



Douglas Fogle

THE LAST PICTURE SHOW:
ARTISTS USING PHOTOGRAPHY
1960–1982

Walker Art Center

The Last Picture Show Artists Using Photography 19601982

Alexander Streitberger



The Last Picture Show Artists Using Photography 1960-1982:

The Last Picture Show Douglas Fogle, 2003 Photography has become an increasingly pervasive medium of choice in contemporary art practice and is even employed at times by artists who do not necessarily consider themselves to be photographers How did this come to be The Last Picture Show will address the emergence of this phenomenon of artists using photography by tracing the development of conceptual trends in postwar photographic practice from its first glimmerings in the 60s in the work of artists such as Bernd and Hilla Becher portraiture and cultural identity the formal and social architectonics of the built environment societal and individual interventions in the landscape photography's relationship to sculpture and painting the visual mediation of meaning in popular culture and the poetic and conceptual investigation of visual non sequiturs disjunctions and humorous absurdities Bringing together a newly commissioned body of scholarship with reprints of important historical texts The Last Picture Show seeks to define the legacy that has produced a rich body of photographic practice in the art world today

Imagery Bob Nugent, 2007-10-01 In 1985 winemaker Joe Benziger and Sonoma artist Bob Nugent struck on the idea of putting original art on special releases of Imagery Estate wines The goal was straight forward commission the world's modern art luminaries to create works for reproduction onto wine labels Two decades and 160 labels later they have assembled a staggering collection of contemporary art from the likes of Sol Lewitt Terry Winters Nancy Graves John Baldessari Judy Pfaff and Bob Arneson This book highlights 133 works of art the best of the Imagery collection The images are big and lush and accompanied by biographical sketches of the artists careers as well as a short description of their individual ideas and methods The pictorial index shows the works in their label form from 1985 to the most recent vintages These images are evocations of wine's multi faceted ability to inspire us

Stories from the Camera Michele M. Penhall, 2016-03-15 The remarkable photography collection of the University of New Mexico Art Museum owes its unique character and quality to the directors curators scholars and artists who have taught worked and studied at the museum and in the university's Department of Art and Art History In this indispensable book these distinguished scholars and artists reflect on the pictures from the collection that hold significance to them Through their own professional and artistic practice they represent different generations of aesthetic voices and intellectual directions As one of the earliest collegiate institutions to begin collecting photography the University of New Mexico Art Museum holds a stunning array of images that span photography's 175 year history In addition to iconic works by famous photographers this book also features less familiar but equally masterful pictures Together these essays represent a unique history of photography and this renowned museum

Cinéma&Cie. International Film Studies Journal. Aa. Vv., 2016-10-11 T00:00:00+02:00 For a long time comparisons of cinema and photography have been predominantly a question of contrast both of their forms and their ways of seeing This special issue of Cinéma&Cie explores post filmic aesthetics such as the cinematic tableau vivant and innovative examples of contemporary experimental audiovisual production

Shifting

Places Alexander Streitberger, 2011 This book provides for the first time a profound insight into Peter Downsbrough's diverse and complex use of photography within his artistic work over the last 40 years

Aesthetics After Modernism Diarmuid Costello, 2024 Aesthetics after Modernism argues for the ongoing relevance of aesthetics to art after modernism In it I show that even what are typically taken to be the hardest of hard cases engage us in recognisably aesthetic ways and as such remain amenable to aesthetic analysis Why if that is true do so many art theorists critics and sometimes even artists appear to think otherwise I trace the artworld's rejection of aesthetic theory to Clement Greenberg's success in co-opting the discourse of aesthetics notably Kant's aesthetics to underwrite his own formalism about modernist art Not only has this led to Kant being tarred with the brush of Greenbergian formalism it has also led critics and theorists of later art to miss the resources of the aesthetic tradition perhaps especially Kant for capturing what is distinctive about our cognitive relation to the kinds of art that interest them There is a tendency simply to assume that Kant's aesthetics cannot speak to the more conceptual aspects of our interactions with art I trace the legacy of Greenberg's modernism and formalism for later art criticism and theory before offering an interpretation of Kant's theory of art that seeks to show otherwise I take Conceptual Art as my test case here is a form of art that often claims to forgo sensible properties altogether But if Kant's aesthetics can accommodate to our cognitive relation to art with no sensible features relevant to its appreciation as art then it should in principle withstand the challenge of any form of art

Photography Theory in Historical Perspective Hilde Van Gelder, Helen Westgeest, 2011-04-25 Photography Theory in Historical Perspective Case Studies from Contemporary Art aims to contribute to the understanding of the multifaceted and complex character of the photographic medium by dealing with various case studies selected from photographic practices in contemporary art discussed in the context of views and theories of photography from its inception uses case studies to explain photographic practices in contemporary art and place them in the context of theory presents current debates on theory of photography through comparisons to research of other visual media applicable to vernacular and documentary photography as well as art photography

