

# Bernard Plossu Western Colors

Asylum of the Birds is a new body of work by Roger Ballen, one of the most original image-makers of our times. Ballen has always sought to push the boundaries of photographic practice and has created an aesthetic and artistic vision unlike any other contemporary photographer. The images in Asylum of the Birds have been photographed entirely within the confines of a house in a Johannesburg suburb, the location of which remains a tightly guarded secret. The inhabitants of the house, both people and animals, and most notably the ever-present birds, are the cast who perform within a sculptural and decorated theatrical interior that Ballen

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creates and orchestrates. The resulting images are painterly, complex and surreal. They are richly layered with graffiti, drawings, animals and found objects. In a world where photographers seek to avoid definition, and whose work is often banal, Ballen is a true original who not only defies genres, but has defined his own artistic space as well.

- The journal of a long voyage begun in the 1970s, which has repeatedly taken Max Pam back to India, to the Far East, to London or Paris, and whose starting and ending point is always Australia- New and unusual layout- First edition limited to 500 copies This is not so much a travel journal as a diary that confirms Pam's interest in photography and his turn to it as a form of autobiographical expression. In order to tell his own

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history, as well as his stories, Max Pam has invented and gradually perfected an original visual language that recognizes no distinctions between writing and photography, between an image borrowed and an image taken, between the effects of chemistry and those of painting, between collage and patchwork. The result is a collection of forcefully suggestive images that, in breathtaking sequences, establish dialogues among reality, hallucinations, references of all kinds, the intimate and social spheres. Authoritative and engaging, *Design as an Attitude* explains how design is responding to an age of intense economic, political, and ecological instability. It shows how resourceful designers are using new digital tools to help to tackle the environmental and

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refugee crises, and to reinvent dysfunctional social services. The book charts different aspects of contemporary design: from its role in interpreting new technologies and the emergence of a new wave of digitally empowered designers in Africa, to the craft revival, design's gender politics, design's contribution to tackling the environmental crisis and climate change, and its use in expressing our increasingly fluid personal identities. Design as an Attitude also tells the stories of the new design adventurers, such as Irma Boom, Studio Formafantasma, Jing He, and Hella Jongerius, among others. Design as an Attitude consists of an introduction followed by 12 chapters: What is Attitudinal Design?; Spot the Difference--Design and Art; The Craft Revival; The Descent of Objects; Back

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to the Future; Is Design Still a (cis) Man's World?; Design's Colour Problem; The Fun of the Fair; Choices, Choices, Choices; Out of Control; Design and Desire; and, When the Worst Comes to the Worst. An award-winning design critic and author, Alice Rawsthorn OBE (b.1958, Manchester) wrote a weekly design column for The New York Times, which was syndicated worldwide for over a decade. Her previous books include the critically acclaimed, Hello World: Where Design Meets Life (2013). Based in London, Rawsthorn speaks on design at global events, including TED and the World Economic Forum in Davos. This book is part of the JRP Ringier Documents series, co-published with Les presses du réel and dedicated to critical writing.

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A stunning collection of portraits of vegetables, fruits, and flowers by a turn-of-the-twentieth-century visionary

The Solitude of Ravens

Des Oiseaux

Western Colors

The Collector's Guide to Vintage Film  
Photography

Gordon Parks: the Atmosphere of  
Crime 1957

How to Make Connections Others  
Don't

***An exploration of photography in 120 photographs. In On Photographs, curator and writer David Company presents an exploration of photography in 120 photographs. Proceeding not by chronology or genre or photographer, Company's eclectic selection unfolds***

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***according to its own logic. We see work by Henri Cartier-Bresson, William Eggleston, Helen Levitt, Garry Winogrand, Yves Louise Lawler, Andreas Gursky, and Rineke Dijkstra. There is fashion photography by William Klein, one of Vivian Maier's contact sheets, and a carefully staged scene by Gregory Crewdson, as well as images culled from magazines and advertisements. Each of the 120 photographs is accompanied by Company's lucid and incisive commentary, considering the history of that image and its creator, interpreting its content and meaning, and connecting and contextualizing it with visual***

