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Color Rush: American Color Photography From Stieglitz To Sherman



Synopsis

Today color photography is so ubiquitous that it's hard to believe there was a time when this was not the case. *Color Rush* explores the developments that led us to this point, looking at the way color photographs circulated and appeared at the time of their making. From magazine pages to gallery walls, from advertisements to photojournalism, *Color Rush* charts the history of color photography in the United States from the moment it became available as a mass medium to the moment when it no longer seemed an unusual choice for artists. The book begins with the 1907 unveiling of autochrome, the first commercially available color process, and continues up through the 1981 landmark survey show and book, *The New Color Photography*, which hailed the widespread acceptance of color photography in contemporary art. In the intervening years, color photography captured the popular imagination through its visibility in magazines like *Life* and *Vogue*, as well as through its accessibility in the marketplace thanks to companies like Kodak. Often in photo histories, color is presented as having arrived fully formed in the 1970s; this book reveals a deeper story and uncovers connections in both artistic and commercial practices. A comprehensive chronology and examples of significant moments and movements mark the increasing visibility of color photography. *Color Rush* brings together photographers and artists such as Ansel Adams, Harry Callahan, William Christenberry, William Eggleston, Walker Evans, Nan Goldin, Saul Leiter, Helen Levitt, Philip-Lorca diCorcia, László Moholy-Nagy, Irving Penn, Eliot Porter, Cindy Sherman, Stephen Shore, Laurie Simmons, Edward Steichen, Joel Sternfeld, Edward Weston and many others, and examines them in a fresh context paying particular attention to color photography's translation onto the printed page. In doing so, it traces a new history that more fully accounts for color's pervasive presence today.

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Customer Reviews

The marriage of art and technology that these images required is, itself, compelling: You cannot help staring at, say, a color photo of Parisian life in 1907, as much for its achievement as for its content. â “ New York Magazine While the book includes plenty of magazine covers and lush product shots, it reveals that artists experimented with color from the beginning. â “ The Wall Street Journal The stunning book looks at the history of color photography (with an emphasis on the role of magazines in its acceptance as an artistic medium), and includes work by photographers from Ansel Adams to Cindy Sherman. â “ OC Register Magazine

Katherine A. Bussard is Peter C. Bunnell Curator of Photography at the Princeton University Art Museum. Previously, she served as associate curator of photography at the Art Institute Chicago. Her major exhibitions include: Film and Photo in New York (2012); So the Story Goes: Photographs by Tina Barney, Philip-Lorca diCorcia, Nan Goldin, Sally Mann, and Larry Sultan (2006); and a biennial series dedicated to emerging photographers (2005â “2011). She is the author of Unfamiliar Streets: The Photographs of Richard Avedon, Charles Moore, Martha Rosler, and Philip-Lorca diCorcia (2014). Lisa Hostetler is curator of photography at George Eastman Museum, Rochester, New York. Previously she worked as curator at the Smithsonian American Art Museum in Washington, D.C., and the Milwaukee Art Museum, where she curated exhibitions including Taryn Simon: Photographs and Texts, In Living Color: Photographs by Saul Leiter, and Color Rush: 75 Years of Color Photography in Americaâ •for which she worked as an editor on an accompanying title published by Aperture in 2013.

Outstanding and extraordinary book. A book to be loved. It covers american color photography from 1907 to 1981 in a way it couldnt be done better. Two short essays and more than 60 photographers, magazines and catalogs, each a milestone. Each author or item' photographs are accompanied by no more than forty small lines that explains just what necessary. Quality of color printing is five stars, as it should be. For example, Egglestone's red ceiling with a bulb and Meyerowitz' porch are a proof of couldnt be better color quality printing. A lot of photographs were breathtaking for me and a I must confess my ignorance though I have a lot of photo book; I didnt know about a third of the

photographers compiled in this beautiful book. These women made a titanic work demonstrating a vast knowledge. In fact, it surprised very gladly to me that the book's authors and the other three persons involved in the making of it are all women. Not one man in it. A proof that photography, at least, is no longer an exclusive male domain. Thanks God almighty! If you can, don't miss this book which is bounded for making history. It filled my heart and blowed my senses. I feel in gratitude with the people who made this book, and listening to Louis Armstrong most popular song, it just remains to me to say: "What a wonderful book!".Post Scriptum: Please, don't forget to cover the 1981 - nowadays period, I am badly missing it from the authors!

I've gone to this show at the Milwaukee Art Museum twice. I've also gone through the book a few times and it's a great supplement to the exhibit. The photographs are fascinating. The history and insight by Lisa Hostetler is an interesting read. Highly recommend this book. Especially if you can't see the exhibit.

Just got this book in the mail yesterday, It's still sealed up but I can't wait to have the time to slowly go through it. I just love the title "Color Rush!!!" It's probably very similar to Color:American Photography Transformed which I also purchased, but I'm sure Color Rush will have it's own identity.

If you are interested in the history of color photography (or photography in general) this book us a "must have" -- loads of information and photos. Very high quality product.

great

'Color rush' is one of those books that was co-published with a museum coinciding with an exhibition. The show at the Milwaukee Art Museum ended in May but this lovely book will most likely be the standard history of American color photography. It follows the same format as Kevin Moore's 'Starburst' book (another exhibition title from 2010 at the Cincinnati Art Museum) with essays in the front of the book followed a portfolio of work from relevant photographers. I thought the two essays in 'Color rush' were first class. Katherine Bussard covers the history and Lisa Hostetler looks at the nature of color work. Both writers cover it all: early color; Hollywood; newspapers; Kodak; advertising; magazines (National Geographic, Life and Vogue) and many individual photographers. The acceptance of color as art took some time as Hostetler says on page twenty-one: 'Thus in the

documentary era -- the 1930s and early '40s -- monochrome photograph's association was with reality and truth, while color photography was usually associated with superfluous fantasy and commercial extravagance'. Bussard makes an interesting point about the 1976 MoMA Eggleston exhibition that is generally assumed to kick-start the creative interest in color because in the same year Ernst Haas, Jay Maisel and Pete Turner started the Space Gallery, and the George Eastman House, Corcoran Gallery, Images Gallery, Zabriskie Gallery all had serious exhibitions of color work. She says of the MoMA exhibition: 'It should instead be understood as one of many separate instances in which artistic practice embraced the hybridity that had long characterized color photography'. One of the strengths of the book is the excellent portfolio section, mostly showing the work of individuals but nicely there are photo sections looking at the remarkable advertising work of Nickolas Muray (including two stunning photos of models sitting around a swimming pool from 1931) and Victor Keppler, magazine photography by Anton Bruehl, Victor Keppler, Louise Dahl-Wolfe. Kodak gets six pages, FSA six and Life magazine eight. Thirty-four photographers are included in the rest of the book each having a short biographic essay to go with their work (mostly two to five shots). The back pages have a useful twelve page photography timeline, glossary, exhibition checklist and index. Aperture have done a lovely job with the book's production using a silky matt art paper for the 250 screen printing. Someone had a bright idea of putting all the many footnotes on the same page to avoid the tedious (and annoying) turning to back pages to check out a reference. 'Color rush' delivers with two excellent essays and two hundred beautifully printed photos.

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