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From Chronicle Books : Airborne: The New Dance Photography of Lois Greenfield before purchasing it in order to gauge whether or not it would be worth my time, and all praised Airborne: The New Dance Photography of Lois Greenfield:

1 of 1 people found the following review helpful. Airborne: Lois Greenfield's photographic tribute to the art of dance By John Williamson Lois Greenfield is an amazing photographer, to put it mildly. Since the 1980s, her photos have made their indelible imprint on the world of dance, and her claim to fame is her amazing ability to capture the human form in motion. Some have compared her work with Eadweard Muybridge for his exploration of human locomotion, and with Henri Cartier-Bresson for capturing the elusive moment and doing it artfully. Airborne: The New Dance Photography of Lois Greenfield was first published in 1998, and my copy shows how often I've thumbed through it over the years, pausing to view her extraordinary images time over. I've gifted this book in the past because it's not only an excellent photography book, but one that's good for students of dance in that so many forms are here on the pages in beautifully reproduced black and white. The preface was written by William E. Ewing, the former director of the Muse de l'Elyse in Lausanne, Switzerland. Ewing is a noted author of books on photographic representation of the human body and curator of numerous international exhibitions on the subject. From there we explore various full and double-page plates, which are presented in two sections: Earthbound, and Airborne. There are also commentaries by the author on the plates in each section. Lois Greenfield launched her career as a photojournalist while at Brandeis University in Massachusetts, working for Boston's alternative and independent newspapers. Three years after

graduating, she moved back to New York City, in 1973, where she established herself as a photographer specializing in the dynamic cultural sphere of the time. It was an assignment for the Village Voice to photograph a Rudolf Nureyev collaboration with Paul Taylor that whetted her appetite for the dance, and additional work followed for the Village Voice, Time, Newsweek, Rolling Stone, Dance Magazine and other publications. Working with some of the best dance talent of the era, Greenfield saw that a whole new vocabulary and grammar of dance was evolving, and that New York City was at the very center of this experiment. Soon she had convinced her editors at the Village Voice to run her pictures alongside their regular dance reviews, and this would prove an excellent and long-lasting alliance. Her compositions of beautiful bodies frozen in space in this book are truly awe-inspiring, and her carefully-chosen photographic gear (Hasselblad cameras and Broncolor studio strobes) afford her to concentrate on the image and its composition. But what really stands out to this reader is that Ms. Greenfield is a true master of lighting, as we find perfection in each of the images of this book. It goes without saying that her work has appeared in numerous advertising campaigns and editorial spreads, along with many gallery showings, and this book offers a sampler of her extensive portfolio at the time that it was published. Her editorial clients have included Elle, Vogue, Life, The New York Times Magazine, Sports Illustrated and Time. You'll find her photographs in print ads for Capezio, Cutty Sark, Raymond Weil watches, Pepsi, Epson, ATT, IBM, Xerox, Rolex, DuPont fabrics, Sony Music, Orangina and others. She currently also creates advertising and promotional photos for dance companies around the world. Once you've seen the images in this book, it won't be difficult to recognize her photographic signature in much of the print media we see today. Airborne: The New Dance Photography of Lois Greenfield is one of those books that will trigger questions like, "How did the dancers get in those positions?" But after that initial reaction, settle back and enjoy the exquisite images that you'll find within the pages of this book. It's a true photographic tribute to the art of dance, and presented by a master. 3/10/2013 10 of 10 people found the following review helpful. Wonderful no-trick photos that seem to defy gravity. By A Customer Wonderful book. None of the photographs are tricked -- that is, all are usual perspectives, normal orientation (what looks like the floor at first glance really is), no strings, no unseen bars or plates, no studio retouching of former. (See LG's preface.) Truly amazing work. 7 of 8 people found the following review helpful. A unique perspective of dance photography. By A Customer This book is a sequel to the book BREAKING BOUNDS. The trick photography is incredible! Some of the photos are tasteful nudes that captivate you with their artistry. If a picture is worth a thousand words... this book is worth a couple million!

