



Stephen Shore Uncommon Places The Complete Works

Judith Keller

Stephen Shore Uncommon Places The Complete Works:

Uncommon Places Stephen Shore, 2015 Originally published in 1982 Stephen Shore's legendary *Uncommon Places* has influenced more than a generation of photographers. Shore was among the first artists to take color beyond the domain of advertising and fashion photography and his large format color work on the American vernacular landscape stands at the root of what has become a vital photographic tradition over the past forty years. *Uncommon Places The Complete Works* published by Aperture in 2004 presents a definitive collection of the landmark series and in the span of a decade has become a contemporary classic. Now for this lushly produced reissue the artist has added twenty rediscovered images and a statement explaining what it means to expand a series now many decades old. Like Robert Frank and Walker Evans before him Shore discovered a hitherto unarticulated vision of America via highway and camera. Approaching his subjects with cool objectivity Shore in these images retains precise internal systems of gestures in composition and light through which a parking lot emptied of people a hotel bedroom or a building on a side street assumes both an archetypal aura and an ambiguously personal importance. In contrast to his signature landscapes with which *Uncommon Places* is often associated this expanded survey reveals equally remarkable collections of interiors and portraits. Publisher's description

Stephen Shore Stephen Shore, 2005-05 A photo diary of the author's road trip across America in the early 1970s this text features unpublished photographs from Shore's influential work

Early Work Stephen Shore, 2025-08 At the age of six Stephen Shore received a Kodak Darkroom kit a gift that unearthed a passion and inquisitiveness that would go on to define his entire life. Shore began to develop a unique relationship to the chemical alchemy of the darkroom and to the camera itself a tool through which he would uncover the characters and complexities of the world around him. *Early Work* collects for the first time the entirely unseen photographs created during Shore's early teenage years between 1960 and 1965 a period of rich experimentation that precedes his time working with Andy Warhol at The Factory. These sophisticated and ambitious images demonstrate Shore's already complex understanding of the photographic form and the particular attention with which he approached his surroundings. It offers a unique record of the vibrant energy of New York in the early 1960s and reveals the themes that provided a constant source of interest for the young photographer. Above all *Early Work* offers an authoritative account of the innate sensibility with which Shore approached not only his craft but the world around him from this early age. Includes a foreword by Martin Scorsese and a new essay by Stephen Shore

MODERN INSTANCES STEPHEN.

SHORE, 2023 **Photographic Travel Books** Danièle Méaux, 2017-07-24 Since early in its history photography has been used by a diversity of travellers whose collected photographs have been compiled into albums. But *Photographic Travel* as a genre of art did not appear before the second half of the twentieth century and had a singular fate and fortune in the US as well as in Europe. The initial objective of some itinerant photographers is to make a book their shooting practice is conditioned by this objective as well as their travel experience. Their books designed as one coherent hole refer to their

wandering experience even though their stories are never completely free from fiction In these books their travels are converged and their subjectivity is revealed It is therefore relevant to call such books made of photographies and possibly words about the travel experience Photographic Travel books comparably to Travel books Dani le M aux has tackled the task of characterizing this genre **Where We Live** Judith Keller,2006 This is a collection of more than 150 images from the Bruce and Nancy Berman Collection of contemporary photographs These images concentrate on the American landscape and the people and structures to be found in it **What Do Artists Know?** James Elkins,2012-11-16 Each of the five volumes in the Stone Art Theory Institutes series and the seminars on which they are based brings together a range of scholars who are not always directly familiar with one another s work The outcome of each of these convergences is an extensive and unpredictable conversation on knotty and provocative issues about art This third volume in the series What Do Artists Know is about the education of artists The MFA degree is notoriously poorly conceptualized and now it is giving way to the PhD in art practice Meanwhile conversations on freshman courses in studio art continue to be bogged down by conflicting agendas This book is about the theories that underwrite art education at all levels the pertinent history of art education and the most promising current conceptualizations The contributors are Areti Adamopoulou Glenn Adamson Rina Arya Louisa Avgita Jan Baetens Su Baker Ciar n Benson Andrew Blackley Jeroen Boomgaard Brad Buckley William Conger John Conomos Christopher Csikszentmih lyi Anders Dahlgren Jonathan Dronsfield Marta Edling Laurie Fendrich Michael Fotiadis Christopher Frayling Miguel Gonz lez Virgen R E H Gordon Charles Green Vanalyne Green Barbara Jaffee Tom McGuirk William Marotti Robert Nelson H kan Nilsson Saul Ostrow Daniel Palmer Peter Plagens Stephan Schmidt Wulffen Howard Singerman Henk Slager George Smith Martin S berg Ann Sobiech Munson Roy Sorensen Bert Taken Hilde Van Gelder Frank Vigneron Janneke Wesseling Frances Whitehead Gary Willis and Yeung Yang **Digital Image Systems** Claus Gunti,2020-01-07 In Digital Image Systems Claus Gunti examines the antagonizing reactions to digital technologies in photography While Thomas Ruff Andreas Gursky and J rg Sasse have gradually adopted digital imaging tools in the early 1990s other photographers from the D sseldorf School have remained faithful to film based technologies By evaluating the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers this book shows that the digital turn in photography was anticipated by the conceptualization of images within systems and thus offers new perspectives for understanding the digital revolution **American Photo** ,2005-05

Stephen Shore Stephen Shore,Gerry Badger,2002 **Aperture 175** Aperture Foundation,2004 **American Surfaces** 1972 Stephen Shore,1999 **Deutsche Börse Photography Prize** ,2005 **The Writers Directory 2008** Michelle Kazensky,2007-06 Features bibliographical biographical and contact information for living authors worldwide who have at least one English publication Entries include name pseudonyms addresses citizenship birth date specialization career information and a bibliography **Bookforum** ,2003 **Aperture** ,2004 **Flash Art** ,2005 **Constructing Worlds**

Alona Pardo,Elias Redstone,2014 Architecture has long been a subject matter for photographers who utilize the medium not just to document the built world but also to reveal wider truths about society This book features chapters devoted to various artists among them Berenice Abbott Walker Evans Ed Ruscha Bernd and Hilla Becher Andreas Gursky and Iwan Baan and includes 220 color and duotone images Each chapter opens with a text introducing the artists work followed by reproductions of their photographs Arranged chronologically the book documents the birth of the skyscraper against the backdrop of the Great Depression the rise of the modernist tradition in America post colonial Africa and India the effects of industry on 1960s Europe the increasing suburbanization of America and Europe and the consequences of today s mass urbanization in Asia the Middle East and South America Far reaching and penetrating this volume reflects on the ongoing dialogue between photography and architecture 00Exhibition Barbican Art Gallery London UK 25 9 2014 11 1 2015 The British Journal of Photography William Crookes,T. A. Malone,George Shadbolt,J. Traill Taylor,William Blanchard Bolton,Thomas Bedding,2004 *Fall River Boys* ,2009 In the spring of 2000 Richard Renaldi began making frequent trips to the small New England city of Fall River Massachusetts Situated just a short distance from the Atlantic coast Fall River was once at the very center of American textile manufacturing Renaldi s aim was to photograph the young men of Fall River coming of age amidst an industrial landscape well past its boom years This extraordinary body of images both portraits and landscapes is gathered here for the first time in Renaldi s second monograph *Fall River Boys*

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