

## Emmet Gowin Changing The Earth

**Emmet Gowin** Emmet Gowin 2009 In 1964, I entered into a family freshly different from my own. I admired their simplicity and generosity, and thought of the pictures I made as agreements. I wanted to pay attention to the body and personality that had agreed out of love to reveal itself. Following his marriage to Edith Morris in 1964, Emmet Gowin began taking memorable portraits of his wife and extended family in Virginia. Emmet Gowin Photographs presents a collection of 68 of these images, accompanied by a short personal text by the photographer. Inspired by the work of Walker Evans, Robert Frank, Harry Callahan and Frederick Sommer, Gowin approaches his subjects with a reverence for the relationship between photographer and sitter. Although his photographs often resemble home snapshots, he aspires to take pictures that succeed as more than just family records, in some cases allowing the camera lens to dictate the circular shape of the image. Emmet Gowin Photographs was first published in 1976 by Alfred A. Knopf, New York. For the production of the 2009 edition the photographs were scanned at Steidl's digital darkroom from vintage prints. Without changing the size of the images, the book format was slightly increased.

*Changing the Earth* 2002

**The Nevada Test Site** Emmet Gowin 2019-10-08 "Emmet Gowin likes to ask a provocative question: "Which country on earth has had the largest number of nuclear bombs detonated within its borders?" The answer is the United States. Covering approximately 680 square miles, the Nevada National Security Site, formerly known as the Nevada Test Site, was the primary testing location of American nuclear devices from 1951 to 1992; 1,021 announced nuclear tests occurred there, 921 of which were underground. The site, which is closed to the public, including its airspace, contains 28 areas, 1,100 buildings, 400 miles of paved roads, 300 miles of unpaved roads, 10 heliports, and two airstrips. Its surface is covered with subsidence craters from testing, and in places looks like the moon. In 1996, Gowin received permission to document the landscape by air, after over a decade of working to secure access. These aerial views of environmental devastation--made quietly majestic but no less potent in the hands of a master photographer--unveil environmental travesties on a grand scale. While groups of images from the Nevada Test Site series have been published previously, this book will produce the largest number yet, and three quarters of the pictures will not have been published at all. Gowin is the only photographer to have been granted access to this site, which is now permanently closed, post-9/11. Other than images made by the government for geographic purposes, no other images of this landscape exist. The book will feature a preface by photographer Robert Adams (America, b. 1937), whose photographic and written work is concerned with landscape, urbanization, and activism. It will also feature an afterword by Gowin on how he made the images, and their significance to him today."--Provided by publisher.

**Earthscape** Cheung, Chan-fai 2013-01-01

**Basin and Range** John McPhee 1982-04-01 The first of John McPhee's works in his series on geology and geologists, Basin and Range is a book of journeys through ancient terrains, always in juxtaposition with travels in the modern world—a history of vanished landscapes, enhanced by the histories of people who bring them to light. The title refers to the physiographic province of the United States that reaches from eastern Utah to eastern California, a silent world of austere beauty, of hundreds of discrete high mountain ranges that are green with junipers and often white with snow. The terrain becomes the setting for a lyrical evocation of the science of geology, with important digressions into the plate-tectonics revolution and the history of the geologic time scale.

**Writing Wild** Kathryn Aalto 2020-05-12 "An exciting, expert, and invaluable group portrait of seminal women writers enriching a genre crucial to our future." —Booklist In *Writing Wild*, Kathryn Aalto celebrates 25 women, both historical and current, whose influential writing helps deepen our connection to and understanding of the natural world. These inspiring wordsmiths are scholars, spiritual seekers, conservationists, scientists, novelists, and explorers. They defy easy categorization, yet they all share a bold authenticity that makes their work both distinct and universal. Featured writers include: Dorothy

Wordsworth, Susan Fenimore Cooper, Gene Stratton-Porter, Mary Austin, and Vita Sackville-West Nan Shepherd, Rachel Carson, Mary Oliver, Carolyn Merchant, and Annie Dillard Gretel Ehrlich, Leslie Marmon Silko, Diane Ackerman, Robin Wall Kimmerer, and Lauret Savoy Rebecca Solnit, Kathleen Jamie, Carolyn Finney, Helen Macdonald, and Saci Lloyd Andrea Wulf, Camille T. Dungy, Elena Passarello, Amy Liptrot, and Elizabeth Rush Part travel essay, literary biography, and cultural history, *Writing Wild* ventures into the landscapes and lives of extraordinary writers and encourages a new generation of women to pick up their pens, head outdoors, and start writing wild.

