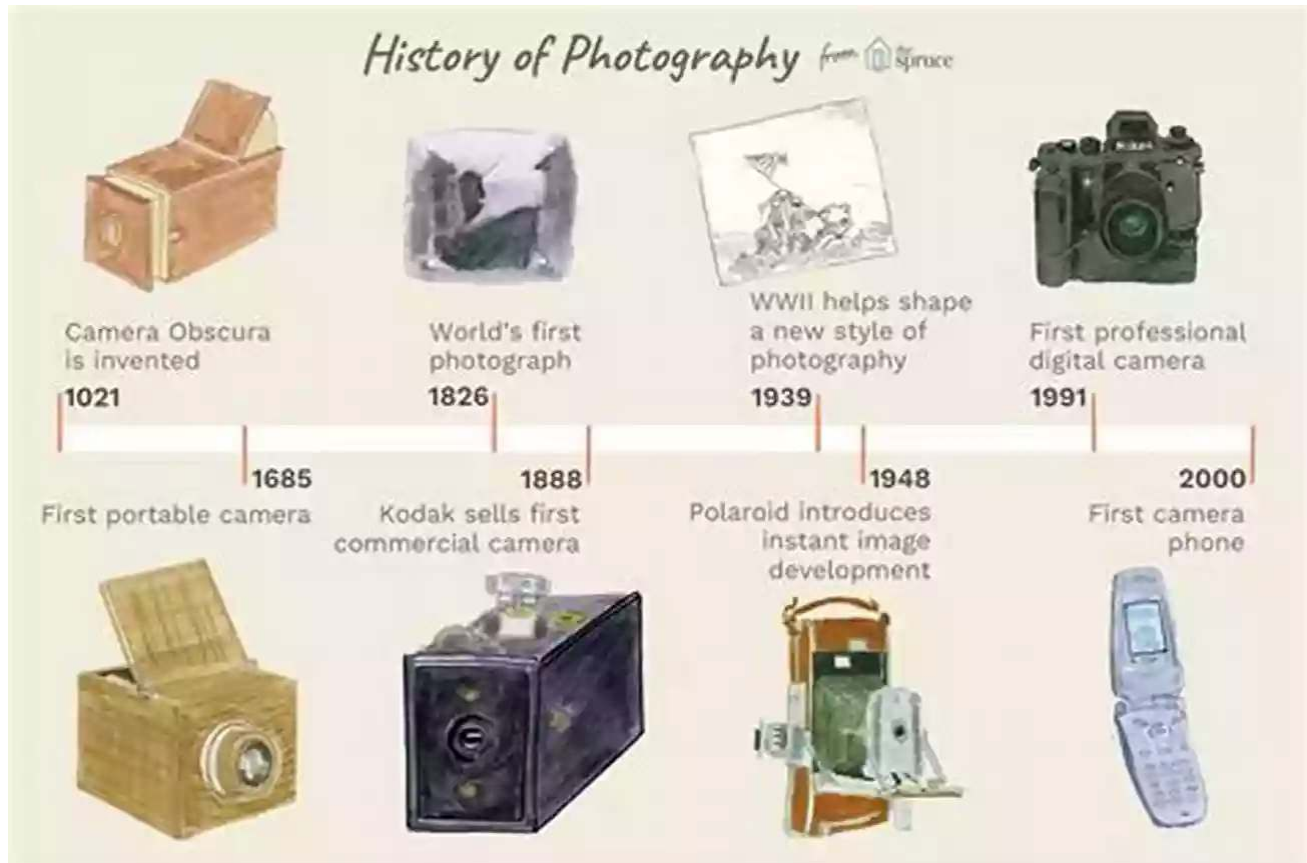


Art Machine Reinvention Of Photography: Capturing the Essence of 1959-1999

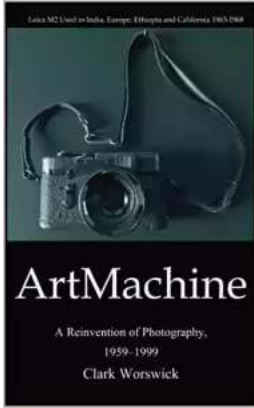


Photography has come a long way since its inception, and between the years 1959 and 1999, it underwent a dramatic transformation. This era witnessed a wave of technological advancements that revolutionized the art form, giving birth to new techniques and pushing the boundaries of creativity. In this article, we dive into the art machine's reinvention of photography during this remarkable period.

The Rise of Color Photography

One of the most significant developments during the 1959-1999 era was the widespread adoption of color photography. Prior to this period, most photographs were captured in black and white, limiting the ability to portray the world in its

vibrant hues. However, advancements in color film and printing techniques brought an explosion of colors into photographs, allowing artists to express their vision in a more vivid and lifelike manner.



Art Machine: A Reinvention of Photography, 1959-1999 by Clark Worswick(Kindle Edition)

★★★★☆ 4.3 out of 5

Language	: English
File size	: 11181 KB
Text-to-Speech	: Enabled
Screen Reader	: Supported
Enhanced typesetting	: Enabled
Word Wise	: Enabled
Print length	: 298 pages
Lending	: Enabled
Paperback	: 30 pages
Item Weight	: 1.92 ounces
Dimensions	: 6 x 0.08 x 9 inches



The Advent of Instant Photography

In 1947, Edwin Land introduced the world to instant photography with the release of the Polaroid Land Camera. However, it was in the 1960s and onwards that instant photography truly gained popularity. Artists now had the ability to capture a moment and see the developed photograph within minutes. This technological innovation revolutionized the creative process, enabling photographers to experiment and iterate on their ideas in real-time.

