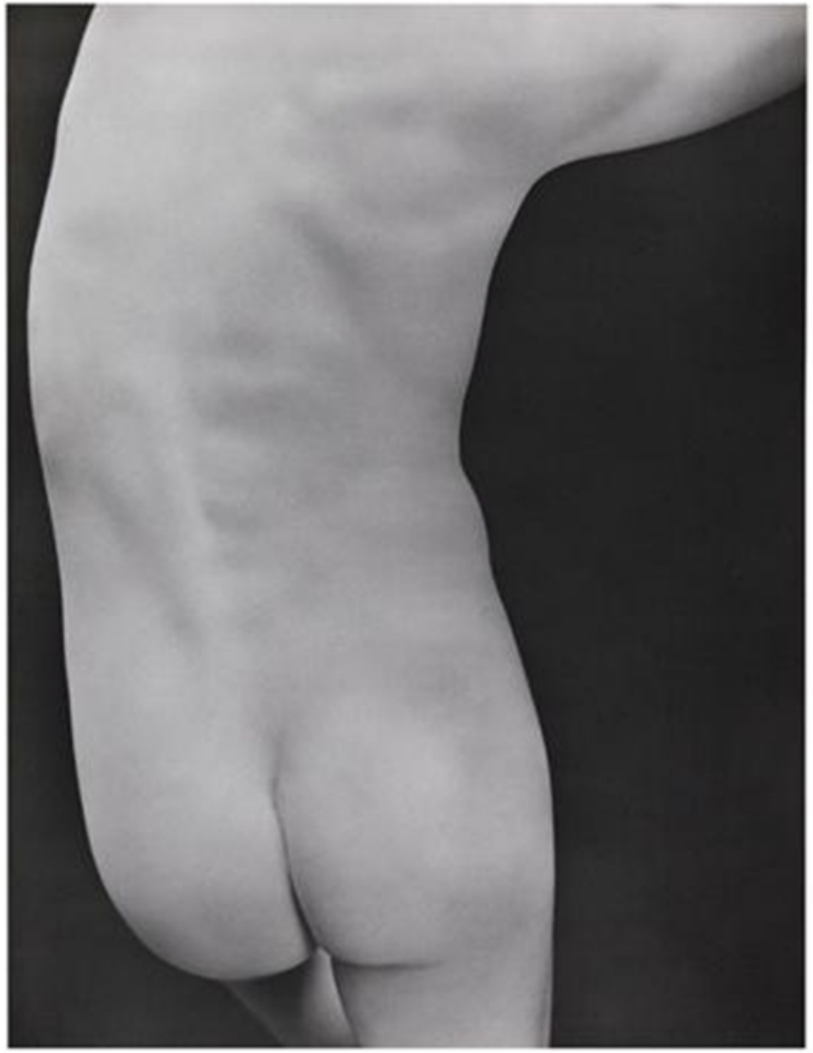
Art Photography and Postmodernism

Sherrie Levine*Authorship*Originality*Authenticity



Edward Weston

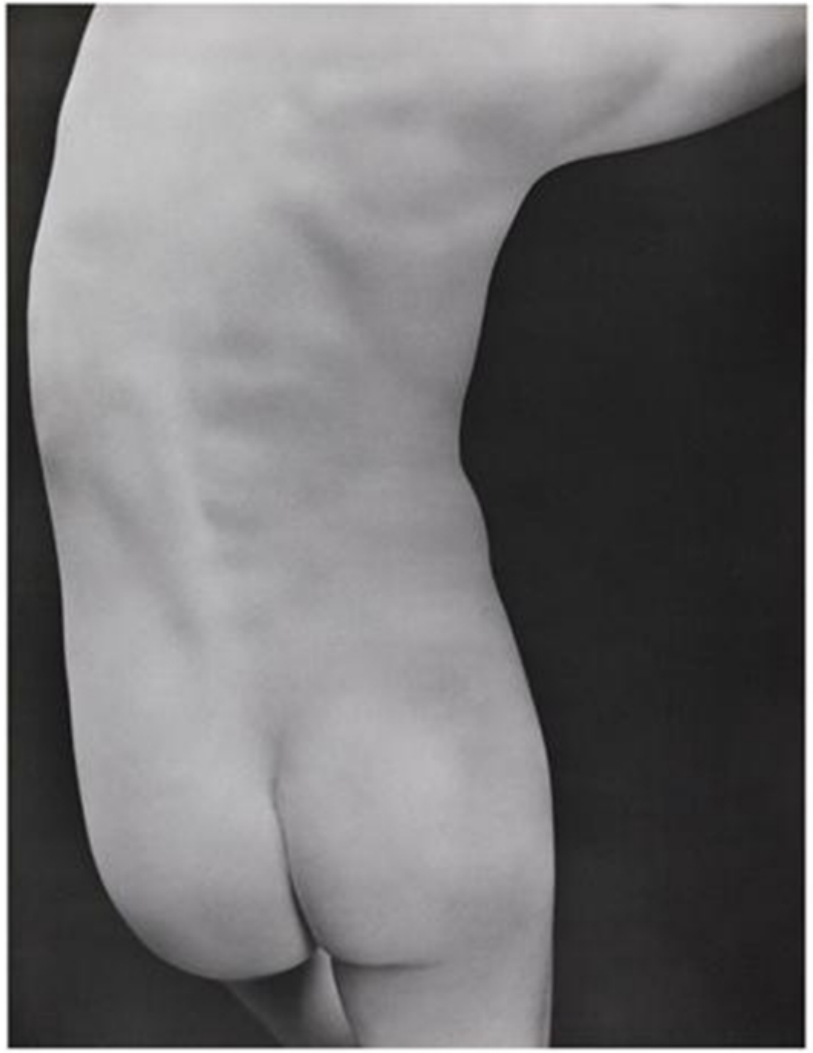


Sherrie Levine

Edward Weston

Pictorialism, an approach to photography that emphasizes beauty of subject matter, tonality, and composition rather than the documentation of reality.

