



The Kiss of Apollo

PHOTOGRAPHY & SCULPTURE 1845 TO THE PRESENT

The Kiss Of Apollo Photography Sculpture 1845 To The Present

Eugenia Parry



The Kiss Of Apollo Photography Sculpture 1845 To The Present:

The Kiss of Apollo Eugenia Parry,1991 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 *The kiss of Apollo, photography & sculpture, 1845 to the present day* Eugenia Parry Janis,1991

Photography and Sculpture Sarah Hamill,Megan R. Luke,2018-01-02 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 *The Museum as Muse* Kynaston McShine,1999 Published on the occasion of the exhibition of the same name held at the Museum of Modern Art New York March 14 June 1 1999 *The Original Copy* Roxana Marcoci,Geoffrey Batchen,Tobia Bezzola,2010 Since its birth in the first half of the 19th century photography has offered extraordinary possibilities of isolating works of art for study and pleasure Through cropping focus angle of view distance and lighting as well as the ex post facto techniques of dark room manipulation collage montage and assemblage photographers not only interpret the artworks they record but create stunning reinventions *The Original Copy Photography of Sculpture 1939 to Today* presents a critical examination of the intersections between photography and sculpture Through a selection of nearly 300 outstanding pictures by more than 100 artists from the 19th century to the present *The Original Copy* explores how one medium has become implicated in the understanding of the other Photographs reproduced in this richly illustrated volume range in subject from inanimate objects to performing bodies and include major works by medium's most influential artists from early modernism to the present

Images of the Art Museum Eva-Maria Troelenberg,Melania Savino,2017-02-06 In recent years the emerging field of museum studies has seen rapid expansion in the critical study of museums and scholars started to question the institution

and its functions To contribute differentiated viewpoints to the currently evolving meta discourse on the museum this volume aims to investigate how the institution of the museum has been visualized and translated into different kinds of images and how these images have affected our perception of these institutions In this interdisciplinary collection scholars from a variety of academic backgrounds including art history heritage museums studies and architectural history explore a broad range of case studies stretching across the globe The volume opens up debate about the epistemological and historiographical significance of a variety of different images and representations of the Art Museum including the transformation or adaptation of the image of the art museum across periods and cultures In this context this volume aims to develop a new theoretical framework while proposing new methodological tools and resources for the analysis of museological representations on a global scale

The Early American Daguerreotype Sarah Kate Gillespie, 2016-02-19 The American daguerreotype as something completely new a mechanical invention that produced an image a hybrid of fine art and science and technology The daguerreotype invented in France came to America in 1839 By 1851 this early photographic method had been improved by American daguerreotypists to such a degree that it was often referred to as the American process The daguerreotype now perhaps mostly associated with stiffly posed portraits of serious visaged nineteenth century personages was an extremely detailed photographic image produced through a complicated process involving a copper plate light sensitive chemicals and mercury fumes It was as Sarah Kate Gillespie shows in this generously illustrated history something wholly and remarkably new a product of science and innovative technology that resulted in a visual object It was a hybrid with roots in both fine art and science and it interacted in reciprocally formative ways with fine art science and technology Gillespie maps the evolution of the daguerreotype as medium and as profession from its introduction to the ascendancy of the American process tracing its relationship to other fields and the professionalization of those fields She does so by recounting the activities of a series of American daguerreotypists including fine artists scientists and mechanical tinkerers She describes for example experiments undertaken by Samuel F B Morse as he made the transition from artist to inventor how artists made use of the daguerreotype both borrowing conventions from fine art and establishing new ones for a new medium the use of the daguerreotype in various sciences particularly astronomy and technological innovators who drew on their work in the mechanical arts By the 1860s the daguerreotype had been supplanted by newer technologies Its rise and fall represents an early instance of the ever constant stream of emerging visual technologies

Encyclopedia of Nineteenth-Century Photography John Hannavy, 2013-12-16 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 **"Art, History and the Senses "** Gabriel Koureas,2017-07-05 Should sight trump the other four senses when experiencing and evaluating art Art History and the Senses 1830 to the Present questions whether the authority of the visual in visual culture should be deconstructed and focuses on the roles of touch taste smell and sound in the materiality of works of art From the nineteenth century onward notions of synaesthesia and the multi sensorial were important to a series of art movements from Symbolism to Futurism and Installations The essays in this collection evaluate works of art at specific moments in their history and consider how senses other than the visual have or have not affected the works meaning The result is a re evaluation of sensory knowledge and experience in the arts encouraging a new level of engagement with ideas of style and form **Art History Through the Camera's Lens** Helene E. Roberts,2013-09-13 Photography of art has served as a basis for the reconstruction of works of art and as a vehicle for the dissemination and reinterpretation of art This book provides the first definitive treatment of the subject with essays from noted authorities in the fields of art history architecture and photography The essays explore the many meanings of photography as documentation for the art historian inspiration for the artist and as a means of critical interpretation of works of art Art History Through the Camera s Lens will be important reading for students historians librarians and curators of the visual arts

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