



John Stezaker Crossing Over

O García



John Stezaker Crossing Over:

Crossing Over John Stezaker, 2014-09-01 Reframing image fragments from postcards John Stezaker's series Crossing Over 2012-13 focuses on the incidental micro narratives of life that are often overlooked in these everyday objects Celebrated British artist John Stezaker is widely known for his innovative approach to found photographic imagery Building upon the corresponding 3rd Person Archive series the image fragments in this volume span the history of postcard production Moving from the Victorian era to the postwar period and black and white to colour imagery Stezaker explores the female figure notions of return and crossing back Working with notions of time and memory Crossing Over frames seemingly minor details such as the figures passing on a street corner or conversing on a park bench as well as the marks left by the physical movement of the images themselves Reprinted to full scale 65 image fragments in this artist project is collected for the first time here

Affinities Brian Dillon, 2023-04-25 A meditation on the power and pleasures of the image from paintings to photographs to migraine auras by one of Britain's finest literary minds In Affinities Brian Dillon who Joyce Carol Oates has said writes fascinating prose on virtually any subject explores images and artists he is drawn to and analyzes the attraction What does it mean to claim affinity with a picture What do feelings of affinity imply about the experience of art and of the world Affinities is a critical and personal study of a sensation that is not exactly taste desire or solidarity but has aspects of all three Approaching this subject via discrete examples Dillon examines works by artists such as Dora Maar and Andy Warhol Rinko Kawauchi and Susan Hiller as well as scientific or vernacular images of sea creatures and migraine auras Written as a series of linked essays Affinities completes a trilogy with Essayism and Suppose a Sentence about the intimate and abstract pleasures of reading and looking

Masken, Geister, Sphären Florian Flömer, 2023-12-06 John Stezaker 1949 gilt als einer der einflussreichsten Künstler seiner Generation im Bereich der Collage Dabei basieren seine Arbeiten vor allem auf gefundenen Fotografien von Schauspieler_innen und Filmstills aus Hollywood B Movie Produktionen der 1930er und 1940er Jahre sowie auf veralteten Postkarten Aus diesen Flohmarktfunden generiert Stezaker Collagen die grundsätzliche bild und medientheoretische Fragestellungen formulieren und dabei Anknüpfung an dadaistische und surrealistische Vorbilder deutlich werden lassen Die Collage Serien Stezakers verhandeln zudem verschiedene Figuren und Figurationen des Dritten die in Masken Geistern und Sphären als Zwischen Figuren auftreten und die Wahrnehmung der Betrachter_innen herausfordern Auf diese Weise stellen die Collagen die Einheit des Bildes sowie seine Begrenzung grundlegend infrage Mittels der auf Jacques Derrida zurückgehenden Metapher der Pfropfung geht Florian Flömer einem ambivalenten auf Differenzen und Brüchen basierenden Bildbegriff nach An der diskursiven Schnittstelle von Film und Fotografie operierend gelingt es den Collagen Stezakers mediale Kategorien zu unterlaufen und einen Bildbegriff des Dritten jenseits binärer Schematisierungen zu etablieren Florian Flömer liefert die erste Darstellung des vier Jahrzehnte umfassenden Werks des britischen Konzeptkünstlers

Flash Art, 1991 Affinità Brian Dillon, 2024-05-27 In Affinità Brian Dillon attraversa la

storia dell'arte per cercare di spiegare come e perché le immagini abbiano il potere di sedurci. Una riflessione che si muove in quel territorio ambiguo tra ciò che ha importanza solo per noi e ciò che riguarda l'intera collettività per indagare il legame magico che c'è tra quello che vediamo e quello che sentiamo. Il concetto di affinità estremamente vago e per tutti di immediata comprensione qualcosa al contempo culturale ed emotivo, intellettuale e sentimentale perché proprio quel quadro ci ha colpito nel mezzo della grande sala di quel museo. Non sappiamo dirlo con precisione eppure non possiamo fare a meno di sentirci catturati da quella aura. In queste pagine Brian Dillon sceglie allora di esplorare le proprie affinità personali interrogando le opere di artisti quali Dora Maar, Andy Warhol, Rinko Kawauchi o Francesca Woodman insieme alle illustrazioni scientifiche di creature marine e anatomie mediche, le fotografie della propria famiglia e i frammenti di celebri film tentando così di definire con la scrittura un'interdipendenza sentimentale e intellettuale altrimenti ineffabile. Affinità racconta in modo inedito questa fascinazione, la capacità di alcune immagini di farsi con un solo sguardo oggetto del nostro desiderio. Perché soltanto capendo cos'è che risuona dentro di noi potremo dire davvero chi siamo. **Left Shift** John A.

Walker, 2001-12-21 John Walker brings to vivid life a neglected period in twentieth century art history. He re-creates a time when visual fine artists under the impact of left wing politics, women's liberation and the gay movement were seeking to re-establish a social purpose. His story is one of a struggle for art by contending factions in the art world in which artists, curators, critics and organisations both establishment and alternative, key exhibitions, galleries and magazines all play a part. He offers welcome insight into the work of the key players and the many forms they used to express radical engagement in the events of the decade. Artscribe International, 1991 *Artscribe*, 1991 *L'immagine pop. Musica e arti visive da Andy Warhol alla realtà virtuale* John A. Walker, 1994 **Creative Camera**, 1996 **Studio International**, 1976-07

Artbibliographies Modern, 1991 Abstracts of journal articles, books, essays, exhibition catalogs, dissertations and exhibition reviews. The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century. Photography is covered from its invention in 1839 to the present. A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature. Approximately 13 000 new entries are added each year. Published with title LOMA from 1969-1971 *Richard Long* Richard Long, 2009-09 This exhibition presents a selection of the artist's works spanning four decades. **The British Journal of Photography**, 2007 **Harper's**, 2010 **Hayward Annual** Hayward Gallery, 1979 America & Europe, a Century of Modern Masters from the Thyssen-Bornemisza Collection, 1980 *Moving Targets* Louisa Buck, 1997 Guide to the artists, galleries, patrons and critics at the forefront of contemporary British art.

The Times Index, 2011 Indexes the Times, Sunday Times and magazine Times, literary supplement, Times educational supplement, Times educational supplement, Scotland and the Times higher education supplement *Christian Advocate*, 1942

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