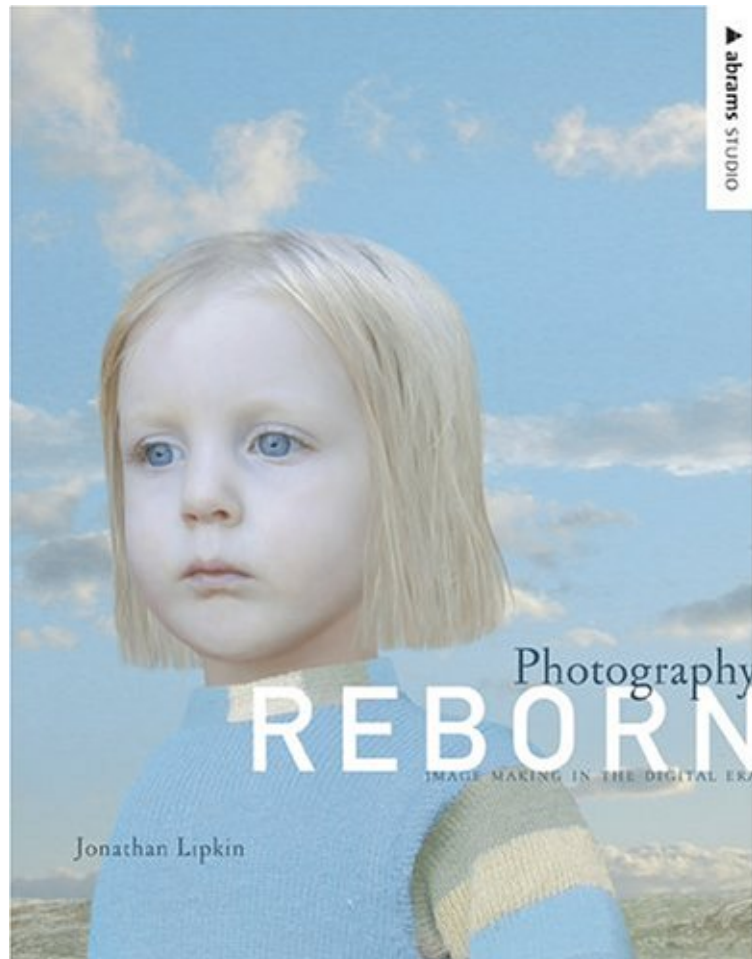


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Photography Reborn: Image Making in the Digital Era (Abrams Studio)

Jonathan Lipkin

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#1422390 in Books Harry N. Abrams 2005-11-01 Original language: English PDF # 1 10.00 x .63 x 7.881, 1.10 #File Name: 0810992442128 pages | File size: 44.Mb

Jonathan Lipkin : Photography Reborn: Image Making in the Digital Era (Abrams Studio) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Photography Reborn: Image Making in the Digital Era (Abrams Studio):

1 of 2 people found the following review helpful. Persuasive but not very inspiring! By books4parents This book achieves what it sets out to do, but I was disappointed in the author's uncritical enthusiasm. The survey of artists who use digital manipulation to make creative images is not very inspiring. The reproductions are high quality but there is much better work (pictures) out there being published. The text is even less inspiring because the author is so sold on digital imaging that he seems to be selling digital cameras and even sings the praises of cell phone cameras. I agree that digital images are much easier to make and hence many more images are probably being made now than in the past, but the author doesn't seem to see much value in the sparkling resolution and breathtaking contrast of traditional hand-

made prints from film, compared to the relatively flat digital prints the industry is trying to sell people. The author repeats commercial claims about the supposed quality of digital images but such claims have not been confirmed by independent tests. Instead of technical virtuosity in the medium we are supposed to settle for aesthetic rhetoric about the thought-provoking nature of what are often uninteresting and unrealistic subjects. Digital imaging is certainly cleaner and more convenient than traditional photography, but let's not confuse those qualities with the vividness of a chemically processed transparency or silver or platinum print. Modern abstract art has been criticized as a more efficient (cheaper) way to mass produce paintings for sale, and digital images can be accused of the same thing. This book is an uncritical look at the digital revolution, and that is not very educational. Update: High quality digital cameras are now available for about \$2,000, and the flat images typical of such cameras can be rendered more three-dimensional by adding a slightly S-shaped curve in Photoshop. But you can still get a used medium format film camera for half the price. When the price of high-quality digital cameras comes down to \$1,000 I'll reread this book and rewrite this review!