**The Focal Encyclopedia of Photography** Michael R. Peres 2013-05-29 This volume is a complete revision of the 1996 third edition, shares the ever-changing breadth of photographic topics with a special emphasis on digital imaging and contemporary issues. Produced by an international team of photographic and imaging experts with collaboration from the George Eastman House (the world's oldest photography museum), this fourth edition contains essays and photographic reproductions sharing information where photography and imaging serve a primary role, ranging from the atomic to the cosmic.

**Hidden Likeness** Emmet Gowin 2015-05

**Criticizing Photographs** Terry Barrett 2020-11-29 Emphasizing the understanding of images and their influences on how they affect our attitudes, beliefs, and actions, this fully updated sixth edition offers consequential ways of looking at images from the perspectives of photographers, critics, theoreticians, historians, curators, and editors. It invites informed conversations about meanings and implications of images, providing multiple and sometimes conflicting answers to questions such as: What are photographs? Should they be called art? Are they ethical? What are their implications for self, society, and the world? From showing how critics verbalize what they see in images and how they persuade us to see similarly, to dealing with what different photographs might mean, the book posits that some interpretations are better than others and explains how to deliberate among competing interpretations. It looks at how the worth of photographs is judged aesthetically and socially, offering samples and practical considerations for both studio critiques for artists and professional criticism for public audiences. This book is a clear and accessible guide for students of art history, photography and criticism, as well as anyone interested in carefully looking at and talking about photographs and their effects on the world in which we live.

**Graphic Passion** John Bidwell 2015 "Recounts the publication history of nearly fifty books illustrated by Henri Matisse, including *Lettres portugaises*, Mallarmé's *Poésies*, and Matisse's own *Jazz*. Explores his illustration methods, typographic precepts, literary sensibilities, and opinions about the role of the artist in the publication process"--Provided by publisher.

**Essential Modernism** Philip Brookman 2007 "Published on the occasion of the Corcoran Gallery of Art's presentation of the exhibition *Modernism: Designing a New World 1914-1939*, March 17-July 29, 2007. Exhibition originally conceived by and first shown at the Victoria and Albert Museum, London, in 2006."--P. [iv].

**The One Hundred Circle Farm** Emmet Gowin 2022-04-19 A powerful photographic survey of the impact of irrigation systems on the landscape of the United States In *The One Hundred Circle Farm*, renowned photographer Emmet Gowin (b. 1941) presents stunning aerial images of center-pivot irrigation systems in the western and midwestern United States. This type of farming involves a method of watering crops in which equipment rotates around a centrally drilled well, creating enormous, distinct circles of irrigated land, often in the midst of dry terrain. Anyone who has taken a cross-country flight has likely seen countless acres of these iconic symbols of industrial agriculture. Through a faithful yet personal photographic survey, Gowin's powerful images not only bear witness to the ambitions humans wield in shaping the landscape, but also attest to how such primal elements—circles, pivots, and lines—symbolize water depletion and the fragile environment. The stark photographic compositions, more than one hundred in all, were created over eight years. Fields resemble lost civilizations; crops gape like strange new suns. Hauntingly beautiful, the images highlight Earth's nourishing geology, visual evidence of our labors. Inscribed onto the earth, these

lines are reminders of the technology extracting unimaginable amounts of water that cannot be replaced, and raise questions about what large-scale irrigation must answer for when the water runs out. With an afterword by anthropologist Lucas Bessire discussing the history and impact of pivot irrigation on American farming, *The One Hundred Circle Farm* stands as a poetic visual record, evidence of the tenuous connections between human enterprise and our planet's most precious resource.

**Half Past Autumn** Gordon Parks 1998 Covers the author's photographic work with *Life* magazine  
**Border Cantos** 2016 "[Richard Misrach] saw the border, [Guillermo Galindo] heard it, and by coming together across that line of artistic practice, they've now created these 'border cantos.' Misrach has been using the canto literary structure, borrowed from Dante and Ezra Pound, as a way of organizing his long-term photographic project, *Desert cantos* (1979 to present). But here the canto also moves off the page and into sound, opening up into Galindo's practice. In Italian, canto means 'song'; in Spanish, 'singing' and 'chant.' In this sense, all cantos are part eye and part ear, able to be seen and heard at once."--Page 10.