Breaking Bounds brought Lois Greenfield's pioneering work in dance photography widespread acclaim and a dedicated following. Now with Airborne, her first book in over six years, Greenfield takes us to spectacular new heights. Collaborating with some of the world's finest dancers from such illustrious dance companies as the Martha Graham Dance Company, Pilobolus, San Francisco Ballet, the Parsons Dance Company, and Ballet Tech, she captures moments of startling grace and power. In 90 duotone images, Greenfield's dancers defy gravity and push the limits of the possible. A preface takes us behind the scenes in her studio, and the photographer's own captions illuminate the challenges of making pictures that recreate the seeming effortless of dance. As inspiring as it is technically remarkable, this collection of incomparable images is sure to captivate dance lovers, photographers, and all who admire the beauty and strength of the human body.

.com Lois Greenfield is uniquely adept at capturing the vibrancy and joy of dance. Part choreographer, part photographer, she does more than seize dancers in motion in her images--they seem to define the essence of movement itself. In this book, she has categorized her dancers as either earthbound or airborne, and it is hard to decide which images are more exhilarating. In the first set, a shot of a dancer taken the moment her toes hit the ground, with her body and filmy skirt still very much aloft, captures the fleeting experience of the transition. A dancer changes form beneath her stretchy curtain of a costume, seemingly grappling with gravity itself. Another is earthbound as she leaps up with an elongated tights leg pinned to the ground and anchoring her from below. Groups of dancers commingle, Pilobolus-style, and reshape the scope of human form. In the air, Greenfield's subjects fly, merge, and collide in a symphony of shapes that she somehow, unbelievably, captures on film. All of the nearly 100 black-and-white photos in the book were shot in a studio with vacant backdrops so that the images sail forth unimpeded by background distractions. Greenfield offers short notes on many of the pictures that include information about the dancer as well as fascinating notes on how she achieved the image. Of one shot of three dancers seemingly pinned over each other and stuck like magnets to the same wall, she writes: "The dancers are running sequentially headlong into the wall. The first person is held up by the pressure of the second body. The third guy has to grab the top of the wall across the width of the two bodies. The moment I shot is when the outside man, Ned, just lets go from the wall." Airborne is a breathtaking treat for lovers and dance and photography alike. "Lois Greenfield has been too busy making spectacular studio action photographs of dancers to be represented by only one collection, her best selling 'Breaking Bounds.' It was only a matter of time before her publisher, Chronicle Books, issued 'Airborne: The New Dance Photography of Lois Greenfield.' As usual, the pages are filled with dancers her trusty Hasselblad had caught breathtakingly in midpose and midair, but now more ingenious use is made of props, materials, or objects. (In one shot, Sham Moser is

under a shower of flour and sugar.) IN this 1997 study of a cube and Ashley Roland (in a mesh unitard), Greenfield wanted to 'make it seem as though an invisible force had blown' them apart. Looks as though she succeeded." -- Dance "We've all seen photos of dancers caught in midleap. But there's only one photographer who captures the dazzling freedom of trained bodies tumbling, darting or falling through space to form stylized silhouettes. 'Airborne: The New Dance Photography of Lois Greenfield' offers a generous sampler of these black-and-white images, best known from advertisements for a brand of expensive watches. Brief essays by the director and curator of the Musee de l'Elysee in Switzerland, explain how Greenfield fits into the history of photography and the photographer adds brief commentaries about her work with the dancers." -- LA Times About the Author Lois Greenfield is recognized internationally as one of the foremost photographers of dance. She is a regular contributor to the Village Voice, and her photographs have also appeared in Dance Ink, Esquire, Time, Wile, Vogue, Mirabella, and Zoom, among other magazines. Coinciding with the publication of Breaking Bounds, the International Center of Photography in New York will mount a major exhibition of her photography, which will then travel widely throughout the United States and Canada. Greenf William A. Ewing is a wellknown writer on the art of photography and an independent curator whose exhibitions have been shown at the Museum of Modern Art and the International Center of Photography in New York, the Smithsonian Institution in Washington, D. Daniel Girardin is curator at the Mus e de l'Elys e.