0 of 0 people found the following review helpful. This is an excellent book but unfortunately it has not been revised for ...

By Lindyl This is an excellent book but unfortunately it has not been revised for many years. It would be nice if the author came out with a new edition.

1 of 1 people found the following review helpful.

Photographic Art and the Passage of Time

By Grady Harp

PHOTOGRAPHY REBORN: IMAGE MAKING IN THE DIGITAL ERA is a fascinating little book that now after five years since its publication seems more of a bit of art history than an informative source. Jonathan Lipkin waxes enthusiastic about this 'new art form' in this book and by now Lipkin can be listed as one of the early exponents of digital photography. He explains with numerous examples that manner in which an image can be altered in the computer to go beyond where conventional photography can go. And among the many images reproduced well here are works by early art photographers who pioneered this medium - artists such as Nancy Burson, Andreas Gursky, Loretta Lux, Pedro Meyer and others. It is a very solid reference point for the introduction of digital manipulation of photographs. Now, with digital manipulation of photographic images so popular in both advertising, films, and fine art, this book seems a bit wide-eyed and it is for that reason that the book remains important for collectors today. With photographic images that are not manipulated becoming more rare it is healthy to return to the early stages of this manner of creating a 'new art'. For this reason alone, in addition to the fact that this little book is a very interesting read for beginners, this manual and monograph belongs in the art libraries of all who respect the historical aspects of art movements. Grady Harp, December 10

Not long ago photographers considered digital pictures apostasy-but now film is increasingly being replaced as a great alternative medium for professionals, artists, and everyday snapshooters. Photography Reborn is the first comprehensive survey of this exciting new medium of visual expression-it is an essential reference for anyone who wants to understand this revolution. In this important companion to a new art form, author Jonathan Lipkin chronicles the rise of digital technology and explores its impact as well as the limits of its possibilities. Every kind of digital image from MRI scans to fine art is highlighted here, from an obscure scientific application, through its adaptation by pioneer computer artists, to its acceptance by the mainstream of the art world. This seminal text-coupled with fascinating images and examples by contemporary artists Andreas Gursky, Thomas Ruff, Pedro Meyer, Nancy Burson, and Loretta Lux-is uniquely appropriate for anyone interested in visual communications, photography, and culture.

From Publishers Weekly

The digital photography revolution may have taken place somewhat secretly inside dark boxes-cameras and computers-but the impact of digital photography, which is the subject of photographer and educator Lipkin's thorough introduction to the medium, has yet to be fully realized. Since its invention, photography has been a tool to both authenticate and manipulate experience. It is precisely this paradox that has made the medium so intriguing for critics, historians, photographers and viewers. But photography has never been as untrustworthy as it is now, and, according to Lipkin, it has also never been as creative. In accessible prose, Lipkin illustrates how digital photography has expanded the medium's expressive potential, ultimately bringing it closer to painting. This new definition of photography is supported by illustrations that range from abstract to realist to fantastical, with an emphasis on more challenging, if not creepy, images. The inclusion of computer-generated, digital images that appear to be photographs, but are not, such as visual representations of subatomic structures and avatars, may seem unwarranted, but fit Lipkin's idea that photography's authority and meaning have radically changed. Lipkin takes some provocative and challenging stances, such as arguing that we have reverted to a 19th-century way of seeing with this new technology, making for an intriguing read. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

About the Author

For 15 years, Jonathan Lipkin has practiced and observed the phenomenon of digital photography as a photographer, writer, and educator both in the U.S. and internationally. He is associate professor of digital media at Ramapo College of New Jersey and serves on the graduate faculty of the School of Visual Arts' Computer Art and Photography and Related Media programs. He is coauthor of *In the Realm of the Circuit*. He lives in Brooklyn.