**Raised by Wolves** Jim Goldberg 1995

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**Redlands** Philip Brookman 2015 *Redlands* weaves together an intimate sequence of photographs and a short story by Philip Brookman, set in California, Mexico and New York City during the unsettled decades of the 1960s and 1970s. Brookman uses fiction and images from his own photographic diaries to create a first-person account of Kip, an artist who wanders back and forth between farmworkers and poets--between California and New York--seeking to question the meaning of his mother's death. When Kip learns that he can't trust the eyewitness accounts of his sister, he picks up a camera to find meaning in his own experience. By juxtaposing the oppositional strategies of fiction and documentary practice to find an invented narrative, *Redlands* questions the veracity of logical observation and embraces the poetry of the real world.

**Helios** Philip Brookman 2010 *Helios: Eadweard Muybridge in a Time of Change* offers a unique opportunity to trace the life and complex art of the 19th century photographer. This book places his entire body of work - both artistic and technical - in the context of one of the most transformative periods of American and European history. Published to accompany a retrospective exhibition organized by the Corcoran Gallery of Art, this catalogue includes essays by Philip Brookman, Marta Braun, Corey Keller, and Rebecca Solnit that investigate a variety of new ways to understand and interpret Muybridge's art and influences. Born in England, Eadweard J. Muybridge (1830-1904) moved in his early twenties to the United States, where he was soon drawn to the dramatic Western landscape. After a stagecoach accident, during a long convalescence in England, he learned photography. Returning to San Francisco in 1867, he soon earned his reputation photographing both the landscape and urban development of the West. Muybridge is best known for this inventive work and his massive atlas of stop-action motion studies, *Animal Locomotion*, first published in 1887.

**Encyclopedia of Twentieth-Century Photography, 3-Volume Set** Lynne Warren 2005-11-15 The *Encyclopedia of Twentieth-Century Photography* explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

**Propaganda & Dreams** Leah Bendavid-Val 1999 This book is a revealing portrait of two countries, embodying the fantasies, ideals, and grim realities of an era. But this book is also about today, about how we get information and arrive at opinions about our own times.

**Pompeii Archive** 2018-04-24 Published on the occasion of the exhibition *Pompeii: Photographs and Fragments* held at the Yale University Art Gallery, March 2, 2018-August 19, 2018.

**The Nature of Photographs** Stephen Shore 2010-09-22 *The Nature of Photographs* is an essential primer of how to look at and understand photographs, by one of the world's most influential photographers,

Stephen Shore. In this book, Shore explores ways of understanding photographs from all periods and all types - from iconic images to found photographs, from negatives to digital files. This book serves as an indispensable tool for students, teachers and everyone who wants to take better pictures or learn to look at them in a more informed way.

**Way Home** Corcoran Gallery of Art 1999-12 This eye-opening book documents the plight of the homeless in cities and towns across America and points the way to lasting solutions. Royalties will benefit the National Alliance to End Homelessness. 116 photos, 32 in full color, by well-known photographers including Mary Ellen Mark, Jodi Cobb, Betsy Frampton, and Diana Walker.

**Emmet Gowin** Jock Reynolds 2002 Emmet Gowin has been taking aerial photographs of the landscape in the United States, Mexico, Czechoslovakia, Asia, and the Middle East for more than twenty years. His growing body of work bears witness to how humankind has visibly scarred and continues to alter the earth's surface. This book, published in conjunction with the first major touring exhibition of Gowin's photographs in over ten years, focuses on images created after 1986.

**Photographer's Forum** 2002

**Petrocultures** Sheena Wilson 2017-06-26 Contemporary life is founded on oil - a cheap, accessible, and rich source of energy that has shaped cities and manufacturing economies at the same time that it has increased mobility, global trade, and environmental devastation. Despite oil's essential role, full recognition of its social and cultural significance has only become a prominent feature of everyday debate and discussion in the early twenty-first century. Presenting a multifaceted analysis of the cultural, social, and political claims and assumptions that guide how we think and talk about oil, *Petrocultures* maps the complex and often contradictory ways in which oil has influenced the public's imagination around the world. This collection of essays shows that oil's vast network of social and historical narratives and the processes that enable its extraction are what characterize its importance, and that its circulation through this immense web of relations forms worldwide experiences and expectations. Contributors' essays investigate the discourses surrounding oil in contemporary culture while advancing and configuring new ways to discuss the cultural ecosystem that it has created. A window into the social role of oil, *Petrocultures* also contemplates what it would mean if human life were no longer deeply shaped by the consumption of fossil fuels.