William Wegman Joan Simon, William Wegman, Brooklyn Museum, 2006-01-01 An examination of William Wegman and how he transposes images of daily life to reflect both beauty and absurdity

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 Jörg Sasse have gradually adopted digital imaging tools in the early 1990s other photographers from the Düsseldorf 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

Slideshow M. Darsie Alexander, Charles Harrison, Robert Storr, 2005 Since the 1960s an international group of artists has embraced slide projection as a dynamic alternative to the tradition of painting blending

aspects of photography film and installation art Slide Show is the first in depth examination of how slides evolved into one of the most exciting art forms of our time Essays by leading scholars and 200 color illustrations provide visual historical and critical insight into this unique medium Lacan at the Scene Henry Bond,2012-09-21 A Lacanian approach to murder scene investigation What if Jacques Lacan the brilliant and eccentric Parisian psychoanalyst had worked as a police detective applying his theories to solve crimes This may conjure up a mental film clip starring Peter Sellers in a trench coat but in Lacan at the Scene Henry Bond makes a serious and provocative claim that apparently impenetrable events of violent death can be more effectively unraveled with Lacan s theory of psychoanalysis than with elaborate technologically advanced forensic tools Bond s exposition on murder expands and develops a resolutely i ekian approach Seeking out radical and unexpected readings Bond unpacks his material utilizing Lacan s neurosis psychosis perversion grid Bond places Lacan at the crime scene and builds his argument through a series of archival crime scene photographs from the 1950s the period when Lacan was developing his influential theories It is not the horror of the ravished and mutilated corpses that draws his attention instead he interrogates seemingly minor details from the everyday isolating and rephotographing what at first seems insignificant a single high heeled shoe on a kitchen table for example or carefully folded clothes placed over a chair From these mundane details he carefully builds a robust and comprehensive manual for Lacanian crime investigation that can stand beside the FBI s standard issue Crime Classification Manual **Geographical Aesthetics** Elizabeth Straughan,2016-03-03 *Geographical Aesthetics* places the terms aesthetics and geography under critical question together responding both to the increasing calls from within geography to develop a geographical aesthetics and a resurgence of interdisciplinary interest in conceptual and empirical questions around geoaesthetics environmental aesthetics as well as the spatialities of the aesthetic Despite taking up an identifiable role within the geographical imagination and sensibilities for centuries and having what is arguably a key place in the making of the modern discipline aesthetics remains a relatively under theorized field within geography Across 15 chapters *Geographical Aesthetics* brings together timely commentaries by international interdisciplinary scholars to rework historical relations between geography and aesthetics and reconsider how it is we might understand aesthetics In renewing aesthetics as a site of investigation but also an analytic object through which we can think about worldly encounters *Geographical Aesthetics* presents a reworking of our geographical imaginary of the aesthetic *African American Artists Performing for the Camera After 1970* Martyna Ewa Majewska,2025-03-27 This study demonstrates how African American artists active since the 1970s have instrumentalized performance for the camera to intervene in existing representations of Black and Brown people in America and beyond Majewska argues that producing carefully designed photographs films and videos via performance became a key strategy for dismantling the conceptions of race and gender fixed by US popular culture jurisprudence and pseudoscience Studying the work of Adrian Piper Glenn Ligon Lyle Ashton Harris Senga Nengudi Maren Hassinger Howardena Pindell David Hammons and Pope L this book

