

Why Photography Matters As Art As Never Before

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From the late 1970s onward, serious art photography began to be made at large scale and for the wall. Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting.

[Why Photography Matters as Art as Never Before: Amazon.co ...](#)

6 Reasons Why Photography Matters 1. Our photographs tell us what is important to us. When you ask people what possessions they would rescue from their... 2. Photographs are part of our legacy. Once I remember sitting in a train as it passed a playground where children were... 3. Photographs allow ...

[6 Reasons Why Photography Matters](#)

Why Photography Matters as Art as Never Before. By Mark Bolland. 12 Mar 2009. Michael Fried (Yale University Press, New Haven and London, 2008) In the last few years the large-scale photography made since the late 1970s has assumed a prominent position in contemporary art, acknowledged by grand exhibitions, extensive critical writing and a clearly established canon.

[Why Photography Matters as Art as Never Before | Frieze](#)

A lucid and wide-ranging meditation on why photography is unique among the picture-making arts. Photography matters, writes Jerry Thompson, because of how it works—not only as an artistic medium but also as a way of knowing. With this provocative observation, Thompson begins a wide-ranging and lucid meditation on why photography is unique among the picture-making arts.

[Why Photography Matters | The MIT Press](#)

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[Why Photography Matters as Art as Never Before - Michael ...](#)

Why Photography Matters As Art As Never Before - by: Michael Fried. A Review by: Rachel Wolfe. Whether the book is held in the hands of someone with ten years, ten days or even ten minutes interest in photography, Michael Fried's Why Photography Matters As Art As Never Before is an excellent foundation for the understanding, contemplation and critique of contemporary photography.

[Why Photography Matters As Art As Never Before - by ...](#)

Lee Friedlander talked of how photography was a 'generous' medium - meaning that often the most interesting parts of the photo are the parts that were not necessarily intentionally included by the photographer, but ended up in the frame simply because they were there in front of the camera as well as the ostensible subject. A similar idea motivates Barthes' notion of punctum - the viewer (or beholder) can be struck deeply by elements of the image not regarded as of any consequence ...

[Why Photography Matters As Art As Never Before -Michael ...](#)

From the late 1970s onward, serious art photography began to be made at large scale and for the wall. Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting.

Read Book Why Photography Matters As Art As Never Before

[Amazon.com: Why Photography Matters as Art as Never Before ...](#)

Why photography matters It is no longer the extraordinariness of the image, but rather its familiarity that lends credibility to the representation of how these immigrant women have made new lives ...

[Why photography matters | openDemocracy](#)

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A renowned critic and historian offers a radically new account of the meaning of ambitious art photography since the Bechers. From the late 1970s onward, serious art photography began to be made at large scale and for the wall. Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting.

[Why Photography Matters as Art as Never Before | Yale ...](#)

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[Artdoc Magazine - Why Photography Matters as Art as Never ...](#)

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[Why photography matters as art as never before by Fried ...](#)

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[Why Photography Matters as Art as Never Before : Michael ...](#)

I'll conclude by essentially echoing what Robin Kelsey said in his review. Why Photography Matters as Art as Never Before has its problems, but it is must reading for anyone with a serious interest in art photography. It opens up a whole new dimension in how to look at and think about photographs (and not just art photographs).

[Amazon.com: Customer reviews: Why Photography Matters as ...](#)

Why Photography Matters As Art As Never Before By Michael Fried Yale University Press, 2008 410 pp./\$55.00 (hb) One indication of a work's significance is the reaction it produces before it appears. By this measure, Michael Fried's new book on contemporary photography is significant indeed. Large portions of the text have appeared in publications and as lectures in various places over the past several years, and the responses to these early versions- notably in James Elkins's edited volume, ...

[WHY DOES PHOTOGRAPHY MATTER? - MutualArt.com](#)

Why Photography Matters is an earnest plea to return photography to the immersive seeing and recording of the existing world, and away from the staged scenes that currently dominate contemporary photography. A slim hardbound volume divided into four connected essays, the strongest piece argues for photography to be a deep and sustained ...