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***culture. Image by image, we absorb and appreciate Company's complex yet playful take on photography and its history. The title, On Photographs, alludes to Susan Sontag's influential and groundbreaking On Photography. As an undergraduate, Company met Sontag and questioned her assessment of photography without including specific photographs. Sontag suggested that someday Company could write his own book on the subject, titled On Photographs. Now he has. An immersive new monograph from the critically acclaimed***



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***photographer Roger Ballen  
"Created in the space of her  
personal garden in Washington  
DC, Terri Weifenbach's  
photographs reveal the secret  
world of nature populated by  
birds that nest in urban gardens.  
Oscillating between fantasy and  
reality, her images seem to be  
taken on the sly when birds race  
at top speed, dance, or settle,  
freeze, and gather in parliaments.  
The seasons follow in  
succession, the colours of the  
garden vary. Saturated light and  
colour, plays on blurred and  
crystal-clear details, and freeze  
frames depict a 'supra-reality'.  
Terri Weifenbach immerses us in  
the infinitely small, transporting***

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***us into a particularly lively and marvelous world."--Publisher's description***

***- René Magritte is one of the most popular artists of the 20th century. His work continues to be the object of many international exhibitions. - Many books have been published on the artist, but this book presents an accessible and complete introduction to his oeuvre and his life - Includes a surprising mix of his emblematic paintings and lesser-known works Magritte in 400 images offers a selection of the most iconic paintings from the master Surrealist, René Magritte, along with a multitude of perhaps less well-known, but***

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***no less exciting jewels from his expansive oeuvre. The novel choice of works will surprise and delight the reader as they continue to uncover ever more facets of the celebrated painter, from his gouaches to his painted bottles and much more.***

***Spanning seven chapters, this book brings together the myriad aspects of Magritte's pictorial vision. Beginning with his first forays into abstract painting in the 1920s, navigating his search for solace in his Sunlit Period, as well as his brittle période vache and moving on to his Surrealist masterpieces of the 1950s and 1960s, it gently guides the reader through Magritte's world. Each***

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***chapter opens with a summary of the artistic stakes at play during that period and Magritte's place in them, immersing the reader in the contemporary artistic milieu. The 400 reproductions of Magritte's work are complemented by a unique selection of historical photographs. Alive with images and information, this compact gem is a must-have for all art enthusiasts and connoisseurs.***

***Plossu***

***Secret of the Highly Creative Thinker***

***Promises to Keep  
Into the Woods  
couleur Fresson***

***Bernard Plossu - Western colors***

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Western Colors

***Artistic photobook. Catalog of an exhibition held at the Fotomuseum Winterthur, November 27, 2010 - February 13, 2011; Artists Space, New York, Fall 2011; Villa Stuck, Munich, Spring 2012.***

***The definitive collection of Bernard Plossu's iconic color photographs of the American Southwest"***  
***The first retrospective of the pioneering work of Harry Gruyaert***  
***Stephen Shore's Uncommon Places is indisputably a canonic body of work--a touchstone for those interested in photography***

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***and the American landscape. Remarkably, despite having been the focus of numerous shows and books, including the eponymous 1982 Aperture classic (expanded and reissued several times), this series of photographs has yet to be explored in its entirety. Over the past five years, Shore has scanned hundreds of negatives shot between 1973 and 1981. In this volume, Aperture has invited an international group of fifteen photographers, curators, authors, and cultural figures to select ten images***

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***apiece from this rarely seen cache of images. Each portfolio offers an idiosyncratic and revealing commentary on why this body of work continues to astound; how it has impacted the work of new generations of photography and the medium at large; and proposes new insight on Shore's unique vision of America as transmuted in this totemic series. Texts and image selections by Wes Anderson, Quentin Bajac, David Company, Paul Graham, Guido Guidi, Takashi Homma, An-My Lê, Michael Lesy, Hans***