The Movement of Photojournalism

Between 1959 and 1999, photojournalism became an influential form of visual storytelling. Documenting events and telling stories through images gained

immense recognition, shaping the way we consume news and perceive the world. Photographers like Robert Capa, Dorothea Lange, and Steve McCurry captured iconic moments that became etched in our collective memory, immortalizing the power of photography as a tool for social change.

The Emergence of Digital Photography

In the late 20th century, digital technology started making its way into the world of photography. As early as 1959, researchers at Texas Instruments developed the first digital image sensor. However, it wasn't until the early 1990s that digital cameras became commercially available. This breakthrough revolutionized the industry, providing photographers with the ability to capture, store, and edit images digitally. The convenience and flexibility of digital photography sparked a new wave of creativity and experimentation.

The Fusion of Photography and Other Art Forms

During the 1959-1999 period, photography started intertwining with other art forms, giving birth to unique collaborations and experimental works. Artists began incorporating photography in their paintings, sculptures, and installations. This fusion not only expanded the possibilities of artistic expression but also challenged traditional notions of what constituted a photograph. The art machine propelled photography into new realms, blurring the lines between different creative domains.

The Legacy of Art Machine Reinvention

The reinvention of photography from 1959 to 1999 laid the foundation for the modern photography landscape. It democratized the art form, making it accessible to a wider audience. The art machine pushed boundaries, encouraged experimentation, and paved the way for technological advancements that continue to reshape photography today. The creative journey of this era inspired

countless photographers and artists, leaving an indelible mark on the world of visual arts.

The period between 1959 and 1999 witnessed the art machine's reinvention of photography. From the rise of color photography to the emergence of digital technology, this era transformed the way we capture and perceive images. The fusion of photography with other art forms pushed the boundaries of creativity, while photojournalism became an essential tool for storytelling. The legacy of this reinvention continues to inspire and shape the world of photography, allowing artists to capture the essence of our evolving society.



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More than just a history or a biography, Clark Worswick's ArtMachine: A Reinvention of Photography, 1959-1999 is an “insiders” view of the photography world. It has been written by a practicing photographer, who was also the

founding photography curator of the oldest museum in America, and who became an important collector of photography.

In his to this book, the author wrote, “I began taking photographs and tried to learn the history of a neglected, beaten down, battered medium few people took seriously in the art world. I wandered a world barren of respect during decades of struggle for photography.”

“In 1959, on the planet earth, there was not a single dealer who represented a single photographer's work, because photography was not an art.”

This is also a book about love and dangerous travel, and the heroic reinvention of photography in the art world.

To date, few books have appeared on the texts of a working photographer's life immersed in projects that cross years, then decades.

ArtMachine: A Reinvention of Photography is the story of the long war for photography's acceptance during the last decades of the 20th century. It was also a historic moment, and a time never to be repeated, when you could buy fabulous pictures that no one anywhere ... knew anything about.

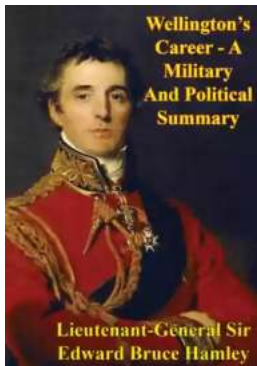
Clark Worswick (1940-) was born in Berkeley, California. Abandoning America when he was eighteen years old, for years he travelled between India and Europe. Staying in Maharajas' palaces, or in indigent pilgrims' shelters he took photographs, and collected Indian antiquities. In the first wave of young westerners to pass through the Iranian and Afghan deserts, his first book of dangerous travel, *The Orchid House: Art Smuggling and Appointments in India and Afghanistan*, recounted seldom described travels in far Asia.

Art Machine: A Reinvention of Photography, 1959-1999 is the second volume of his memoirs.

The book deals with photography's acceptance, as one of the most dynamic and important adjuncts, in an increasingly international art world.

During 1959 he began collecting 19th century photographs in Calcutta. He later became the First Research Fellow in Film and Photography at Harvard University. His exhibitions and books on 19th century photography of India, China, Japan and the Middle East have identified scores of non-European artists working in the medium.

Books he has done have been named "Best of the Year" by: The NY Times, The London Times, The Washington Post, The Sunday Times, Newsweek and Time Magazine.



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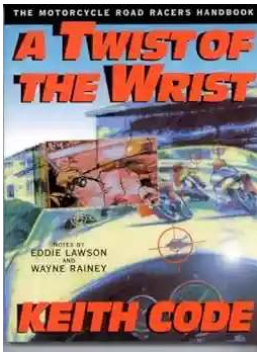
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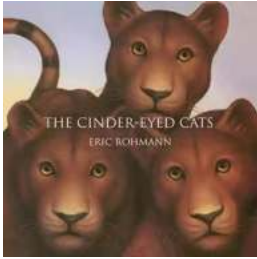
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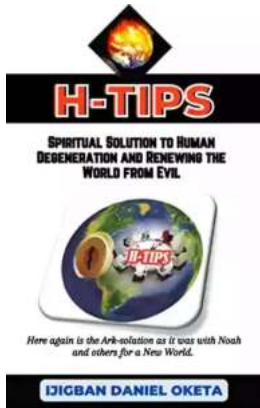
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