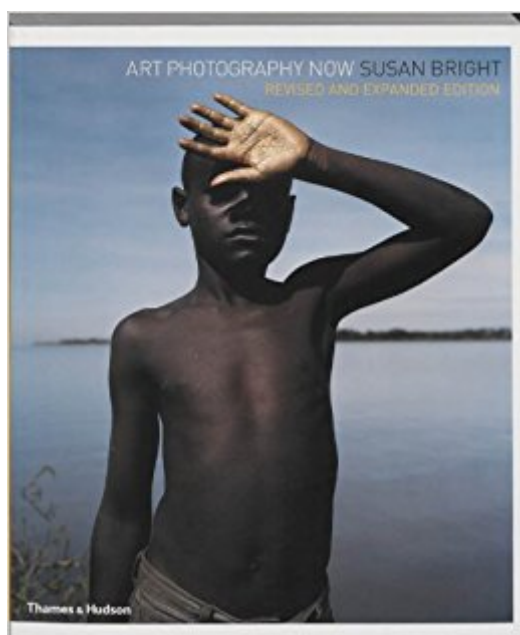


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# Art Photography Now (Second Edition)



## Synopsis

“An essential book for anyone interested in contemporary photography.”  
Now revised and expanded, this essential survey presents the work of eighty of the most important artist-photographers in the world. The book is divided into seven sections—Portrait, Landscape, Narrative, Object, Fashion, Document, and City—that explore the diverse subjects, styles, and methods of the leading practitioners. Introductions to each section outline the genres and consider why photographers are attracted to certain themes, and how issues like memory, time, objectivity, politics, identity, and the everyday are tied to their approaches. Each photographer’s work is accompanied by Susan Bright’s commentaries and by quotations from the artist. Leading artists such as Andreas Gursky, Cindy Sherman, Sophie Calle, Nan Goldin and Martin Parr, Gregory Crewdson, Candida Hofer, Gabriel Orozco, and Wolfgang Tillmans are featured alongside emerging international figures, including Viviane Sassen, LaToya Ruby Frazier, and Leigh Ladure. The introduction explores the historical relationship between art and photography from the early nineteenth century, and a new final chapter looks at the changes photography has undergone in recent years. 254 full-color and 21 black-and-white photographs

## Book Information

Paperback: 240 pages

Publisher: Thames & Hudson; 2 edition (October 24, 2011)

Language: English

ISBN-10: 0500289425

ISBN-13: 978-0500289426

Product Dimensions: 9.2 x 0.8 x 10.9 inches

Shipping Weight: 2.6 pounds (View shipping rates and policies)

Average Customer Review: 3.6 out of 5 stars 18 customer reviews

Best Sellers Rank: #364,848 in Books (See Top 100 in Books) #542 in Books > Arts & Photography > Photography & Video > History #1660 in Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference

## Customer Reviews

Andy Warhol looms larger than Alfred Stieglitz over this survey of contemporary photographers, who tend to be more preoccupied with popular and commercial imagery than traditional fine art photography. With their digital manipulations and cinematically constructed narratives, many of

them unabashedly embrace flashy artifice over sober documentation. Not that Bright, a former curator of the National Portrait Gallery in London, tries to categorize the messy vitality of contemporary photography into any clearly labeled trends. She divides the 80 mostly British and American photographers into seven thematic chapters that allow for wide latitude. "Portraits," for example, includes both Zwelethu Mthethwa's straightforward images of South African migrant workers and Gillian Wearing's photos of herself dressed as several of her own family members. While Bright's own commentary follows the ponderous style adopted by curators everywhere, she gives equal room to the words of the photographers themselves, who often provide insight without even trying. Cindy Sherman, whose 1980s photographs of herself masquerading as movie stars and historical characters set the stage for much of the work in this book, says, "I didn't know where [my art] was coming from. So I thought I had better not say anything or I'd blow it." (Nov.) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. --This text refers to the Hardcover edition.