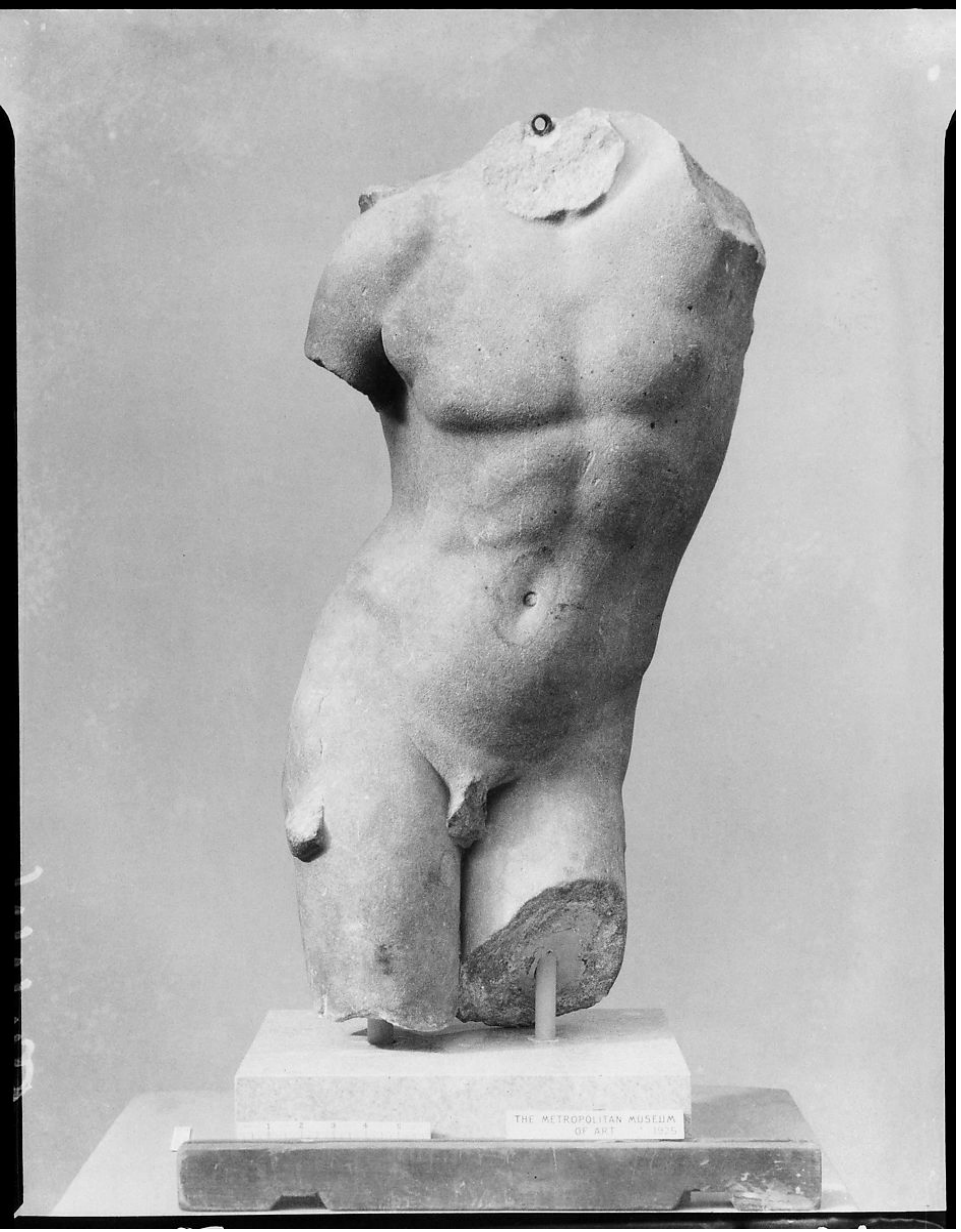




Edward Western



Sherrie Levine





Levine, *Untitled (After Edward Weston I)*
1980

Edward Weston, *Neil*, 1925

Torso of a Youth, Hellenistic or Roman Copy, 2nd-1st century BCE

So where are we to locate ‘the real thing’ in relation to this image?

Edward Weston phrased it, “The camera should be used for a recording of life, for rendering the