
Sculptural Photographs From The Calotype To Digit

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The Era of the French Calotype
The Original Copy
Sun Pictures
Christo and Jeanne-Claude
Gabriel Orozco
Photography; Including the Daguerreotype, Calotype, Chrysotype, &C
Photography and Sculpture
Paper and Light
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Photography and Sculpture
The Pencil of Nature
Sculpture at the Corcoran
The British Journal of Photography
The Pencil of Nature

*Sculptural
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FRIDA CRANE

Sun Pictures Laurence
King Publishing

This is the first monograph exploring how, throughout its history, sculpture has provided a model to conceptualize photography as an art of mechanical reproduction. While there is a growing body of work examining how photography has contributed to the development of a Western 'sculptural imagination' by disseminating works, facilitating the investigation of the medium, or changing sculptural aesthetics, this study focuses on how sculpture has provided not only beautiful and convenient subject matter for photographs, or commercial and cultural opportunities for photographers in the market for art reproductions, but also an exemplar for thinking about photography as a medium based on mechanical means of production. In both media, processes from conception to realization involve apparatus that bypass the 'touch of the

artist' - so important to enduring notions of the value of works of art. The book closely analyses a number of case studies, from 1847 to the present, selected both to explicate the conceptual and technological continuities between the two media, and also because of how they illuminate the materiality of photographic objects. The final chapter considers the convergence of the two media in contemporary sculptural practices that use forms of 3D photography and computer-operated sculpting machines. Rooted in an understanding of the practical, social and aesthetic implications of photographic as well as sculptural technologies, this volume demonstrates how photographs of sculpture are particularly useful in revealing how photography's changing materialities shape the meaning of images as they are made, circulated, looked at, written about and handled at different historical moments.

Antiquity & Photography Univ of California Press
Reproduction of the original.
Brassai David R. Godine
Publisher

"Published in conjunction with the exhibition The original copy: photography of sculpture, 1839 to today, at the Museum of Modern Art, New York (August 1- November 1, 2010)"--T.p. verso.

Queer Methodology for Photography DigiCat

How does photography shape the way we see sculpture? In David Smith in Two Dimensions, Sarah Hamill broaches this question through an in-depth consideration of the photography of American sculptor David Smith (1906-1965). Smith was a modernist known for radically shifting the terms of sculpture, a medium traditionally defined by casting, modeling, and carving. He was the first to use industrial welding as a sustained technique for large-scale sculpture, influencing a generation of minimalists to come. What is less known about Smith is his use of the camera to document his own sculptures as well as everyday objects, spaces, and bodies. His photographs of his sculptures were published in countless exhibition catalogs, journals, and newspapers, often as anonymous illustrations. Far from being neutral

images, these photographs direct a pictorial encounter with spatial form and structure the public display of his work. David Smith in *Two Dimensions* looks at the sculptor's adoption of unconventional backdrops, alternative vantage points, and unusual lighting effects and exposures to show how he used photography to dramatize and distance objects. This comprehensive and penetrating account also introduces Smith's expansive archive of copy prints, slides, and negatives, many of which are seen here for the first time. Hamill proposes a new understanding of Smith's sculpture through photography, exploring issues that are in turn vital to discourses of modern sculpture, sculptural aesthetics, and postwar art. In Smith's photography, we see an artist moving fluidly between media to define what a sculptural object was and how it would be encountered publicly.

[Casting the Parthenon Sculptures from the Eighteenth Century to the Digital Age](#) The Museum of Modern Art

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.

[Creative Photography](#) Routledge

Ever since the mid-nineteenth century, when the new medium of photography was pressed into service to illustrate sculpture, photographs of sculptural objects have directed viewers as to what, in the course of ambling around a sculpture, was the single perfect moment to stop and look. What is the photograph's place in writing the history of sculpture? How has it changed according to culture, generation, critical conviction, and changes in media? *Photography and Sculpture: The Art Object in Reproduction* studies aspects of these questions from the perspectives of sixteen leading art historians. Their essays consider iconic photographs, archival collections, new and forgotten technologies, and conceptual challenges in photographing three-dimensional forms that have directed changing historical and stylistic attitudes about how we see, write about, and narrate histories of sculpture. Chapters on such varied topics as picturing Conceptual art,

manipulating sacred images in India to be non-photographs, and framing Roman art with an iPad illustrate the latent visual and narrative powers and ever-expanding potential of these images of sculpture.

Photography Bloomsbury Publishing

"In 1970, photography curator Peter C. Bunnell organized the exhibition *Photography into Sculpture* for the Museum of Modern Art in New York, bringing together twenty-three photographers and artists from across the United States as well as Vancouver, British Columbia, whose work challenged accepted practices and categories. *The Photographic Object 1970* serves as an exhibition catalogue after the fact, an oral history, and critical reading of exhibitions and experimental photography during the 1960s and 70s. It proposes precedents for contemporary artists who continue to blur the boundaries between photography and other art mediums."--Provided by publisher.

The Kiss of Apollo BoD – Books on Demand
In January 1839, photography was

announced to the world. Two years prior, a young Queen Victoria ascended to the throne of Great Britain and Ireland. These two events, while seemingly unrelated, marked the beginnings of a relationship that continued throughout the nineteenth century and helped construct the image of an entire age. *A Royal Passion* explores the connections between photography and the monarchy through Victoria's embrace of the new medium and her portrayal through the lens. Together with Prince Albert, her beloved husband, the Queen amassed one of the earliest collections of photographs, including works by renowned photographers such as Roger Fenton, Gustave Le Gray, and Julia Margaret Cameron. Victoria was also the first British monarch to have her life recorded by the camera: images of her as wife, mother, widow, and empress proliferated around the world at a time when the British Empire spanned the globe. The featured essays consider Victoria's role in shaping the history of photography as well as photography's role in shaping the image of the

Queen. Including more than 150 color images—several rarely seen before—drawn from the Royal Collection and the J. Paul Getty Museum, this volume accompanies an exhibition of the same name, on view at the J. Paul Getty Museum from February 4 to June 20, 2014.

