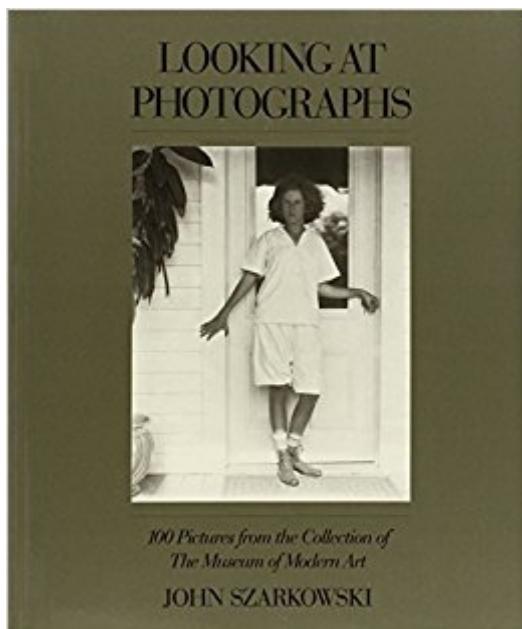


The book was found

Looking At Photographs: 100 Pictures From The Collection Of The Museum Of Modern Art



Synopsis

Originally published in 1973, this marvelous collection of photographs with accompanying texts by the revered late Museum of Modern Art photography curator John Szarkowski has long been recognized as a classic. Reissued in 1999-with new digital duotones-this volume is now available to a new generation of readers."This is a picture book, and its first purpose is to provide the material for simple delectation," says Szarkowski in his introduction to this first survey of The Museum of Modern Art's photography collection. A visually splendid album, the book is both a treasury of remarkable photographs and a lively introduction to the aesthetics and the historical development of photography. Since 1930, when the Museum accessioned its first photograph, it has assembled an extraordinary and wide-ranging collection of pictures for preservation, study and exhibition. Among the outstanding figures represented here are Hill and Adamson, Cameron, O'Sullivan, Atget, Steiglitz, Steichen, Strand, Weston, KertÃ©sz, Evans, Cartier-Bresson, Lange, Brassai, Ansel Adams, Shomei Tomatsu, Frank, Arbus and Friedlander. Some of these photographs are classics, familiar and well-loved favorites, many are surprising, little-known works by the masters of the art.

Book Information

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Customer Reviews

"The critic's job is to place the particular example in the larger context." This book is a brilliant example. Szarkowski here lovingly selects one photograph from each of 100 photographers -- 100 photos from the MOMA collection -- to illustrate the serpentine history of photography. Some of the

photos are extraordinary, others are mundane, but so is the chaotic field of photography. This handsome book hints at the depth and breadth of the solutions to the question of what is significant in pictures. I have poured over this book again and again. I have lent it to friends. I discover surprises every time I open it. You can read this book for the perceptive essays or you can just look at the pictures. This book satisfies on both counts.

"The Online Photographer" tipped me off to this excellent book, and boy were they right. This book discusses 100 photographers (100 shots with no artist twice). They are in approximately chronological order. The author discusses why the shots are the way they are in terms of technological limits, expectations/assumptions/conventions of the time, and composition; though not often all three for a single photo. Following up on each photographer via wikipedia and image search was my roll-my-own version of a History of Photography. (but only up to 1969, which is the date of the last photo in this book.) When I started, I didn't know that this was what I wanted, but it was.

John Szarkowski understood still photography. I can say that of very few people. This book and The Photographer's Eye are both really good. When I first looked at photographs, it took me a while to understand. If I had been able to see this book back then, it would surely have been easier to arrive at a perspective of understanding.

This is a scholarly work by Szarkowski which makes engaging and insightful reading. Each page is prefaced by a short essay, most of which relate directly to the image. Occasionally Szarkowski's narrative seems to veer from the topic, as if he has trouble in identifying what he has to say about the image. That criticism aside, and it is a minor one, this book provides a marvellous insight into the creative photographic process, and has no real peers. The style contrasts sharply with that of Szarkowski's other, earlier work - The Photographer's Eye. Both extend our understanding and knowledge of art. The quality of reproduction is also good.

If you are a fan of some of the world's most notable photographs, buy this book. Comments? I can only echo some of the reviews already written about this important book, such as the review written by Vladimir Belomestnov and Damon Webster. This is an amazing book, less for the quality of the photographs (Which are remarkable and marvelous!) than for what the author Mr. Szarkowski painstakingly wrote about each photograph. John Szarkowski's brief essay about each photograph truly opened my eyes to the subject photograph. First, I would look at a particular photograph in an

effort to see what made the photo outstanding. Next, I would read John Szarkowski's discussion of the piece, and I would see aspects of the photograph that I had not previously seen. Great book.

One page of text, and an adjoining page with an excellent reproduction of the subject photograph. The text is by John S; the photos are by the best photographers. John describes how each photographer and photograph is unique. You want to take your time with this one - I'm reading it slowly, one photo per day, and enjoying the visions and inspiration.

Very nice photographic history; well presented and written with an active voice. -1 for the segmented feel, some descriptions are nondescript, i.e. there seem to be photographs that should precede the next but are not there. Most likely the missing photographs were part of someone's estate, copyrighted and/or otherwise not available for publication in this compilation.

good

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