“A strong pick for anyone who wants to understand the art of photography and its full potential as a medium, highly recommended.” - The Midwest Book Review  
“Unusual for a book of photography, the reader may take away more from the text than from the images themselves.” - Photoshop User

As one of the reviewers said: “a single tome probably won't manage to end any art/photography debates, but as a resource and up-to-date expose to the state of photography today, Art Photography Now hits the mark.” The book though is both excellent and... a bit confusing. Although she mentions the most famous and accomplished of photographers in the chapter introductions and shows a few of their pictures, like those of Nan Goldin, Martin Parr or Andreas Gursky, many of the photographers, while known, are not from the most famous. All things being equal, getting an introduction to photographers with whom we are not familiar is a good thing. Unfortunately all things are not equal. Still, to be fair, this indispensable survey presents the work of almost 80 of the most important and best-known art photographers in the world: Andreas Gursky, Thomas Struth, Cindy Sherman, Boris Mikhailow, Jeff Wall, Sophie Calle, Wolfgang Tillmans, Nan Goldin, Martin Parr, Allan Sekula, Inez van Lamsweerde, Sam Taylor-Wood, and many more are featured in its pages. Edited by Ms. Susan Bright, former Curator of Photographs at London's National Portrait Gallery, has organized the book into seven sections -- Object, City, Portrait, Fashion, Document, Landscape and Narrative--and provides an introductory essay for each. Along

with each photographer's works, presented in sequence within those divisions. Ms. Bright's commentaries provide, most of the time, a true context and depth, and quotations from the artists themselves offer valuable insights into the motivation, inspiration, and intentions behind the work.

It is difficult to find good contemporary photography overviews -- typically, you could go to galleries or museums for several years or buy a stack of art photography books and spend days going through them -- assuming you had a strong Art background. This book offers a nice alternative and it is one of the best overviews of contemporary fine art photography available. Aperture, a respected photography publishing house, has beautifully produced this handsome book with 80 of what they consider to be the best living and working art photographers. The selection is broad, encompasses many areas and is well organized into 7 sections from Portrait to City. Several works from each artist are presented along with a short description of an artist's Work from a curator's perspective. Even more valuable are quotations from each artist describing their Work from their perspective. This alone makes the book worth owning. Photographers you might know; Cindy Sherman, Thomas Ruff, Gregory Crewdson, Jeff Wall, Uta Barth, Joel Sternfeld, Thomas Demand and many others are alongside people you have probably never heard of but should get to know. The coverage of the cinematic, self exploration/psychological, conceptual and to some extent digital influences presented here should be thought provoking. Clearly, the "digitalness" of photography as a medium and all that implies -- interaction and collaboration, manipulation and realism, and authenticity and authority -- is growing in importance and will no doubt be better covered in the future as those artists emerge. There are only two omissions that would have been interesting to see included; artists such as Gerhard Richter, best known for his painting and who uses photography extensively -- and some of the newest up and comers, like Idris Khan. To be fair, those areas are rich enough to support separate books and you should not let this keep you from buying this book. Overall, this is an excellent way to quickly learn about contemporary photography and you will not be disappointed.

I ordered this as a text book for my Intermediate Photography course. This book was extremely helpful for inspiring my work and helping me understand my own process of taking photographs. It also really helped during critiques to reference other artists currently working in the field of photography.

Used it a few times for class the write-ups were great and easy to get through.

Amazing contemporary artists and a well written, in-depth look at the different tools and subjects of photography.

Quality of the print might be better. Cover image presentation is good, but the rest shall be improved. From time to time I need to google images to understand the message.

Ms. Bright provides truly wonderful text and insight into some quite diverse photographers. The photo illustrations are bright (no pun intended) and large. With fewer photographers or illustrations she might have been able to provide more information about the genre, photographer or concept but then I am a visualist and seeing the images alongside her breakdown of them is an immense help to my own progress.

I wasn't too sure what to expect from this book, but it's really stunning. I teach and this gives me some new photographers to follow, new images to use in class, new things to think about. A lovely book, well worth the price.

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