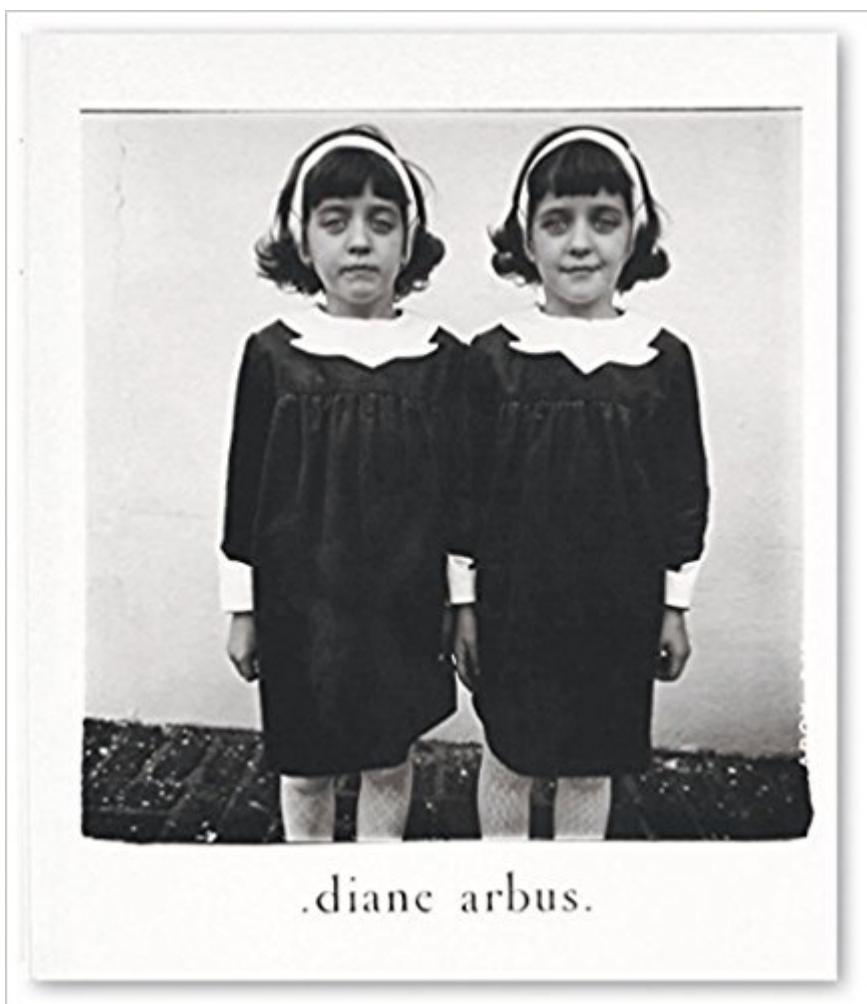


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Diane Arbus: An Aperture Monograph: Fortieth-Anniversary Edition



Synopsis

When Diane Arbus died in 1971 at the age of 48, she was already a significant influence—something of a legend—for serious photographers, although only a relatively small number of her most important pictures were widely known at the time. The publication of Diane Arbus: An Aperture Monograph in 1972—along with the posthumous retrospective at The Museum of Modern Art—offered the general public its first encounter with the breadth and power of her achievements. The response was unprecedented. The monograph, composed of 80 photographs, was edited and designed by the painter Marvin Israel, Diane Arbus' friend and colleague, and by her daughter Doon Arbus. Their goal in producing the book was to remain as faithful as possible to the standards by which Arbus judged her own work and to the ways in which she hoped it would be seen. Universally acknowledged as a photobook classic, Diane Arbus: An Aperture Monograph is a timeless masterpiece with editions in five languages, and remains the foundation of her international reputation. A quarter of a century has done nothing to diminish the riveting impact of these pictures or the controversy they inspire. Arbus' photographs penetrate the psyche with all the force of a personal encounter and, in doing so, transform the way we see the world and the people in it.

Book Information

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Customer Reviews

Diane Arbus: An Aperture Monograph was originally published in 1972, one year after the artist's

death, in conjunction with a retrospective of her work at the Museum of Modern Art. Edited and designed by Arbus's daughter, Doon, and her friend and colleague, painter Marvin Israel, the monograph contains eighty of her most masterful photos. The images in this newly published edition, marking the twenty-fifth anniversary of the collection's original publication, were printed from new three-hundred-line-screen duotone film, allowing for startlingly clear reproduction. The impact of the collection is heightened by the introduction, which contains excerpts of audio tapes in which Arbus discusses her experiences as a photographer and her feelings about the often bizarre nature of her subjects. Diane Arbus's work has indelibly impacted modern visual sensibilities, evidenced by the intensely personal moments captured in this powerful group of photographs. --This text refers to an out of print or unavailable edition of this title.

Diane Arbus was not a theorist but an artist. Her concern was not to buttress philosophical positions but to make pictures. She loved photography for the miracles it performs every day by accident, and respected it for the precise intentional tool that it could be, given talent, intelligence, dedication and discipline. Her pictures are concerned with private rather than social realities, with psychological rather than visual coherence, with the prototypical and mythic rather than the topical and temporal. Her real subject is no less than the unique interior lives of those she photographed. *John Szarkowski, 1972, Director, Department of Photography, The Museum of Modern Art* Those portraits of sideshow performers and weeping children, her matter-of-fact nudists and naked transvestites, her pictures of "them," her pictures of "us" something of consequence is at stake here, and it's not just art. Arbus worked at the point where the voyeuristic and the sacramental converge. She lies in wait for your first misstep in her direction. Then she dares you to stare at something a little boy with a toy hand grenade, a dominatrix embracing her client until you admit your own complicity with whatever it is in there that frightens you. At that point, all the picture's traps unfold, and it confers its rough grace. *Richard Lacayo, Time* Confronting a major photograph by Arbus, you lose your ability to know or distinctly to think or feel, and certainly to judge anything. She turned picture-making inside out. She didn't gaze at her subjects; she induced them to gaze at her. Selected for their powers of strangeness and confidence, they burst through the camera lens with a presence so intense that whatever attitude she or you or anyone might take toward them disintegrates. *You may feel, crazily, that you have never really seen a photograph before.* *Peter Schjeldahl The New Yorker*

Great book

If you're a Diane Arbus fan, this is the book to have.

I now need to buy a bigger book of her photographs. I think the introduction they compiled from bits and pieces, is one of the best things I ever read.

Fantastic photos with very interesting subject matter. A good conversation piece.

Buy this an an accompaniment to the wonderful biography Diane Arbus: Portrait of a Photographer which was recently published and is a great read.

Wonderful pictures..a must for fans of Diane's photography..

I became acquainted with the work of Diane Arbus after seeing references and photographs of one of her teachers, Lisette Model. Both did much of their work with twin lens reflex cameras, notably the Rolleiflex and Mamiya, with their main themes being ordinary people in the midst of their lives, most often interesting because, while ordinary, were in their various ways, extraordinary. I find exceptions much more interesting than rules and Arbus, like Model, created compelling images, straight and direct, with no intruding fancies or interpretations. The pictures say it all, telling their own stories, but allowing the viewer to make of them what they will.

Excellent classic overview of her work!

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