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***Ulrich Obrist, Francine  
Prose, Ed Ruscha, Britt  
Salvesen, Taryn Simon,  
Thomas Struth, and Lynne  
Tillman***

***Daido Moriyama***

***The Open Road***

***The Magazine of Western  
History***

***Montana***

***Stranger Passing***

***Saul Leiter***

Gordon Parks' ethically complex depictions of crime in New York, Chicago, San Francisco and Los Angeles, with previously unseen photographs When Life magazine asked Gordon Parks to illustrate a recurring series of articles on crime in the United States in 1957, he had already been a staff photographer



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for nearly a decade, the first African American to hold this position. Parks embarked on a six-week journey that took him and a reporter to the streets of New York, Chicago, San Francisco and Los Angeles. Unlike much of his prior work, the images made were in color. The resulting eight-page photo-essay "The Atmosphere of Crime" was noteworthy not only for its bold aesthetic sophistication, but also for how it challenged stereotypes about criminality then pervasive in the mainstream media. They provided a richly hued, cinematic portrayal of a largely hidden world: that of violence, police work and incarceration, seen with empathy and candor. Parks rejected clichés of delinquency, drug use and corruption, opting for

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a more nuanced view that reflected the social and economic factors tied to criminal behavior and afforded a rare window into the working lives of those charged with preventing and prosecuting it. Transcending the romanticism of the gangster film, the suspense of the crime caper and the racially biased depictions of criminality then prevalent in American popular culture, Parks coaxed his camera to record reality so vividly and compellingly that it would allow *Life's* readers to see the complexity of these chronically oversimplified situations. *The Atmosphere of Crime, 1957* includes an expansive selection of never-before-published photographs from Parks' original reportage. Gordon Parks was born into poverty and segregation in

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**Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself and becoming a photographer. He evolved into a modern-day Renaissance man, finding success as a film director, writer and composer. The first African-American director to helm a major motion picture, he helped launch the blaxploitation genre with his film Shaft (1971). Parks died in 2006.**

**From architecture to landscape, the step was not short, like the jumping in scale in the perspective perception of spaces. For architecture, the view stopped against a wall, to then enter and capture the space through the**

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**category of the Alberti concinnitas. This book contains articles developed for conferences and magazine papers, written over the last five years, and reconstructs a theoretical and design path of the author and his students at the Politecnico di Milano. Landscape representations of the students are presented, the result of a mixed path between personal perception and visualization techniques, including manual drawing, photography, video and photo retouching. The search for new paths can lead to the desperate exaltation of the expressive characters of each of us (perhaps meaningless) or to the laying of new cornerstones of the representation of the future: we need to go beyond the modern to**

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**be a frontier, we need to be avant-garde to recognize in a new sign a symbol of our contemporaneity. Preface by Agnes Sire. Interview by Sam Stourdze.**

**Inspired by the work of an earlier generation of Japanese photographers, especially by Shomei Tomatsu, and by William Klein's seminal photographic book on New York, Daido Moriyama moved from Osaka to Tokyo in the early sixties to become a photographer. He became the leading exponent of a fierce new photographic style that corresponded perfectly to the abrasive and intense climate of Tokyo during a period of great social upheaval. His black and white pictures were marked by fierce contrast and fragmentary,**

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even scratched, frames, which concealed his virtuoso printing. Between June 1972 and July 1973 he produced his own magazine publication, Kiroku, which was then referred to as Record. It became a diaristic journal of his work as it developed. Ten years ago he was able to resume publication of Record, which gradually expanded in extent. To date he has published thirty issues, a number of them including colour. The publication of Record as a book enables work from all thirty issues to be edited into a single sequence, punctuated by Moriyama's own text as it appeared in the magazines. It used to be assumed that Moriyama's peculiarly Japanese style was tied to his Tokyo roots. The evidence of the last ten years demonstrates

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that Moriyama, a restless world traveller, has been able to apply his unique vision to northern Europe, southern France, the cities of Florence, London, Barcelona, Taipei, Hong Kong, New York and Los Angeles as well as to the alleys of Osaka, and the landscape of Hokkaido. The book ends in Afghanistan.

