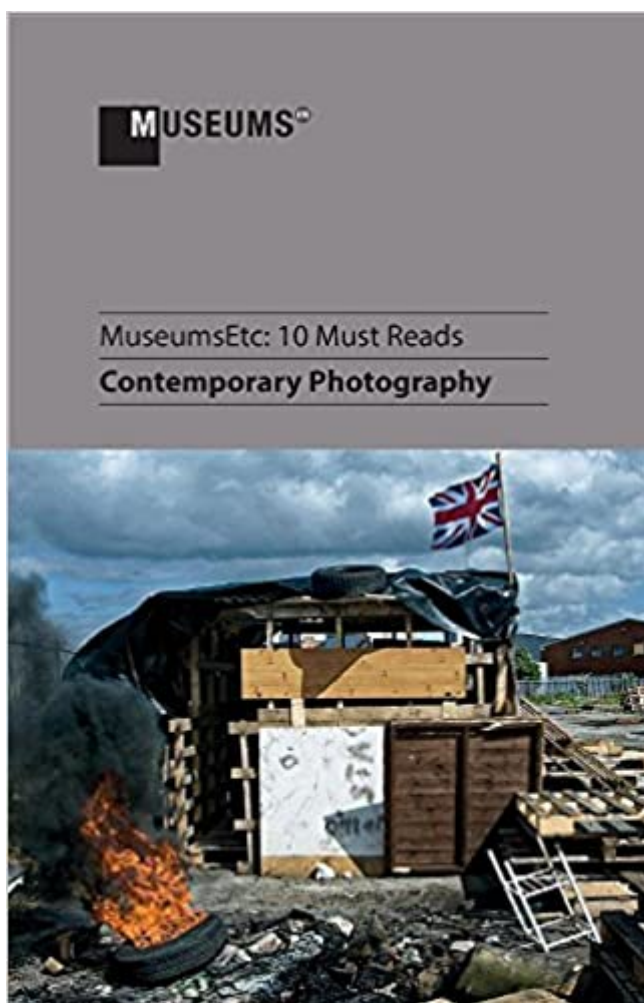


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10 Must Reads: Contemporary Photography



Synopsis

Image-sharing and social media are driving an unprecedented boom in audiences for photography. Underscoring this trend, the world's biggest museum space for the presentation of photography opened this year: the Pritzker Center for Photography at the San Francisco Museum of Modern Art devotes over 15,000 square feet to the medium. As the New York Times commented in 2013, "Museum directors are realizing that photography exhibitions attract crowds, particularly the young audiences they covet, so they are giving more attention and space to the medium than ever before." And, whether or not this is the best reason for doing it, it's about time too, some will feel. In *10 Must Reads: Contemporary Photography*, we've drawn on the content of our contemporary photography titles to curate a range of thought-provoking essays on contemporary photography. You'll find insights from curators, academics and practising photographers into the work of a cross-section of today's photographers, well-known and lesser-known alike. The work of such luminaries as Tacita Dean, Robert Frank, Daido Moriyama, Richard Mosse, Ed Ruscha, Fiona Tan, Garry Winogrand and Francesca Woodman is closely examined and set in context. Among the varied perspectives are considerations of many timely themes and issues: from street photography, through found photography, to photobooks and alternative methods of presentation.

Book Information

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Customer Reviews

Theopisti Stylianou-Lambert, Director, Visual Sociology and Museum Studies Lab, Cyprus

University of Technology: This fascinating volume not only discusses the work of key contemporary photographers but also explores a number of "hot" topics such as artistic practice and processes, the artist's book, found photography and memory. A valuable resource for artists, museum professionals, students and academics everywhere. Dr Chris Webster, Curator of Photography, School of Art, Aberystwyth University: This collection of essays is an engaging, illuminating and important introduction to diverse strategies of photographic making, the construction of the meta-album and the reflection of the cultural self.

Manila Castoro is an Associate Lecturer in the Department of the History of Art at the University of Kent, where she was also awarded a PhD after completing a thesis analysing time and chance in the street photography of the 1950s and 1960s. Manila has published on the field of photography and has reviewed books on the subject for the Visual Studies Journal. J M Hammond, based long-term in Tokyo, writes about aspects of Japanese art and culture, especially photography and film. With a degree in Visual and Performed Art from the University of Kent, he took his MA in Film Studies at the University of Exeter, for which he wrote his 2011 dissertation on the use of "empty" space in the cinema of Yasujiro Ozu. His essay "A Sensitivity to Things: Mono No Aware in Late Spring and Equinox Flower" was included in *Ozu International: Essays on the Global Influences of a Japanese Auteur* (Bloomsbury, 2015). He had an entry each on the film directors Masaki Kobayashi and Susumu Hani included in the *Directory of World Cinema: Japan* (2014). Upcoming work includes an essay on images of the Great Kanto Earthquake of 1923 in *Museums and Photography: Displaying Death* (forthcoming). Angela Kelly holds degrees in Creative Photography and Art Education and a Masters in Fine Art Photography. Originally from Belfast, Northern Ireland, Angela holds a tenured Professor position at RIT, Rochester, NY where she has served as the coordinator of the MFA Imaging Arts Photography programme from 1994-99 and again from 2009-11. Nominated for the 2017 Prix Pictet Global Award in Photography and Sustainability, recent exhibitions include the 2016 Tianshui Biennale, China. She was awarded a professional academic leave grant in 2011-12 to pursue her creative work. Collections holding her work include: the Center for Creative Photography, Tucson, the Art Institute of Chicago, the Museum of Contemporary Photography, Chicago and the Arts Council, London. In 2011, she exhibited *Catharsis: Images of Post Conflict Belfast* at the 3rd International Photography Festival, Dali, China, where her exhibition was nominated out of 200 international exhibits for the best exhibit. A solo exhibit of *Catharsis* was held at the Mason-Scharfenstein Museum of Art, Demorest, GA in 2014 and will be the subject of a forthcoming artist's book.

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