

The Best Of Lensculture Volume 2

Where I Find Myself is the first major single book retrospective of one of America's leading photographers. It is organized in inverse chronological order and spans the photographer's whole career to date: from Joel Meyerowitz's most recent picture all the way back to the first photograph he ever took. The book covers all of Joel Meyerowitz's great projects: his work inspired by the artist Morandi, his work on trees, his exclusive coverage of Ground Zero, his trips in the footsteps of Robert Frank across the US, his experiments comparing color and black and white pictures, and of course his iconic street photography work. Joel Meyerowitz is incredibly eloquent and candid about how photography works or doesn't, and this should be an inspiration to anyone interested in photography.

The mostly never-before-published images in Schapiro's rare collection represent Bowie at his most creative and inspired self and present a glimpse into the intimacy that Schapiro and Bowie shared during their time together. Bowie and Schapiro kidded and laughed about shooting a series of close-up portraits on a putrid green background because they felt it was the worst possible background colour for a magazine, and so they did on this lark - with the image eventually becoming a People magazine cover.

How We See: Photobooks by Women is a comprehensive 'book on books' reference and resource that presents a global range of one hundred 21st-century photobooks by female photographers. Also included are one hundred historical books by women photographers, an annotated chronology, visual and author indexes, and three essays on the history and practice of photobooks by women.

Over the course of nearly six decades, William Eggleston—often referred to as the “father of color photography”—has established a singular pictorial style that deftly combines vernacular subject matter with an innate and sophisticated understanding of color, form, and composition. Eggleston has said, “I am at war with the obvious.” His photographs transform the ordinary into distinctive, poetic images that eschew fixed meaning. Though criticized at the time, his now legendary 1976 solo exhibition, organized by the visionary curator John Szarkowski at The Museum of Modern Art, New York—the first presentation of color photography at the museum—heralded an important moment in the medium's acceptance within the art-historical canon and solidified Eggleston's position in the pantheon of the greats alongside Henri Cartier-Bresson, Robert Frank, and Walker Evans. Published on the occasion of David Zwirner's New York exhibition of selections from The Democratic Forest in the fall of 2016, this new catalogue highlights over sixty exceptional images from Eggleston's epic project. His photography is “democratic” in its resistance to hierarchy where, as noted by the artist, “no particular subject is more or less important than another.” Featuring original scholarship by Alexander Nemerov, this notable presentation of The Democratic Forest provides historical context for a monumental body of work, while offering newcomers a foothold in Eggleston's photographic practice.

Maynard L. Parker

Selected Works

Janelle Lynch: Another Way of Looking at Love

The Art of Composition

Errors of Possession

A Lifetime Retrospective

Author and technologist Nicholas Negroponte has declared that printed books are in danger of disappearing; according to his predictions, the last printed book will appear sometime in the spring of 2016. This copy might well make its appearance tucked away in a backpack and taken aboard a subway to read. This is the premise of The Last Book, the latest body of work by Amsterdam-based photographer Reinier Gerritsen. The world and the word is in the process of becoming less and less dependent on paper. Our reading habits, especially as they occur in public spaces, are subtly shifting each day. Gerritsen has taken up the current plethora of books and their readers on New York City's subways as the proverbial canary-in-the-coal-mine, an indicator of the still-robust nature of public readership, in the face of its ostensible decline. The work began for Gerritsen as a series of modest observations, and has turned into a series of unexpected, documentary portraits, set against a visual landscape of best sellers, classics, romance novels, detective thrillers, Bibles, biographies, and other printed books. Gerritsen depicts groups of individuals engrossed in the worlds they hold in their hands, bringing together a social portrait of readers. From the subtle interactions of passengers and facial expressions to the sociological clues of book titles, a complexly layered narrative is informed by the choices of readers and the mélange of New York City's subway riders as they are transported both literally and figuratively, by the books in their hands. The Last Book will also include an illustrated index and bibliography charting the titles and authors that populate our minds during our daily commutes.

Newsprint Edition

Produced in conjunction with the FotoFest Biennial 2020 exhibition, the African Cosmologies book will feature essays by leading scholars in the fields of contemporary art, photography, and cultural studies. Images of installations, photography, film, and video works by artists will highlight the range of interdisciplinary approaches that are represented in the Biennial exhibition. African Cosmologies: Photography, Time, and the Other is co-edited by Autograph ABP Director, Mark Sealy MBE, and FotoFest Executive Director, Steven Evans.