very substance and quintessence of the thing itself, whether it be polished steel or palpitating flesh.”

“Of course, and the originals make you want to see that little boy, but when you see the boy, the art is gone.”

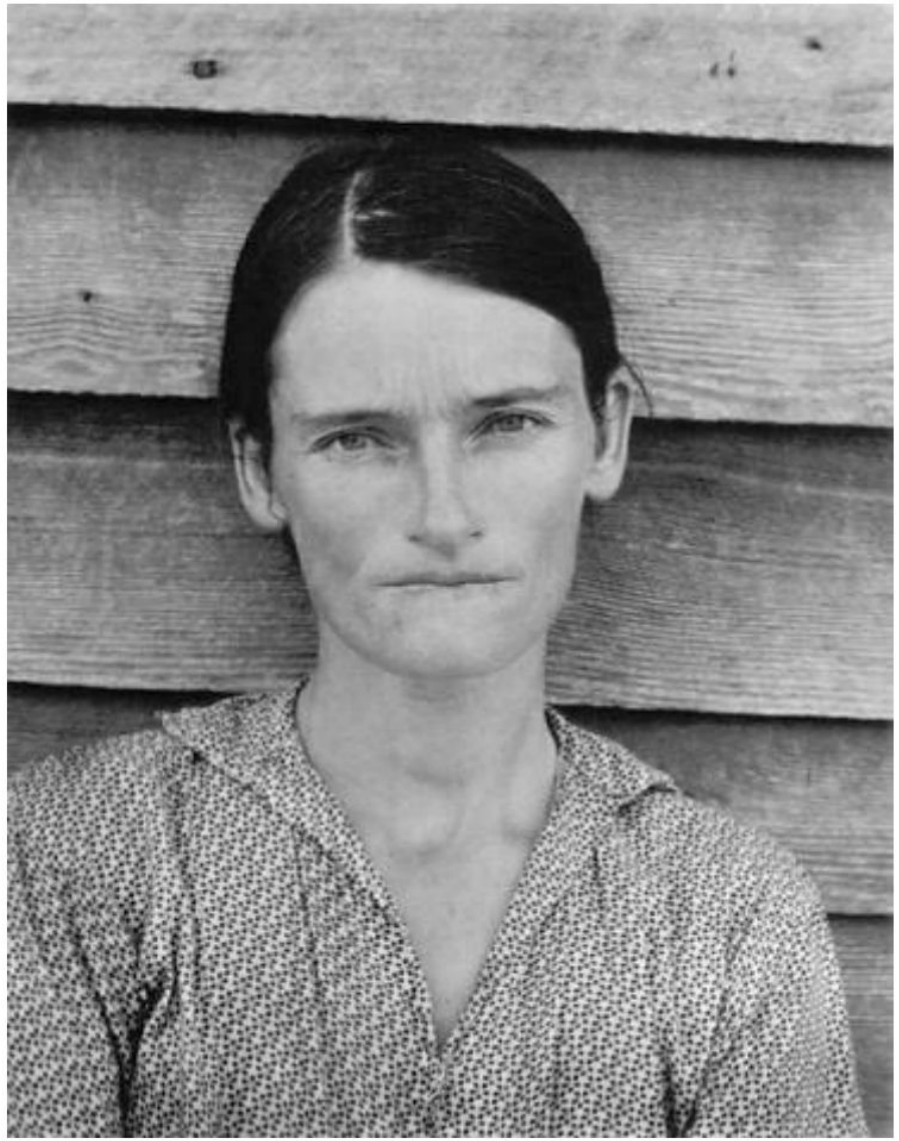
Levine

‘The desire of representation exists only in so far that it never be fulfilled, insofar as the original always be deferred. “

