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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.v

Book Information

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Customer Reviews

'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'.

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