Here are 150 award-winning photographers you should know. These exciting contemporary photographers hail from dozens of countries on five continents, and they are making remarkable work right now in diverse cultures around the world. It's fresh, inspiring, insightful, and thought-provoking. LensCulture is the leading online destination to discover the latest trends and freshest contemporary photography, and this volume compiles some of the best discoveries of the year. This book celebrates excellence in the visual language of photography in all genres: documentary, fine art, photojournalism, portrait, street photography, abstract, landscape, architecture, nature, alternative process, experimental, poetic, personal, and more. Everyone who is curious about the current state of photography around the globe will be delighted to discover the rich variety of photographers and their imagery presented in these pages. LensCulture is a global network and online magazine that has become one of the most popular platforms for discovering and sharing the latest and best in contemporary photography? currently reaching a monthly audience of over 2 million around the world. You can find out more at www.lensculture.com.

Fauxliage

Contact High

Joel Meyerowitz

The Book of Veles

The Last Book

People of London

A haunting collection of landscapes pulled from security camera footage.

Mark Cohen is the quintessential street photographer, using an aggressive approach in which he closes in on strangers with a camera and flash before they're aware of being photographed. His stark images made on the streets of Wilkes-Barre and other working-class Pennsylvania towns capture moments, gestures, and emotions that, because they might be invisible to others' sensibilities, testify to Cohen's innately superior perception, his gift of precise and ingenious visual ordering. His work received early recognition, with a one-person show at the Museum of Modern Art in 1973 when he was just thirty, and it has garnered critical acclaim ever since. Today, Cohen's work is held in over thirty prominent international collections, ranging from the Metropolitan Museum in New York City to the Tokyo Metropolitan Museum of Photography. *Frame* is the first retrospective of Mark Cohen's career. It presents over two hundred and fifty images, about one hundred of which have never been published, and includes work from Spain, Ireland, England, Italy, and Mexico, as well as America. The book showcases both the black-and-white photography for which Cohen is best known and his occasional forays into color. Cohen himself sequenced the images, and their rhythm and sometimes surprising juxtapositions reveal an eloquence and depth of artistry beyond anything seen in his previous publications. Curator and art historian Jane Livingston, who has known Cohen throughout his career, provides an introduction that places his work within the tradition of street photography, while also celebrating the elusive qualities that set it apart from anyone else working in the genre.

L'univers d'Oliver Sieber explore la contre-culture de groupes sociaux, jeunes pour la plupart, qui fréquentent des clubs où se produisent des formations musicales au style affirmé. De cette subculture, qui se vit à l'échelle de la planète, nous connaissons aujourd'hui la forme visuelle développée par ses propres membres et qui circule essentiellement par les réseaux sociaux. Toute l'intelligence du projet d'Oliver Sieber est de construire, à rebours de ces pratiques photographiques dominantes, un travail d'une grande rigueur esthétique et documentaire. Pour dessiner le portrait de ces multiples « tribus urbaines mondialisées », il a emprunté à diverses écritures photographiques : du studio à une forme de nature morte en passant par un journal, sorte d'errance photographique. Sociologique ou anthropologique, son approche doit beaucoup à son immersion au sein de cette contre-culture qui, sans s'opposer directement à la culture dominante développe une esthétique singulière à travers ses propres codes et rituels. Dans des vues aux cadrages rigoureux, Oliver Sieber a exploré les studios d'enregistrement « amateurs » où s'autoproduisent nombre de groupes à la lisière du circuit officiel des majors ; dans un studio qu'il installe devant les portes des salles de concert, il a réalisé une importante série de portraits couleur, à mi-chemin entre plan américain et plan rapproché ; et, enfin, il a déambulé dans les grandes métropoles qu'il a traversées pour en saisir dans l'instant, en noir et blanc, les ambiances. De cet entremêlement d'images surgit un univers complexe, déroutant, où, paradoxalement, l'attestation de la singularité cohabite avec l'instinct grégaire. Cette affirmation de l'individualité passe, sans doute de manière inconsciente, par des pratiques qui remontent à la nuit des temps - tatouage, piercing, scarification ou multiples manières de porter la coiffure - et sont généralement associées dans nos sociétés occidentales à des pratiques dites « primitives ». Au-delà de sa qualité photographique, le travail d'Oliver Sieber interroge ainsi la fonction de représentation à l'oeuvre dans nos sociétés contemporaines, enclines à normaliser nos manières d'apparaître dans l'espace social.

Overzicht van het werk van de Amerikaanse architectuurfotograaf (1900-1976).