examines the ways in which these artists incorporate their bodies and personal experience into their respective performances simultaneously courting and foreclosing autobiographical readings The strategies examined here while diverse all challenge conventional interpretations of performance art especially those overdetermined by race gender and sexuality The book will be of interest to scholars working in art history performance studies photography and African American studies [Bernd & Hilla Becher](#) Jeff L. Rosenheim, Gabriele Conrath-Scholl, Virginia Heckert, Lucy Sante, 2022-07-11 For more than five decades Bernd 1931 2007 and Hilla 1934 2015 Becher collaborated on photographs of industrial architecture in Germany France Belgium Holland Great Britain and the United States This sweeping monograph features the Bechers quintessential pictures which present water towers gas tanks blast furnaces and more as sculptural objects Beyond the Bechers iconic Typologies the book includes Bernd s early drawings Hilla s independent photographs and excerpts from their notes sketchbooks and journals The book s authors offer new insights into the development of the artists process their work s conceptual underpinnings the photographers relationship to deindustrialization and the artists legacy An essay by award winning cultural historian Lucy Sante and an interview with Max Becher the artists son make this volume an unrivaled look into the Bechers art alongside their career life and subjects [Art + Archive](#) Sara Callahan, 2022-01-25 Art Archive provides an in depth analysis of the connection between art and the archive at the turn of the twenty first century The book examines how the archive emerged in art writing in the mid 1990s and how its subsequent ubiquity can be understood in light of wider social technological philosophical and art historical conditions and concerns Deftly combining writing on archives from different disciplines with artistic practices the book clarifies the function and meaning of one of the most persistent artworld buzzwords of recent years shedding light on the conceptual and historical implications of the so called archival turn in contemporary art [Video Art Theory](#) Helen Westgeest, 2015-06-15 Video Art Theory A Comparative Approach demonstrates how video art functions on the basis of a comparative media approach providing a crucial understanding of video as a medium in contemporary art and of the visual mediations we encounter in daily life A critical investigation of the visual media and selected video artworks which contributes to the understanding of video as a medium in contemporary art The only study specifically devoted to theorizing the medium of video from the perspective of prominent characteristics which result from how video works deal with time space representation and narrative The text has emerged out of the author s own lectures and seminars on video art Offers a comparative approach which students find especially useful offering new perspectives [Contemporary Art About Architecture](#) Nora Wendl, 2017-07-05 An important resource for scholars of contemporary art and architecture this volume considers contemporary art that takes architecture as its subject Concentrated on works made since 1990 Contemporary Art About Architecture A Strange Utility is the first to take up this topic in a sustained and explicit manner and the first to advance the idea that contemporary art functions as a form of architectural history theory and analysis Over the course of fourteen essays by both emerging and established scholars this

volume examines a diverse group of artists in conjunction with the vernacular canonical and fantastical structures engaged by their work I Manglano Ovalle Matthew Barney Monika Sosnowska Pipo Nguyen duy and Paul Pfeiffer are among those considered as are the compelling questions of architecture s relationship to photography the evolving legacy of Mies van der Rohe the notion of an architectural unconscious and the provocative concepts of the unbuilt and the unbuildable Through a rigorous investigation of these issues Contemporary Art About Architecture calls attention to the fact that art is now a vital form of architectural discourse Indeed this phenomenon is both pervasive and in its individual incarnations compelling a reason to think again about the entangled histories of architecture and art

Art of Engagement Peter Selz, Susan Landauer, 2006-01-09 Art of Engagement focuses on the key role of California s art and artists in politics and culture since 1945 The book showcases many types of media including photographs found objects drawings and prints murals painting sculpture ceramics installations performance art and collage

What Was History Painting and What Is It Now? Mark Salber Phillips, Jordan Bear, 2019-10-10 The dominant visual language of European painting from the Renaissance to the nineteenth century history paintings were formidable in their monumental scale ambitious moral lessons and intricate narratives With the rise of modernist avant gardes the genre receded from the forefront of artistic production into the realm of nostalgia Yet history painting cast a shadow that would subtly colour even the works that sought to displace it Exploring the resilience of this distinctive mode of visual representation What Was History Painting and What Is It Now brings together an internationally distinguished group of scholars to trace the endurance adaptation and mutation of history painting These studies offer a reexamination of the fortunes of the genre from North America to Europe and Africa Organized around illuminating themes the book explores the creation of an audience attuned to the genre s didactic aims the entry of history painting into the marketplace of commercial art and attractions and the reimagination of the mode in response to the edicts of modern and contemporary art Spanning the full range and diversity of history painting this collection is a broad reconsideration of the tradition and the vibrant ways in which it resonates through the art of the present

Art and Intimacy in Modern Italy Sharon Hecker, Teresa Kittler, 2025-02-20 A much needed corrective to the history of single authorship this timely volume offers new insight into the lives and practices of the artist couples friendships and communities that shaped postwar art in Italy Bringing together a series of essays from international scholars across a variety of subject fields the volume considers a range of longstanding intimate working relationships Questioning the extent to which exchange formed part of artistic production and the nature of such partnerships the contributors explore a variety of underexplored case studies that opens to new readings of Italian art informed by key contemporary issues surrounding gender and sexuality modern Italian identities and transcultural exchange In covering friendships bi racial trans cultural and familial relations the volume adds much needed perspectives to modern Italy s social and political histories through case studies of well known as well as overlooked figures and creative partnerships including Mario and Marisa Merz the de Chirico brothers William

Demby and Lucia Drudi and Antonia and Ugo Mulas Three sections guide the reader through different working and affective dynamics Shadowy Presences Ins and Outs and Alliances The volume explores practitioners in the visual arts as well as art critics institutional figures screen and theatre writers designers and photographers Rather than merely a descriptive or celebratory account of couples and partnerships in postwar Italian art Art and Intimacy in Modern Italy asks what comes into view and what is left out when thinking about art history through this relational lens

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