, mule deer and prairie dogs than people. South Dakota is a land of powwows and rodeos, corn palaces and buffalo roundups; a harsh and beautiful landscape dominated by space, silence, brutal wind and extreme weather. The next year, however, everything changed for

Norris Webb, when her brother died unexpectedly of heart failure. "For months," she writes in the introduction to this volume, "one of the few things that eased my unsettled heart was the landscape of South Dakota. For each of us, does loss have its own geography?" *My Dakota* is a small intimate book about the west and its weathers, and an elegy for a lost brother.

American Geography Aperture Direct

Celebrated photographer Sam Abell has been a mainstay in the landscape photography and photojournalism worlds for decades. Immensely well-known and popular among photography students and amateur photographers alike, Abell's signature landscape photography has graced the pages of such magazines as "National Geographic" and "Popular Photography." "Sam Abell: The Photographic Life" is an unprecedented look at the life and work of this artist's photographic process and reveals much about the relationship between art and life through the teachings that make him so sought after by photography students. This elegant book contains photography by Abell and such ephemera as postcards and invitations-most previously unpublished-that detail the inspiration for and influences on his photography. This a perfect gift book for lovers of photography. This book coincides with a major traveling retrospective that opens in fall 2002 at the Bayly Museum of Art, Charlottesville, the artist's hometown. The exhibit travels to the Toledo Museum of Art and the George Eastman House.

Travelog Graywolf Press

"Alex Webb and Rebecca Norris Webb take an elegiac look at Rochester, New York. For this project, Alex took images with his last rolls of Kodachrome, a formerly vibrant color film that can now only be processed as black-and-white. The resulting photos have a weathered quality akin to a fading memory. Alex also took to the streets of Rochester and shot in digital color--work that punctuates the black and white work with images from his signature style. Rebecca, who still uses film for all her work, responded to the medium's uncertain future by creating an elegiac refrain of color still lifes and portraits of Rochester women past and present. Woven into the book are quotes by many of the famous writers and thinkers who have been connected to Rochester, including women's rights activist Susan B. Anthony, abolitionist Frederick Douglass, and poets John Ashbery and Ilya Kaminsky. And the authors have also created a timeline on the cultural history of the city that traces the evolution of a once-vibrant and now complex city."--

Photo No-Nos: Meditations on What Not to Photograph New York : Aperture Foundation

"During the 70s and 80s, Cohen turned her view-camera toward classrooms, science laboratories, testing facilities, waiting rooms, and other interior spaces where function triumphs over aesthetics. In cool, functional offices, futuristic reception areas, lifeless party rooms, and escapist motel rooms, Cohen surveys a society of surface, contradiction, and social engineering. The occasional decoration added in attempts at individualism only serve to amplify their uniformity. In her hands, clouds peel off walls and forest glades invade indoor tennis courts. Cohen records the world's ready-made sculptures, waiting to be framed by the photograph" -- Publisher's website.

The Suffering of Light National Geographic Books

In this 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. Each volume is introduced by a well-known student of the featured photographer. In this book, internationally acclaimed color photographers Alex Webb and Rebecca Norris Webb, offer their expert insight into street photography and the poetic image. Through words and photographs-their own and others'-they invite the reader into the heart of their artistic processes. They share their thoughts about a wide range of practical and philosophical issues, from questions about seeing and being in the world with a camera, to how to shape a complete body of work in a way that's both structured and intuitive.

Frame Om Books International

In the history of photography in Mexico, portraiture is an important, established tradition, transcending styles, subjects and decades. Mexican Portraitsincludes more than 350 portraits from more than 80 well-known Mexican photographers, including Romualdo García, Agustín V. Casasola, Manuel Álvarez Bravo, Enrique Metinides and Graciela Iturbide, among numerous others. Including both contemporary and classic works, mostly created in the years from the 1970s to the present, this diverse group of images has been selected by photographer and editor Pablo Ortiz Monsasterio in conjunction with curator Vesta Mónica Herrerías, and presents an idiosyncratic and personal perspective on this particular genre. Mexican Portraitsexplores the frontiers of portraiture from very different perspectives and associations. At the center of his wide-ranging selection are two distinct notions embedded in the history of the portrait: mask and metamorphosis. Organized into nine chapters, this beautifully illustrated book is a reflection on Mexican portraiture and identity, both individual and collective. Among the photographers represented here are Manuel Álvarez Bravo, Graciela Iturbide, Pedro Meyer, Agustín V. Casasola, Iñaki Bonillas, Maya Goded, Fernando Montiel Klimt, Gerardo Montiel Klimt, Guillermo Kahlo, Rodrigo Moya, Dr Lakra, Carla Vereá, Stefan Ruiz, Melquiades Herrera, Ana Casas, Daniela Rosell, Francis Alÿs, Carlos Somonte, Miguel Calderón, Adolfo Patiño, Juan Guzmán and Eunice Adorno, Romualdo García and Enrique Metinides--an astonishing roll-call that itself articulates Mexican photographers' special relationship to portraiture.

The Book of Veles Phaidon Press

"The Suffering of Light" is the first comprehensive monograph charting the career of acclaimed American photographer Alex Webb. Gathering some of his most iconic images, many of which were taken in the far corners of the earth, this exquisite book brings a fresh perspective to his extensive catalog. Recognized as a pioneer of American color photography since the 1970s, Webb has consistently created photographs characterized by intense color and light. His work, with its richly layered and complex composition, touches on multiple genres, including street photography, photojournalism, and fine art, but as Webb claims, "to me it all is photography. You have to go out and explore the world with a camera." Webb's ability to distill gesture, color and contrasting cultural tensions into single, beguiling frames results in evocative images that convey a sense of enigma, irony and humor. Featuring key works alongside previously unpublished photographs, "The Suffering of Light" provides the most thorough examination to date of this modern master's prolific, 30-year career. The photographs of Alex Webb (born 1952) have appeared in a wide range of publications, including "The New York Times Magazine," "Life," "Stern" and "National Geographic," and have been exhibited at the International

Center of Photography, New York; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York. He is a recipient of the Leica Medal of Excellence (2000) and the Premio Internacional de Fotografia Alcobendas (2009). A member of Magnum Photos since 1976, Webb lives in New York City.