[Why Photography Matters - Art Libraries Society of North ...](#)

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From the late 1970s onward, serious art photography began to be made at large scale and for the wall. Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing before it that until then had been the province only of painting. Fried further demonstrates that certain philosophically deep problems—associated with notions of theatricality, literalness, and objecthood, and touching on the role of original intention in artistic production, first discussed in his controversial essay “Art and Objecthood” (1967)—have come to the fore once again in recent photography. This means that the photographic “ghetto” no longer exists; instead photography is at the cutting edge of contemporary art as never before. Among the photographers and video-makers whose work receives serious attention in this powerfully argued book are Jeff Wall, Hiroshi Sugimoto, Cindy Sherman, Thomas Struth, Thomas Ruff, Andreas Gursky, Luc Delahaye, Rineke Dijkstra, Patrick Faigenbaum, Roland Fischer, Thomas Demand,

Read Book Why Photography Matters As Art As Never Before

Candida Höfer, Beat Streuli, Philip-Lorca diCorcia, Douglas Gordon and Philippe Parreno, James Welling, and Bernd and Hilla Becher. Future discussions of the new art photography will have no choice but to take a stand for or against Fried's conclusions.

"Photography matters, writes Jerry Thompson, because of how it works - not only as an artistic medium but also as a way of knowing. It matters because how we understand what photography is and how it works tell us something about how we understand anything."--Jacket.

As anyone who has wielded a camera knows, photography has a unique relationship to chance. It also represents a struggle to reconcile aesthetic aspiration with a mechanical process. Robin Kelsey reveals how daring innovators expanded the aesthetic limits of photography in order to create art for a modern world.

With this widely acclaimed work, Fried revised the way in which eighteenth-century French painting and criticism were viewed and understood. "A reinterpretation supported by immense learning and by a series of brilliantly perceptive readings of paintings and criticism alike. . . . An exhilarating book."--John Barrell, London Review of Books

Campt explores the affective resonances of two archives of Black European photographs for those pictured, their families, and the community. Image Matters looks at photograph collections of four Black German families taken between 1900 and the end of World War II and a set of portraits of Afro-Caribbean migrants to Britain taken at a photographic studio in Birmingham between 1948 and 1960.

In this groundbreaking work, Ariella Azoulay thoroughly revises our understanding of the ethical status of photography. It must, she insists, be understood in its inseparability from the many catastrophes of recent history. She argues that photography is a particular set of relations between individuals and the powers that govern them and, at the same time, a form of relations among equals that constrains that power. Anyone, even a stateless person, who addresses others through photographs or occupies the position of a photograph's addressee, is or can become a member of the citizenry of photography. The crucial arguments of the book concern two groups that have been rendered invisible by their state of exception: the Palestinian noncitizens of Israel and women in Western societies. Azoulay's leading question is: Under what legal, political, or cultural conditions does it become possible to see and show disaster that befalls those with flawed citizenship in a state of exception? The Civil Contract of Photography is an essential work for anyone seeking to understand the disasters of recent history and the consequences of how they and their victims are represented.

The Colors of Photography aims to provide a deeper understanding of what color is in the field of photography. Until today, color photography has marked the "here and now," while black and white photographs have been linked to our image of history and have formed our collective memory. However, such general dichotomies start to crumble when considering the aesthetic, cultural, and political complexity of color in photography. With essays by Charlotte Cotton, Bettina Gockel, Tanya Sheehan, Blake Stimson, Kim Timby, Kelley Wilder, Deborah Willis. Photographic contributions by Hans Danuser and Raymond Meier.

In the face of a great work of art, we so often stand mute, struck dumb. Countering contemporary assumptions that art is valued only according to taste or ideology, Peter De Bolla gives a voice - and vocabulary - to the wonder art can inspire.

A collection of intensive discussions about the role of visual arts in public life The past decade has seen American culture deeply divided by debates over social identity, public morality, communal values and freedom of expression. A key focus of these polarizing discussions has been the role of visual arts in public life. In Art Matters, five leading cultural critics and two prominent contemporary artists show the ways that this debate has profoundly reshaped our view of American culture. Lucy Lippard investigates the extraordinary recent transformations in visual art; Michele Wallace takes on high art, popular culture, and African American identity; David Deitcher discusses queer culture and AIDS; Carole S. Vance ponders censorship and sexually explicit imagery; and Lewis Hyde considers democracy and culture. Projects by artists Julie Ault and Andrea Fraser provide a context for these debates. Art Matters also offers a close examination of attempts to develop alternative funding sources for artists, focusing specifically on the influential private foundation Art Matters-a foundation which became an important proponent for new forms of art and for protecting freedom of expression through its funding and advocacy efforts.

In a world of turmoil, art matters more than ever. Art can bring about political action, even social revolution. Art reminds us of the things that really matter. It lifts our eyes to eternity and show us the importance of the here and now. With illustration from contemporary art and reference to theatre and film, this book shows the importance of art for all, not just the professionals. Creativity helps humans to flourish and reflects the character of a creative God. This is a book to return to time and again for inspiration and encouragement. Illustrated by author Alastair Gordon, Why Art Matters encourages us to embrace creativity at home, church, in play and professionally in the creative arts and industries.