Terri Weifenbach

Wim Wenders: Written in the West,  
Revisited

The Theater of Apparitions

Tokyo Camera Style

Bernard Plossu

Magnum Streetwise

*Sid Grossman and his  
photographs were largely  
forgotten after his untimely  
death in 1955 at the age of*

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*forty-two. One of the founders of the left-leaning Photo League (1936-51), Grossman was labeled a Communist and blacklisted in 1949. A demanding and capricious teacher who challenged his students to think critically about all aspects of their photography, Grossman's own approach to imagemaking and his remarkable body of work were constantly evolving. This monograph, the first comprehensive survey of Sid Grossman's life and work, contains more than 150 photographs that demonstrate Grossman's enduring talent and*



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*depth. The images range from his early social documentary work of the late 1930s to the more personal and dynamic street photography of the late 1940s, as well as late experiments with abstraction in both black and white and color. It features a biographical and critical essay by the renowned curator and photo historian, Keith F. Davis, which traces Grossman's evolution as a photographer and examines his considerable influence as a teacher. The book concludes with an extensive selection of excerpts from a transcript of tape recordings of a course that*

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*Grossman taught in the spring of 1950 in which he expounds his views on photography, art, and creativity.*

*An accessible, stylish guide to still-usable vintage film cameras: which to buy, where to find them, and how to get the most out of them*

*After the end of World War II, the American road trip began appearing prominently in literature, music, movies, and photography. Many photographers embarked on trips across the U.S. in order to create work, including Robert Frank, whose seminal 1955 road trip resulted in *The**

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*Americans. However, he was preceded by Edward Weston, who traveled across the country taking pictures to illustrate Walt Whitmans Leaves of Grass; Henri Cartier-Bresson, whose 1947 trip through the American South and into the West was published in the early 1950s in Harpers Bazaar; and Ed Ruscha, whose road trips between Los Angeles and Oklahoma later became Twentysix Gasoline Stations. Hundreds of photographers have continued the tradition of the photographic road trip on down to the present, from Stephen Shore to Taiyo Onorato*

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*and Nico Krebs. The Open Road considers the photographic road trip as a genre in and of itself, and presents the story of photographers for whom the American road is muse. The book features David Campanys introduction to the genre and eighteen chapters presented chronologically, each exploring one American road trip in depth through a portfolio of images and informative texts, highlighting some of the most important bodies of work made on the road from The Americans to present day. With impressive comprehensiveness, this book*

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*documents more than 600  
Spanish photographers working  
in genres and idioms from  
classical to contemporary  
photography, reportage to  
fashion and advertising, press,  
architecture, landscape and  
portraiture.*

*Photography and the American  
Road Trip*

*Vamonos!: 1965-1966, 1970,  
1974, 1981*

*Atlas Monographs*

*New Mexico Revisited*

*On this Site*

*Stephen Shore: Uncommon  
Places*

*People who are good at  
creating ideas are good at*

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*seeing connections. Could teaching people to see connections be a way to help them be more creative? Over the years, there's a need for a book on creativity that complements the teaching of the creative process and tools and gives you a practical approach to how to enhance your innate ability to think creatively. This book as an opportunity to dispel the myth that creative talent is something possessed by a gifted minority. This is the opportunity to pass on*

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*'the secret' of highly creative people to a much wider audience. It's a chance to give others the knowledge, techniques, and training they need to enhance their own innate creativity and lead the way to fun, fulfillment, invention, innovation, and change. It's a unique book that combines a very hands on and practical approach with a solid scholarly foundation.*

*An elegant introduction to the tree as photographic subject in more than 100 images.*