**Black Maps** David Maisel 2013 *Black Maps* is the first in-depth survey of the major aerial projects by David Maisel, whose images of radically altered terrain have transformed the practice of contemporary landscape photography. In more than 100 photos that span Maisel's career, *Black Maps* presents a hallucinatory worldview encompassing both stark documentary and tragic metaphor, and exploring the relationship between nature and humanity today. Maisel's images of environmentally impacted sites consider the aesthetics of open pit mines, clear-cut forests, rampant urbanization and sprawl, and zones of water reclamation. These surreal and disquieting photos take us towards the margins of the unknown and as the *Los Angeles Times* has stated, "argue for an expanded definition of beauty, one that bypasses glamour to encompass the damaged, the transmuted, the decomposed." David Maisel was born in New York in 1961. His photographs have been exhibited internationally, and are included in many permanent collections such as the Metropolitan Museum of Art in New York, the Los Angeles County Museum of Art, and the Victoria and Albert Museum in London. Maisel was a scholar in residence at the Getty Research Institute in 2007, an artist in residence at the Headlands Center for the Arts in 2008, and a recipient of an individual artist's grant from the National Endowment for the Arts. He is a trustee of the Headlands Center for the Arts.

**Virilio and Visual Culture** John Armitage 2013-01-31 The first genuine appraisal of pioneering French art and technology critic Paul Virilio's contribution to contemporary art, photography, film, television and more.

**Gillian Wearing and Claude Cahun** Sarah Howgate 2017-04-25 Published to accompany an exhibition held at the National Portrait Gallery, London, 9 March-29 May 2017

**Criticizing Photographs** Terry Barrett, Professor 2011-03-24 This brief text is designed to help both beginning and advanced students of photography better develop and articulate thoughtful criticism.

Organized around the major activities of criticism (describing, interpreting, evaluating, and theorizing), *Criticizing Photographs* provides a clear framework and vocabulary for students' critical skill development.

**Where Land Meets Sea** Anna Ryan 2016-02-11 Drawing together philosophical, empirical and academic thinking, this book focuses on generating awareness of the relationship forged between self and surroundings. It details research undertaken at two coastal sites, the South Wall in Dublin city and the Maharees peninsula in Co. Kerry, Ireland. Sixty-two participants were engaged in photography and drawing to enable this exploration of spatial experience. The participants' photographs and drawings present how spatial sensibilities can be revealed by becoming more attentive to the immediacy of bodily knowledge: our more-than-cognitive experience. Their communications resonate with the philosophers and theorists considered, including Merleau-Ponty, Edward Casey, Gilles Deleuze, Dalibor Vesely, and contemporary cultural geographers. From exploring the experienced spatiality of the meeting of land and sea, this book begins to suggest an alternative politics of the coast.

**American Photo** 2003-01

**Tolkien** Catherine McIlwaine 2018 Catalogue published for the exhibition at the Bodleian Library, University of Oxford (2018), and at the Morgan Library & Museum, New York (2019).

**Mariposas Nocturnas** 2017-09-19 A stunning portrait of the nocturnal moths of Central and South America by famed American photographer Emmet Gowin American photographer Emmet Gowin (b. 1941) is best known for his portraits of his wife, Edith, and their family, as well as for his images documenting the impact of human activity upon landscapes around the world. For the past fifteen years, he has been engaged in an equally profound project on a different scale, capturing the exquisite beauty of more than one thousand species of nocturnal moths in Bolivia, Brazil, Ecuador, French Guiana, and Panama. These stunning color portraits present the insects—many of which may never have been photographed as living specimens before, and some of which may not be seen again—arrayed in typologies of twenty-five per sheet. The moths are photographed alive, in natural positions and postures, and set against a variety of backgrounds taken from the natural world and images from art history. Throughout Gowin's distinguished career, his work has addressed urgent concerns. The arresting images of *Mariposas Nocturnas* extend this reach, as Gowin fosters awareness for a part of nature that is generally left unobserved and calls for a greater awareness of the biodiversity and value of the tropics as a universally shared natural treasure. An essay by Gowin provides a fascinating personal history of his work with biologists and introduces both the photographic and philosophical processes behind this extraordinary project. Essential reading for audiences both in photography and natural history, this lavishly illustrated volume reminds readers that, as Terry Tempest Williams writes in her foreword, "The world is saturated with loveliness, inhabited by others far more adept at living with uncertainty than we are."