Marvel

Frame

Imaginary Club

At No Point in Between

Portraits from an Unfinished Revolution

Coincidences

"Brilliant, painful, enlightening, tearful, tragic, sad, and funny, this photo-essay book is at its core about healing, and about the social justice work that still needs to be done in the era of hip-hop, Black Lives Matter, and the historic presidency of Barack Obama." -- Kevin Powell, author of *The Education of Kevin Powell: A Boy's Journey into Manhood* "A brilliantly conceived volume. Bryan Shih and Yohuru Williams demonstrate why the Panthers' story-its lessons and failures-even fifty years after its founding remains key to understanding national and international struggles for freedom and justice today." -- Cheryl Finley, professor and director of visual studies, Cornell University Even fifty years after it was founded, the Black Panther Party remains one of the most misunderstood political organizations of the twentieth century. But beyond the labels of "extremist" and "violent" that have marked the party, and beyond charismatic leaders like Huey Newton, Bobby Seale, and Eldridge Cleaver, were the ordinary men and women who made up the Panther rank and file. In *The Black Panthers*, photojournalist Bryan Shih and historian Yohuru Williams offer a reappraisal of the party's history and legacy. Through stunning portraits and interviews with surviving Panthers, as well as illuminating essays by leading scholars, *The Black Panthers* reveals party members' grit and battle scars-and the undying love for the people that kept them going.

Fresh, inspiring, insightful, thought-provoking: here is an overview and introduction to 162 of the most exciting contemporary photographers from cultures around the world. Since 2004, LensCulture has sought to discover the most interesting photographers working worldwide. Our editorial team scours the globe--attending festivals, portfolio reviews, exhibitions and graduation shows--in search of new and developing talents. And each year, we host four to six annual photography awards (published in 14 major languages) to extend our reach even further. Using the power of the internet, social media, and tapping into photography networks worldwide, we are committed to finding and rewarding the most deserving photographers, no matter where they are. And we want to share our discoveries with photography lovers everywhere. The

work in this book represents the best of four international awards. The LensCulture Exposure Awards, our longest-running awards, are dedicated to discovering the freshest and most exciting photography work being created today, without limitations of genre, style or subject matter--these awards highlight the many ways the visual language of photography can be used to tell compelling stories, express emotions, explain complex situations, reveal injustices, share the wonders of nature or celebrate beauty. The Portrait Awards seek to explore the possibilities of 21st century portraiture. In this age of endless selfies and oversharing of mundane moments, what gives a portrait authenticity? The Street Photography Awards look for new approaches to capturing the drama, interactions and juxtapositions that occur on the world's busy streets today, from the dense urban culture and clashing fashions of megacities to daily life in remote towns and villages. And finally, the Emerging Talent Awards celebrate exceptional photographers who are not yet known on the world stage. They are selected for their abilities to use photography in profound ways. These awards are granted without regard to the age of the photographers or how long they've been practicing photography--they have earned their time to shine.

For more than four decades, Sally Mann has made experimental, elegiac, and hauntingly beautiful photographs that explore the overarching themes of existence : memory, desire, death, the bonds of family, and nature's magisterial indifference to human endeavor. What unites this broad body of work—including figure studies, landscapes, and architectural views—is that it is all bred of a place, the American South. Fully immersed in its literary and visual culture, Mann— a native of Lexington, Virginia— has long written about what it means to live in the South and to be identified as a southerner. Using her deep love of her homeland and her knowledge of its fraught heritage, she asks powerful, provocative questions—about history, identity, race, and religion—that reverberate across geographic and national boundaries. Presenting essays both personal and scholarly, this richly illustrated monograph constitutes an in-depth exploration of the evolution of Mann's art, with more than one hundred photographs, including several previously unpublished ones. Sally Mann : A Thousand Crossings considers how Mann's relationship with her native land has shaped her work and how the legacy of the South—as both homeland and graveyard, refuge and battleground – continues to inform American identity and experience.

A photobook by Garrett Grove photographed between the years of 2015 and 2017 in the American West.

The Canary and the Hammer

David Bowie

Selected Poems of Frank Stanford

Buzzing at the Sill

Photographers' Sketchbooks

Dana Lixenberg Imperial Courts 1993-2015

The first book by photographer Jonathan Higbee.

In 'Another Way of Looking at Love', the landscape is explored as a metaphor to consider the personal, societal, and environmental consequences of disconnection, and simultaneously, our yearning to be connected. From 2015-2018, Janelle Lynch (born 1969) has used an 8 x 10 camera to create still lives in the landscape that combine similar and disparate visual and biological elements. This process begins by identifying details in nature that, based on a unique vantage point, created geometric formations of closure. The connective point, or nucleus, that is created by the union becomes the artist's plane of focus. The work is informed by Lynch's recent immersion in drawing and painting from perception, primarily by charcoal mark-making—a new aspect of her practice that has allowed for a deeper inquiry into the nature of seeing, such as: formal abstraction, color relativity, and the notion of relationality.