*"Bernard Plossu is a*

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*French photographer who has settled in Santa Fe after almost twenty years of traveling around the world. Here he shows us his vision of New Mexico, a land he has experienced quite differently from the many distinguished photographers who have preceded him here. Plossu sees New Mexico through a filter of imagery from the African continent, for he has photographed Egypt, the Sudan, their deserts, oases, and people. He sees it very much as a travel photographer, always on the move, and very much as*



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*a European, contrasting his stereotypical expectations of the Wild West and Mexico with the odd reality that is New Mexico. He also, paradoxically, sees New Mexico as home. His is not a New Mexico of bright light and overwhelming vistas but a country of dirt roads and snow, running dogs, old fences and gnarled trees, children at play"--Dust jacket flap.*

*"In The Solitude of Ravens Masahisa Fukase's work can be deemed to have reached its supreme height; it can*

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*also be said to have  
fallen to its greatest  
depth...If we attempted to  
peek any further into the  
abyss of solitude  
revealed...we would  
probably end up being  
abstracted in to a side-  
sweeping storm or else  
into a flock of ravens  
covering the sky."--Akira  
Hasegawa*

*L.A. Lofts*

*Stephen Shore*

*Bernard Plossu in Mexico*

*The A-Z of Spanish*

*Photographers*

*Retro Cameras*

*Harry Gruyaert*

**A young woman with her legs**

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spread wide; buttoned-up dressed workers on a city street. Contrasting photos like these of intensely private scenes, and snapshots of nameless passers-by are Nobuyoshi Araki's early commentary on the heterogeneity of Japanese society, calling the moral responsibility of its members into question. This book combines Araki's Tokyo series from his early works with a selection of his recent Polaroid collages and newly developed slide shows--all of them exploring the contradictions between anonymity and intimacy, the public and

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private sphere, reality and dream. The legendary Araki is one of the most influential and widely discussed artists today, one who deals with nakedness, sexuality and the body in a radical and realistic way.

Through an extreme emotional and physical closeness with his subjects, he becomes not only part of their lives but plays a central role in his own photos, thus transcending voyeurism.

Together with Nan Goldin, Larry Clark and Boris Mikhailov, Araki is considered one of the pioneers of intimate subjective photography. Art is all about doing what you shouldn't. Nobuyoshi Araki Co-

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published with C/O Berlin  
Exhibition: C/O Berlin, 8  
December 2018 to 3 March  
2019

The successful photographer shares his idiosyncratic vision of life in America by combining his evocative images with the musings of two great writers. Accompanied by brief text, presents photographs of fifty ordinary, now tranquil, places in the United States where violence has occurred

Proving that camera gear does matter, the Sartorialist of the camera world John Sypal introduces us to Tokyos trend-setting, style-conscious photography freaks. Following

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the success of his Tokyo Camera Style blog, which has a devoted and passionate international following, and has spawned a network of copycat blogs worldwide, the man who did it first and the man who does it best selects 300 of his choicest images and puts them between two covers. This fun take on the ever-popular street fashion phenomenon celebrates a uniquely Japanese tribe of camera obsessives for whom image-making means everything.

Landscape in Memoriam  
Solving Pictures  
Mark Morrisroe

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## Magritte in 400 Images The Complete Works impossible love

Known for his long-exposure photographic series of empty movie theaters and drive-ins, seascapes, museum dioramas, and waxworks, Hiroshi Sugimoto has been turning his camera on international icons of twentieth-century architecture since 1997. His deliberately blurred and seemingly timeless photographs depict structures as diverse as the Empire State Building, Le Corbusier's Chapel de Nötre Dame du Haut, and Tadao Ando's Church of Light in Osaka. The resulting black-and-white photographs, shot distinctly out of focus and from unusual angles, are not attempts at documentation but rather evocation--meant to isolate the buildings from their contexts, allowing them to exist as dreamlike, uninhabited ideals. Among