In Human Touch Ruder Finn Press

* A long-awaited new edition* Expanded and completely revised* Including 80 new photographs, some of which have never been published beforeChristo (1935-2020) and Jeanne-Claude (1935-2009) created some of the most breathtaking artworks of the 20th and 21st centuries. Their projects radically questioned traditional conceptions of painting, sculpture, and architecture. This lavish photo book is the first comprehensive publication on the artists' oeuvre to be released after Christo's death in May 2020. It also serves as a curtain-raiser for Christo und Jeanne-Claude's last major project - the wrapping of the Arc de Triomphe in Paris, which will be carried out posthumously in the fall of 2021. Presenting a wealth of photographs

and studio snapshots from 1949 to 2020, some of which are private, this book allows an intimate peek behind the scenes of Christo und Jeanne-Claude's monumental installations which fascinated the public for decades. In addition to pictures capturing the artists at work, it includes photos documenting all of their major projects. Matthias Koddenberg (b.1984), art historian and close friend of the artists, spent many years compiling the more than 300 images featured in this volume. Among them are pictures taken by companions and friends and hitherto unpublished photographs from the artists' estate. Together they tell the extraordinary story not only of the couple's artistic collaboration, but also of their five-decade-long partnership.

Christo and Jeanne-Claude Bloomsbury Publishing
DigiCat Publishing presents to you this special edition of "The Pencil of Nature" by William Henry Fox Talbot. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for

republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

Encyclopedia of Nineteenth-Century Photography Parkstone International

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.

Cross-references
Bloomsbury Publishing
From his panoramic views of Pragueto his enigmatic still lifes and reflections in the misty window of his studio, photographer Josef Sudek captured the unique spirit of the Czech capital between the 1920s and 1970s. Already in his lifetime, Sudek enjoyed a worldwide reputation?and yet a substantial part of his practice, dedicated to photographing works of art, has remained largely unknown until now.00This book shines a light on Sudek?s most beloved

topic?sculpture?which acted as a bridge between his fine art photography and his commercial work. Sumptuous full-page reproductions of Sudek?s black-and-white photographs illustrate a series of thematic essays, focusing on the scope and legacy of his work; while cameos of the key people and institutions supporting his career reveal Sudek?s rich connection to the artistic circles and tendencies of his day. Together, they uncover the shifting tension between the ability of photographs to bring art closer to the people and their potential as works of art in their own right, raising important questions for the history of photography.00?Sculpture is a living thing and must be photographed as if alive.?0Josef Sudek (1957).

The Era of the French Calotype Bloomsbury Publishing
Each of the eight chapters takes a period of up to forty years and examines the medium through the lenses of art, science, social science, travel, war, fashion, the mass media and individual practitioners.-Back Cover.
Found Sculpture and Photography from

Surrealism to Contemporary Art
Metropolitan Museum of Art New York
First authoritative, comprehensive study of photography from a purely aesthetic point of view, spanning its history from daguerreotypes to modern photo-reportage. 240 superb photographs. First inexpensive paperback edition.
A Royal Passion Chronicle Books (CA)
Taking its departure point from the 1933 surrealist photographs of ?involuntary sculptures? by Brassa?nd Dal?Found Sculpture and Photography from Surrealism to Contemporary Art offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday. This collection of essays questions the nature of sculptural practice, looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found. One of the book?s central themes is the interplay of presence and absence in sculpture, as it is highlighted, disrupted, or

multiplied through photography?s indexical nature. The essays examine the surrealist three-dimensional object, its relation to and transformation through photographs, as well as the enduring legacies of such concerns for the artwork?s materiality and temporality in performance and conceptual practices from the 1960s through the present. *Found Sculpture and Photography* sheds new light on the shifts in status of the art object, challenging the specificity of visual practices, pursuing a radical interrogation of agency in modern and contemporary practices, and exploring the boundaries between art and everyday life.

Sculptural Photographs

Mitchell Beazley
Home of a world-renowned sculpture collection, the Corcoran Gallery of Art in Washington D.C. chose David Finn to photograph a selection of the most famous and beloved treasures from the museum's permanent collection.

David Smith in Two Dimensions Getty Publications

In 1843 painter David Octavius Hill joined

engineer Robert Adamson to form Scotland's first photographic studio. During their brief partnership that ended with Adamson's untimely death, Hill & Adamson produced "the first substantial body of self-consciously artistic work using the newly invented medium of photography." Sun pictures is an early and perceptive insight into Hill & Adamson's work.

The Photographic News

Getty Publications

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Erotic Art Photography
George Braziller

Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections. Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first

moulded in centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

Photography and the Arts Getty Publications

That the camera can give uncanny life to inanimate objects is something recognized and explored by photographers since the invention of the medium more than 150 years ago. Through forty-

one photographs of sculpture, The Kiss of Apollo examines aspects of the photographer's enlivening gaze and the ways in which new meaning can be created

when one artist observes the work of another. The history of "photography's love affair with sculpture", and a study of the ways in which new meaning can be created when one artist observes the work

of another. Photographers include Atget, Eakins, Evans, Frank, Groover, Sheeler, Sommer, and Warhol among others in this handsomely designed publication.