Between 1972, when he published his first book, The Signing Knives, and 1978, when he died at the age of twenty-nine, Frank Stanford published seven volumes of poetry. Within a year of his death, two posthumous collections were published. At the time of this death, as Leon Stokesbury asserts in his introduction, "Stanford was the best poet in America under the age of thirty-five." The Light the Dead See collects the best work from those nine volumes and six previously unpublished poems. In the earlier poems, Stanford creates a world where he could keep childhood alive, deny time and mutability, and place a version of himself at the center of great myth and drama. Later, the denial of time and mutability gives way to an obsessive and familiar confrontation with death. Although Stanford paid an enormous price for his growing familiarity with Death as a presence, the direct address to that presence is a source of much of the striking originality and stunning power in the poetry.

The Best of LensCultureSchilt Publishing

Sally Mann

Photography, Time and the Other

The Light the Dead See

The Outlands

Primal Sight

New York by Chance

Photographs of contemporary Veles are intertwined with fragments from an archaeological discovery also called 'the Book of Veles' -- a cryptic

collection of 40 'ancient' wooden boards discovered in Russia in 1919, written in a proto-Slavic language. It was claimed to be a history of the Slavic people and the god Veles himself--the pre-Christian Slavic god of mischief, chaos and deception

"Following the publication of Chromes in 2011 and Los Alamos Revisited in 2012, the reassessment of Eggleston's career continues with the publication of The Democratic Forest, his most ambitious project. This ten-volume set containing more than a thousand photographs is drawn from a body of twelve thousand pictures made by Eggleston in the 1980s. Following an opening volume of work in Louisiana, which serves as a visual preface, the remaining books cover Eggleston's travels from his familiar ground in Memphis and Tennessee to Dallas, Pittsburgh, Miami, Boston, the pastures of Kentucky, and as far as the Berlin Wall. The final volume leads the viewer back to the South of small towns, cotton fields, the Civil War battlefield of Shiloh and the home of Andrew Jackson, the President from Tennessee. The democracy of Eggleston's title refers to his democracy of vision, through which he represents the most mundane subjects with the same complexity and significance as the most elevated. The exhaustive editing process of The Democratic Forest--a rarely shown body of work of which only a fraction has been published to date--has taken over three years, and was guided by the belief that only on this large scale can the magnitude of Eggleston's achievement be represented. With no precedent in American art, Eggleston's photography seen as a whole has all the grandeur of an epic piece of fiction."--Publisher's website

"Photographed across four years and four continents, 'The Canary and The Hammer' details our reverence for gold and its role in humanity's ruthless pursuit of progress. Through a mix of image, text and archival material, the third book by British artist Lisa Barnard provides insight into the troubled history of gold and the complex ways it intersects with the global economy. Gold is ubiquitous in modern life; the mineral is concealed at the heart of much of the technology we use and is, most fundamentally, a potent symbol of value, beauty, purity, greed and political power. The Canary and The Hammer strives to connect these disparate stories -- from the mania of the gold rush and the brutal world of modern mining, to the sexual politics of the industry and gold's often dark but indispensable role at the heart of high-tech industry. Prompted by the financial crisis of 2008 and its stark reminder of the global west's determination to accumulate wealth, Barnard sets out to question gold's continued status as economic barometer amidst new intangible forms of technological high--finance. By addressing this through photography, Barnard in turn raises the question of how her chosen medium can respond to such abstract events and concepts. The result is an ambitious project, one sketching a personal journey in which she ultimately tackles the complexity of material representation in these fragmented and troubling times."-- Publisher's website

This book celebrates the new creative processes of the modern photographic era, in which blogs and Instagram streams function alongside analogue albums and contact sheets, and the traditional notebook takes the form of Polaroid studies, smartphone pictures, diaristic projects, found photography, experimental image-making and self-published photo-zines. Each photographer presents his or her sketchbook: several pages of images that convey his or her working methods and thought processes. These intimate, one-off presentations are accompanied by engaging interviews that reveal how the simple act of pressing a shutter can capture and express a fully realized personal vision. Three essays by the authors explore subjects at the cutting edge of contemporary practice, including: photo diaries and online experiments and exhibitions; print and electronic publication; planning and editing large projects; and new cameras and other photographic technologies. Designed to satisfy the most demanding of image junkies, this is an indispensable resource for anyone with an interest in photography or the creative process.