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the other buildings represented in the series are Philippe Starck's Asahi Breweries, Fumihiko Maki's Fujisawa Municipal Gymnasium, the United Nations Building, the Chrysler Building, Giuseppe Terragni's Santelia Monument Como, the World Trade Center, Mies van der Rohe's Seagram Building, Antonio Gaudí's Casa Batlló II, the 1922 Schindler House, and buildings by Frank Gehry, Frank Lloyd Wright, and many others in Europe, North America and Asia. For more than fifteen years, French photographer Bernard Plossu took extended trips to Mexico to photograph people, landscapes, and a culture in flux. ¡Vámanos! Bernard Plossu in México captures the bohemian adventure of this travelers four journeys, the first in 1965 and the last in 1981. His black-and-white and color images have transfixed generations of young people in France,



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who cherish him in the way young Americans celebrate Jack Kerouac. Plossus romantic vision encompasses coquettish women, peasants at work, fog-wrapped trails in the jungle, and waves lapping at sandy beaches. Yet Plossu is also aware of poverty and the challenges facing a modernizing society, and his photographs capture the nobility of all his subjects. Along with more than three hundred photographs, organized into chapters representing each of his Mexican journeys, this first compilation of Plossus Mexican work includes an essay by prominent French photo editor Claude Nori that highlights Plossus vagabond spirit. Additional commentaries are provided by renowned writers, including the books editor, Salvador Albiñana, and Emmanuel Guigon, Francisco Salinas, Alfonso Morales, and José Agustín. In New York, London, and even Rio de

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Janeiro, lofts are synonymous with minimalism. But in Los Angeles, the world's dream factory, lofts are as colorful and creative as the city itself. L.A. Lofts showcases 20 original and enigmatic interiors housed in both converted warehouse spaces and newly constructed sites in upscale neighborhoods. The common denominator? Each is a reflection of the owner's idiosyncratic personal style. A 30-foot upholstered bar stands in for a kitchen counter, while a former bank safe becomes a cozy bedroom. Some residents challenge the very definition of a loft space, styling their dwellings after a Shaker farmhouse or a dojo, the traditional Japanese warrior's residence, all the while reveling in the open space and flexibility a loft offers. Each chapter also features a unique project for the home, such as refurbishing vintage picture frames or creating a luxurious silk tent-like bed.

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L.A. Lofts is an irresistible object itself, featuring a die-cut cover that teasingly hints at the images of vibrant interiors revealed underneath. Bursting with dazzling photographs and endless color, L.A. Lofts is a surprising and inspiring look into the new breed of loft.

This book is Yukari Chikura's preservation of the 1300-year-old Japanese ritual festivity "Zaido." Following a series of tragedies including her father's sudden death, her own critical accident and the 2011 Tohoku earthquake and tsunami, Chikura recalls how her father came to her in a dream with the words: "Go to the village hidden deep in the snow where I lived a long time ago." And so with camera in hand she set off on a restorative pilgrimage to northeast Japan (the first of numerous journeys), which resulted in this book. Chikura arrived at the village, surreally silver in the snow and mist, and

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there discovered Zaido, where inhabitants from different villages gather on the second day of each new year and conduct a ritual dance to induce good fortune. The performers dedicate their sacred dance to the gods and undergo severe purifications. Combining photos of snowscapes that border on abstraction with images of the intricate masks and costumes of Zaido, Chikura depicts the cultural diversity of the participants as well as their common bond in creating collective memory and ensuring the survival of this ritual. The sight of these people--who overcome all obstacles, who stand up over and over again after every fall, all for the sake of protecting something so precious and vital--has given me the courage and hope to live again. Yukari Chikura

Araki

Trees and Photography

From the XIX to the XXI Century

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Landscape by Signs. Ediz. Illustrata  
Hiroshi Sugimoto: Architecture  
On Photographs

In late 1983, looking for the subjects and locations that would bring the desolate landscape of the American West to life for his iconic film *Paris, Texas*, German filmmaker Wim Wenders took his Mamiya PLaubel 6 x 7 camera on the road. Driving through Texas, Arizona, New Mexico and California, Wenders was captivated by the unique, saturated, colorful light of the vast, wild landscape of the American West--even in the 20th century, a land associated with cowboys and outlaws, and suffused with the mythology of the frontier. The series he produced, *Written in the West*, was first exhibited in 1986 at the Centre Pompidou in Paris, and

