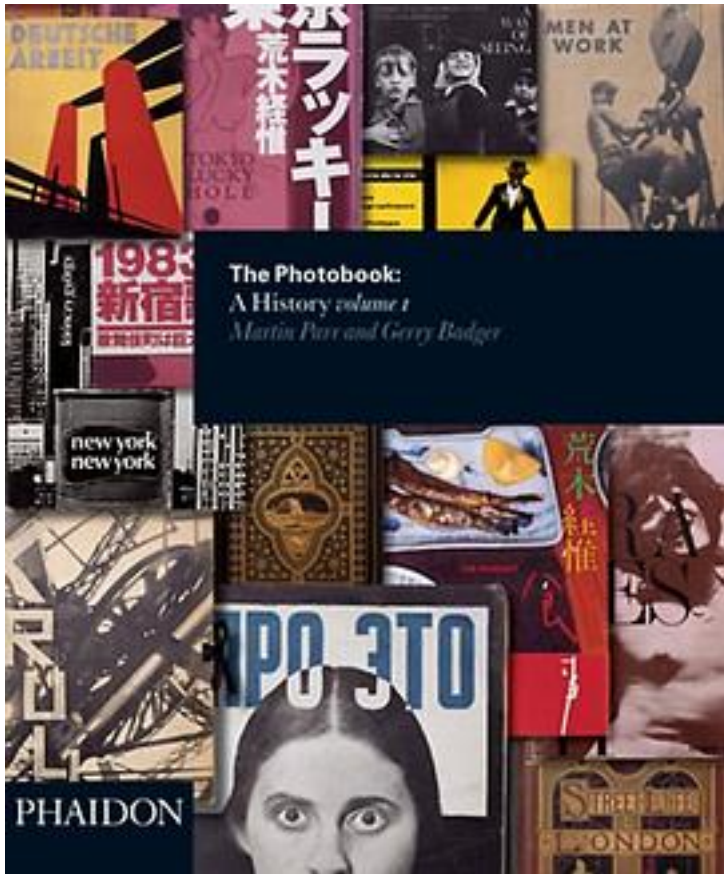


# The Photobook



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著者:Gerry Badger

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This book provides a unique perspective on the story of photography through the particular history of the photobook. The first of two extensive volumes, it is a study of the major trends and movements that have shaped the photobook genre since the birth of photography in the early nineteenth century. It represents a valuable catalogue of rare and important photobooks. This volume covers the history of photobooks from

the earliest examples of the genre from the nineteenth century, through the modernist and propaganda books of the 1930s and 40s, to the radical Japanese photobooks of the 60s and 70s. While the history of photography is a well-established canon, much less critical attention has been directed at the phenomenon of the photobook, which for many photographers is perhaps the most significant vehicle for the display of their work and the communication of their vision to a mass audience. In the first of two volumes, both co-edited by Martin Parr and Gerry Badger, *The Photobook* provides a comprehensive overview of the development of the photobook, from its inception at the dawn of photography in the early nineteenth century through to the radical Japanese photobooks of the 1960s and 70s, by way of the modernist and propaganda books of the 1930s and 40s. In his introduction, Badger argues that the photobook is one of the most significant photographic genres due to the extent of its distribution and level of availability, and contests the traditional notion that the history of photography is best represented by the original print. This study provides an important corrective to the traditional history of photography. The selection of photographers made by Badger and Parr challenges the popular canon, and their survey of the history of the photobook reveals a secret web of influence and interrelationships between photographers and photographic movements around the world. The book is divided into a series of thematic and broadly chronological chapters, each featuring a general introductory text providing background information and highlighting the dominant political and artistic influences on the photobook in the period, followed by more detailed discussion of the individual photobooks. The chapter texts are followed by spreads and images from over 200 books, which provide the central means of telling the history of the photobook. Chosen by Parr and Badger, these illustrations show around 200 of the most artistically and culturally important photobooks in three dimensions, with the cover or jacket and a selection of spreads from the book shown. Volume One also features an illuminating and provocative introduction, 'The Photobook: Between the Film and the Novel' by Badger, which is accompanied by a preface written by Parr.

作者介绍:

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标签

摄影

Martin\_Parr

photography

photobook

Gerry\_Badger

画册

摄影理论

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## 评论

封面寥寥数张图片就用了4幅苏联、4幅美国、3幅日本采样太集中，在于视野狭窄，或立意狭窄。罗钦科设计的马雅可夫斯基诗集封面只留下莉莉雅的两只眼睛这种达达主义的玩法还是有点意思的，但是其他就太庸常了。或有别出心裁的出版意图，但没有技术的立意是无效的想像。2.5

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这是我2007年买的最值的一套画册，可以从中读到一种另类的个人化的摄影史。

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太高端了，要慢慢看。

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看到一些有趣的排版设计 于Selfridge London

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摄影书

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看起来很牛逼的艺术著作，慢慢攒，慢慢读。

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Introduction的立论非常有力。馆际互借拿到的三册书，挑选了当下最感兴趣的章节翻阅和做笔记。可惜里面提到的太多感兴趣的photobook案例都无法直接找到阅读资源，连图书馆也不能。

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书评

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