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Stephen Shore: Survey



Synopsis

Stephen Shore has had a significant influence on multiple generations of artists and photographers. Even for the youngest photographers working today, his work remains an ongoing and indisputable reference point. *Stephen Shore: Survey* includes over 250 images that span Shore's impressive and productive career. The images range from 1969 to 2013, with series such as *Early Works*, *Amarillo*, *New York City*, *American Surfaces* and *Uncommon Places*, among others. *Stephen Shore: Survey* elucidates Shore's contributions, as well as the historiographical interpretations of his work that have influenced photographic culture over the past four decades. The narrative of the catalogue is conceptualized around three particularly revealing aspects of Shore's work, including his analysis of photographic and visual language, his topographical approach to the contemporary landscape and his significant use of color within a photographic context. The images are accompanied by an interview between David Campany and Shore, as well as texts by Sandra S. Phillips, Marta DahÃ and Horacio FernÃndez. Published for his first ever retrospective exhibition, this essential catalogue also features a complete bibliography and chronology.

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Customer Reviews

This substantial catalogue, published by FundaciÃ n Mapfre/Aperture, isâ "surprisinglyâ "the first to explore Shore's remarkable life and career in depth. The selection of 250 images spans six decades and includes his rarely exhibited black-and-white work: New York street pictures, including a gritty bunch from the mid-'60s and a more stately one from 2002; nature studies in Essex County, New

york, taken in 1990; and a portrait from Luzzara, Italy, taken in 1993. There are chapters highlighting his familiar style in color with a view cameraâUkraine and Arizona landscapesâas well as one on his embrace of digital print-on-demand technology. But the bulk of the plates and writings here are devoted, rightfully, to the 70's, when Shore completed two exceptional projects, *American Surfaces* and *Uncommon Places*. It is hard to imagine them as products of the same artist, so antithetical do they seem in how they are organized and in what subjects they memorialize.

âBookforumAn exploration of Stephen Shore's groundbreaking photography split into three parts, *Survey* dissects the complex ideas behind Shore's deceptively straight-forward images.

âTIME LightboxShore revolutionized photography with his colleagues with color, an aesthetic shift that mirrored Warholâs fascination with industrial/mechanical processes and the serial reproduction of images.

âTimeStephen Shore was part of a remarkable generation that reinvented the medium, subordinating the excessive beauty of color film to a formal discipline

âThe New York TimesShore used seemingly unimportant elements of the landscapeâlampposts, fences, blank walls and sidewalksâto frame back alleys and gasoline strips, imbuing them with a kind of wistful poetry.

âThe New York Times

Stephen Shore had his work purchased by Edward Steichen for the Museum of Modern Art, New York, at age fourteen. At seventeen, Shore was a regular at Andy Warholâs Factory, producing an important photographic document of the scene, and in 1971, at the age of twenty-four, he became the first living photographer since Alfred Stieglitz forty years earlier to have a solo show at the Metropolitan Museum of Art. He has had numerous one-man shows, including those at the Museum of Modern Art, New York; Kunsthalle DÃ sseldorf; Hammer Museum, Los Angeles; Jeu de Paume, Paris; and Art Institute of Chicago. Since 1982, he has been director of the photography program at Bard College.

David Campany is one of the best-known and most accessible writers on photography. His books include *The Open Road* (Aperture, 2014), *Walker Evans: The Magazine Work* (2013), *Jeff Wall: Picture for Women* (2011), *Photography and Cinema* (2008), and *Art and Photography* (2003). His essays have appeared in numerous books and he contributes regularly to *Aperture*, *Frieze*, *Photoworks*, and *Oxford Art Journal*.

Sandra S. Phillips was the longtime senior curator of photography at the San Francisco Museum of Modern Art.

Marta DahÃ is an independent curator based in Barcelona and the curator of the Stephen Shore exhibition at FundaciÃ n MAPFRE.

Horacio FernÃ ndez is a photo historian, curator, and author. From 2004 to 2006 he was commissioning general of PHotoEspaÃ a. He is author of *The Latin American Photobook* (Aperture, 2011).

This is the first in-depth survey of Shore's work of which I am aware. A previous survey from Phaidon was abbreviated but worth purchasing. This particular book is superior because it covers all of Shore's work through 2013. His "Uncommon Places" and "American Surfaces", his best known works, are well represented but you also get a taste of his earlier work with a few pictures from Warhol's Factory in NYC, toy camera photos, the Amarillo "Tall In Texas" postcards as well as more recent works from Israel, Scotland and the one-day's shooting portfolio from Winslow, Arizona done in 2013. What you get is an excellent overview of one of the late 20th Century's most influential artist/photographers. I have not read all the accompanying text but the selection of photos is worth the cover price of this book. I highly recommend this book as an introduction to Shore's work as well as a valuable reference for those familiar with this influential artist's excellent work.

If you like Shore, and I do, this is a very fine collection. The print quality is very good and it is a nice addition to my library.

A beautiful work.

If you want an up to date book on Stephen Shore this is the one to get. Based on an exhibition of his work that's touring Europe from September 2014 until September 2016. The book is landscape with 275 one to a page photos in the portfolio section, though the Print-on demand (2003-10) chapter has dozens of thumbnail size photos from the 2002 Apple iphoto concept. The first fifty-five pages have two illustrated essays, one of these is an excellent Q and A between Shore and David Company, particularly interesting because it reveals a lot about Shore's approach to photography, influences and nicely some technical detail concerning his cameras and color. The portfolio pages are cross-section of work from 1964 to 2013. Those familiar with Shore will recognise many photos from 'American surfaces', 'A road trip journal' and 'Uncommon places', all pre-1990. Other chapters look at archaeology (1994) New York (2002.2) Ukraine (2012-13) and Winslow, Arizona (2013). I've looked through the book several times and still enjoy seeing the same photos, especially the Americana series from the seventies and early eighties. Despite so many of these just being shots of commonplace they hold a visual interest time after time.

Slight bumper on corner of cover (pet peeve of mine), otherwise delivered as promised.

Wonderful overview of Shore's work.

The quality is totally lacking on this book.

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