**The Oldest Living Things in the World** Rachel Sussman 2014-06-03 *The Oldest Living Things in the World* is an epic journey through time and space. Over the past decade, artist Rachel Sussman has researched, worked with biologists, and traveled the world to photograph continuously living organisms that are 2,000 years old and older. Spanning from Antarctica to Greenland, the Mojave Desert to the Australian Outback, the result is a stunning and unique visual collection of ancient organisms unlike anything that has been created in the arts or sciences before, insightfully and accessibly narrated by Sussman along the way. Her work is both timeless and timely, and spans disciplines, continents, and millennia. It is underscored by an innate environmentalism and driven by Sussman's relentless curiosity. She begins at "year zero," and looks back from there, photographing the past in the present. These ancient individuals live on every continent and range from Greenlandic lichens that grow only one centimeter a century, to unique desert shrubs in Africa and South America, a predatory fungus in Oregon, Caribbean brain coral, to an 80,000-year-old colony of aspen in Utah. Sussman journeyed to Antarctica to photograph 5,500-year-old moss; Australia for stromatolites, primeval organisms tied to the oxygenation of the planet and the beginnings of life on Earth; and to Tasmania to capture a 43,600-year-old self-propagating shrub that's the last individual of its kind. Her portraits reveal the living history of our planet—and what we stand to lose in the future. These ancient survivors have weathered millennia in some of the world's most extreme environments, yet climate change and human encroachment have put many of them in danger. Two of her subjects have already met with untimely deaths by human hands. Alongside the photographs, Sussman relays fascinating – and sometimes harrowing – tales of her global adventures tracking down her subjects and shares insights from the scientists who research them. The oldest living things in the world are a

record and celebration of the past, a call to action in the present, and a barometer of our future.

**The Locusts** Jesse Lenz 2020-11 *The Locusts* is the first monograph by photographer and publisher Jesse Lenz. His images transport the reader to rural Ohio where his children run wild in the fields, build forts in the attic, and fall asleep surrounded by lightsabers and superheroes. The microcosmic worlds of plants, insects, animals, and children create a brooding landscape where dichotomies of nature play out in front of his growing family. The backyard becomes a labyrinth of passages as the children experience the cycles of birth and death in the changing seasons. *The Locusts* depicts a world in which beautiful and terrible things will happen, but offers grace and healing within the brokenness and imperfection of life.

**Sleeping by the Mississippi** Alec Soth 2008 Evolving from a series of road trips along the Mississippi River, Alec Soth's *Sleeping by the Mississippi* captures America's iconic yet oft-neglected "third coast." Soth's richly descriptive, large format color photographs describe an eclectic mix of individuals, landscapes, and interiors. Sensuous in detail and raw in subject, his book elicits a consistent mood of loneliness, longing and reverie. "In the book's forty-six ruthlessly edited pictures," writes Anne Wilkes Tucker, "Soth alludes to illness, procreation, race, crime, learning, art, music, death, religion, redemption, politics, and cheap sex... The coherence of the project places Soth's book exactly within the tradition of Walker Evans' *American Photographs* and Robert Frank's *The Americans*." Like Frank's classic book, *Sleeping by the Mississippi* merges a documentary style with a poetic sensibility. The Mississippi is less the subject of the book than its organizing structure. Not bound by a rigid concept or ideology, the series is created out of a quintessentially American spirit of wanderlust. This is the third print run and third new cover of a book which has become one of the most highly collected and widely acclaimed photo-books of recent times.

**Princeton Alumni Weekly** Author 2001

**Emmet Gowin: Changing the Earth. Aerial Photographs** Jock Reynolds

**Flash of Light, Wall of Fire** The Dolph Briscoe Center for American History 2020-08-06 In August 1945, the United States dropped atomic bombs on Hiroshima and Nagasaki, and the immediate aftermath was documented by Japanese photographers. For the most part the images they produced were censored or confiscated, but many were preserved in secret. Some were published widely in Japan during the 1950s, though not in the United States. Later, prints and negatives were gathered by groups such as the Anti-Nuclear Photographers' Movement of Japan, whose collection is now housed at the Briscoe Center for American History. The center's Hiroshima and Nagasaki Atomic Bomb Photographs Archive consists of more than eight hundred photographs, over one hundred of which are seen here for the first time in an English-language publication. To mark the seventy-fifth anniversary of the bombings, *Flash of Light, Wall of Fire* features the work of twenty-three Japanese photographers who risked their lives to capture the devastation. Together these images serve as a visual record of nuclear destruction, the horrific effects of radiation exposure, and the mass suffering that ensued. A preface by Briscoe Center Executive Director Don Carleton, an essay by Michael B. Stoff, and an afterword by Japanese journalist Michiko Tanaka explore how the images were collected and preserved as well as how they helped provoke calls for peace and the abolishment of nuclear weapons.

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