Midlife

Photographe de Paris

Farmed

A Visual History of Hip-Hop

The Black Panthers

Modern Photography and the American Dream

Portraits of young women photographed from behind allow the viewer to contemplate details that make each woman an individual

Fresh, inspiring, insightful, thought-provoking: here is an overview and introduction to 161 of the most exciting contemporary photographers from cultures around the world. This book celebrates excellence in the visual language of photography in all genres: documentary, fine art, photojournalism, portrait, street photography, abstract, landscape, architecture, nature, alternative process, experimental, poetic, personal, and more. From the already world-famous, to brand new discoveries and emerging talents, anyone who is serious about the current state of photography around the globe will be delighted and surprised to discover the rich variety of photographers and their imagery presented in these pages. Who are the people practicing this profound universal language with "fluency" in our image-saturated world today? This book attempts to answer that question. The editors of this volume believe it takes the critical eyes of curators and experts in the field to discover and celebrate true excellence, finding those images that stand out from the crowd and deserve our considered attention. In addition to appearing in the pages of this book, all of these photographers have been featured in exhibitions and shows at large-scale international photo festivals and events around the world in the past year, including London, Paris, Barcelona, Amsterdam, Berlin, New York, San Francisco, Rio de Janeiro, Buenos Aires, Beijing, Seoul and Tokyo.

In 'Farmed' Paul Hart reveals the bleak beauty of the Fens, Britain's largest man-made landscape.

Peter van Agtmaels work about coming home from years of covering war is holding up a mirror to today's American society

The Democratic Forest: The Louisiana project

African Cosmologies

Views from a Surveillance State
A Simple Application of Dynamic Symmetry
Volume 3
On This Earth, A Shadow Falls

From acclaimed photographer Elinor Carucci, a vivid chronicle of one woman's passage through aging, family, illness, and intimacy. It is a period in life that is universal, at some point, to everyone, yet in our day-to-day and cultural dialogue, nearly invisible. Midlife is a moving and empathetic portrait of an artist at the point in her life when inexorable change is more apparent than ever. Elinor Carucci, whose work has been collected in the previous acclaimed volumes *Closer* (2002, 2009) and *Mother* (2013), continues her immersive and close-up examination of her own life in this volume, portraying this moment in vibrant detail. As one of the most autobiographically rigorous photographers of her generation, Carucci recruits and revisits the same members of her family that we have seen since her work gained prominence two decades ago. Even as we observe telling details--graying hair, the pressures and joys of marriage, episodes of pronounced illness, the evolution of her aging parents' roles as grandparents, her children's increasing independence--we are invited to reflect on the experiences that we all share contending with the challenges of life, love, and change.

A luxurious three-volume box set of previously unseen images from the 1960s and 1970s by the father of American color photography The three volumes of *The Outlands* are drawn from photographs that William Eggleston (born 1939) made on color transparency film from 1969 to 1974, which formed the basis for John Szarkowski's seminal exhibition of Eggleston's work at the Museum of Modern Art in New York in 1976 with the accompanying book *William Eggleston's Guide*. However, with the exception of a couple of alternate versions, none of the photographs in *The Outlands* have been published previously. The result is revelatory. Starting at almost the exact point on the same street in suburban Memphis where Eggleston made his famous photograph of a tricycle, the work follows a route through the back roads to old Mississippi where he was raised. What is disclosed is a sublime use of pure color hovering in semi-detachment from the forms he records. At the time, Eggleston was photographing a world that was already vanishing. Today, this final installment of his color work offers a view of a great American artist discovering the range of his visual language and an unforgettable document of the Deep South in transition.

The Vale of Cashmere is an anonymous, secret meeting ground where scores of men, mostly of African American descent, find one another for sex, where such encounters occur between men of all walks of life. Originally conceived solely as a portrait project in Brooklyn's underworld, the more time photographer Roma spent in the Vale of Cashmere, the more the physical beauty of the Vale became inseparable from the portraits. A haunting tribute, uncovering a much more human and sensitive side to this area.

Featuring rare outtakes from over 100 photoshoots alongside interviews and essays from industry legends, *Contact High- A Visual History of Hip-Hop* takes readers on a chronological journey from old-school to alternative hip-hop and from analog to digital photography. The ultimate companion for music and photography enthusiasts, *Contact High* is the definitive history of hip-hop's early days, celebrating the artists that shaped the iconic album covers, t-shirts and posters beloved by hip-hop fans today.

A Modern Hair Study

A Thousand Crossings

Photographs by Elinor Carucci

No Man's Land

The Best of LensCulture

Striking portraits of 100 Londoners accompanied by intimate quotes. "

"Big Life editions in Associates with Abrams."

Joel Meyerowitz: Where I Find Myself

In the Vale of Cashmere

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William Eggleston: The Democratic Forest

Photobooks by Women

How We See