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first published in 2000. Roughly three decades later, in this expanded edition, Wenders adds 15 new images of the sleepy town that gave the movie its name--though no footage was ever actually shot there. Made with a Fuji 6 x 4.5 camera, the new photographs are poetic documents of an abiding fascination and a search for personal memories. Together, they add an essential new chapter to Wenders' classic *Written in the West*, now *Revisited*. Over the past four decades, through films like *Paris, Texas* (1984), *Wings of Desire* (1987), *Buena Vista Social Club* (1999) and *Pina* (2011), Wim Wenders (born 1945) has distinguished himself as one of the leading lights of New German Cinema and one of the great

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directors in contemporary film. Wenders has had an equally distinguished career in photography; his photographs are exhibited and collected internationally.

One of the most significant photographers of our time, Stephen Shore has often been considered alongside other artists who rose to prominence in the 1970s by capturing the mundane aspects of American popular culture in straightforward, unglamorous images. But Shore has worked with many forms of photography, switching from cheap automatic cameras to large-format cameras in the 1970s, pioneering the use of colour before returning to black and white in the 1990s, and in the 2000s taking up the opportunities of

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digital photography, digital printing and social media. Stephen Shore encompasses the entirety of the artist's work of the last five decades, during which he has conducted a continual, restless interrogation of image making, from the gelatin silver prints he made as a teenager to his current engagement with digital platforms. Published to accompany the major exhibition at The Museum of Modern Art, New York, the book allows for a fuller understanding of Shore's work, and demonstrates his singular vision - defined by an interest in daily life, a taste for serial and often systematic approaches, a strong intellectual underpinning, a restrained style, sly humour and visual casualness - and uncompromising pursuit of



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photography's possibilities. 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 inaugurated a vital photographic tradition. "Uncommon Places: The Complete Works," published by Aperture in 2005, presented 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 nearly 20 rediscovered images and a statement explaining what it means

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to expand a classic series. 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 retains precise systems of gestures in composition and light through which a hotel bedroom or a building on a side street assumes both an archetypal aura and an ambiguously personal importance. An essay by critic and curator Stephan Schmidt-Wulffen and a conversation with Shore by writer Lynne Tillman examine his methodology and elucidate his roots in Pop and Conceptual art. The texts are illustrated with reproductions from Shore's earlier series "American Surfaces" and "Amarillo: Tall in Texas." At age 14

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Stephen Shore (born 1947) had his work purchased by Edward Steichen for The Museum of Modern Art, New York. At 17 Shore was a regular at Andy Warhol's Factory, producing an important photographic document of the scene, and in 1971 at the age of 23 he became the first living photographer since Alfred Stieglitz 40 years earlier to have a one-man show at the Met. He has had numerous one-man shows, among others at The Museum of Modern Art, New York; George Eastman House, Rochester; Hammer Museum, Los Angeles; and The Art Institute of Chicago. Since 1982 he has been Director of the Photography Program at Bard College, Annandale-on-Hudson, New York.

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"ATLAS MONOGRAPHS is a compression of nine travel journals, beginning with Pam's most recent work (Karakoram 2006) and shifting back through the decades to his first journals begun in 1970. The journals map, through text, photo and marks on paper his engagement with the cultures he has travelled through. Just as importantly, the journals provided the engine room for his development as a photographer and a writer and an artist."--Provided by publisher.

The Plant Kingdoms of Charles  
Jones

Zaido

Asylum of the Birds

Stephen Shore: Selected Works,  
1973-1981 (Signed Edition)

Max Pam

# Read Book Bernard Plossu Western Colors

The Life and Work of Sid Grossman  
The ultimate collection of street  
photography from Magnum Photos.  
Design as an Attitude