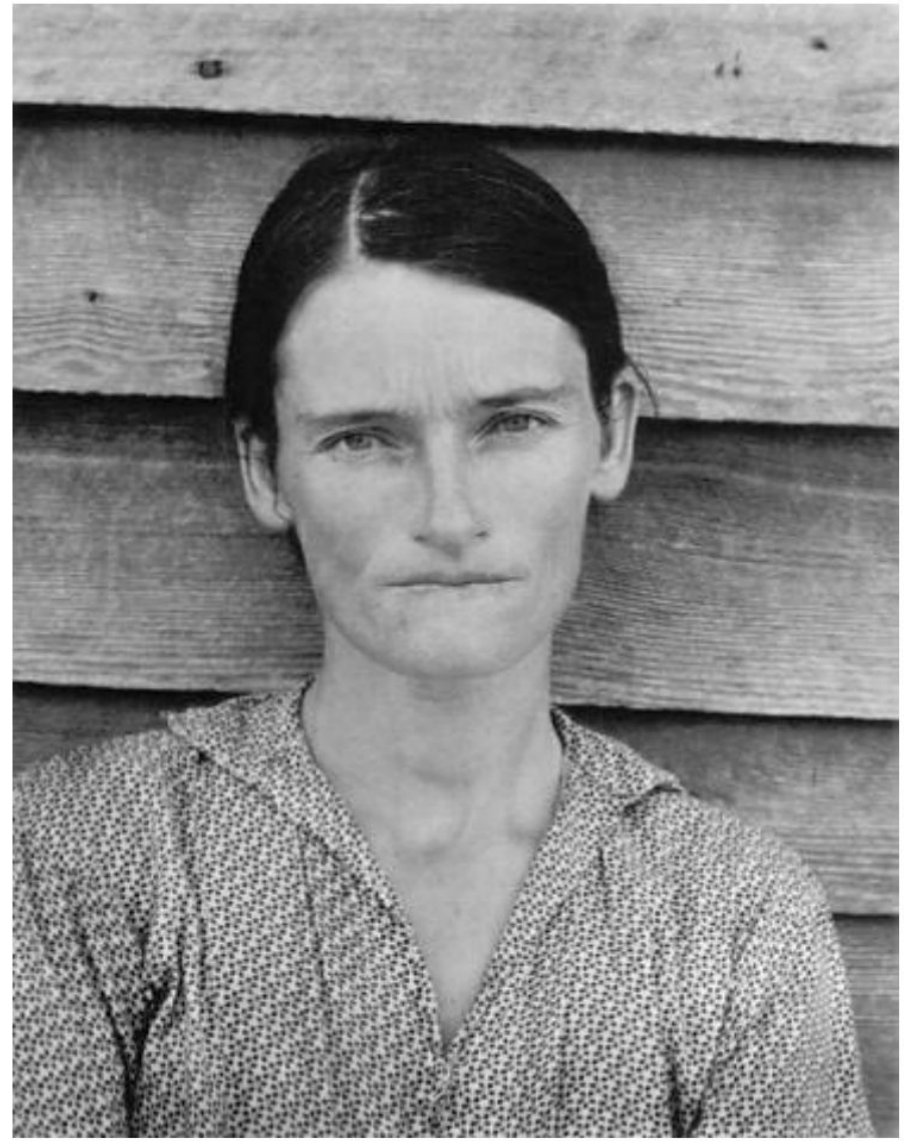
Douglas Crimp

Levine’s critical stance is manifested as an act of refusal: refusal of authorship, uncompromising rejection of all notions of self-expression, originality, or subjectivity.

Levine does not *make* photos, she *takes* them.



Walker Evans
Alabama Tenant Farmer Wife, 1936
Gelatin silver print



Sherrie Levine
After Walker Evans 1981

Levine’s refusal of traditional notions of authorship has social and political implications. The word “author” is etymologically linked to that of ‘authority’, just as it is to ‘authorise’.

Historically, the concept of the author is linked to that of property in that the production of the author comes, within the framework of capitalist development, to be understood as property. Copyright legislation protects that property. Levine’s work is literally ‘illegal’.

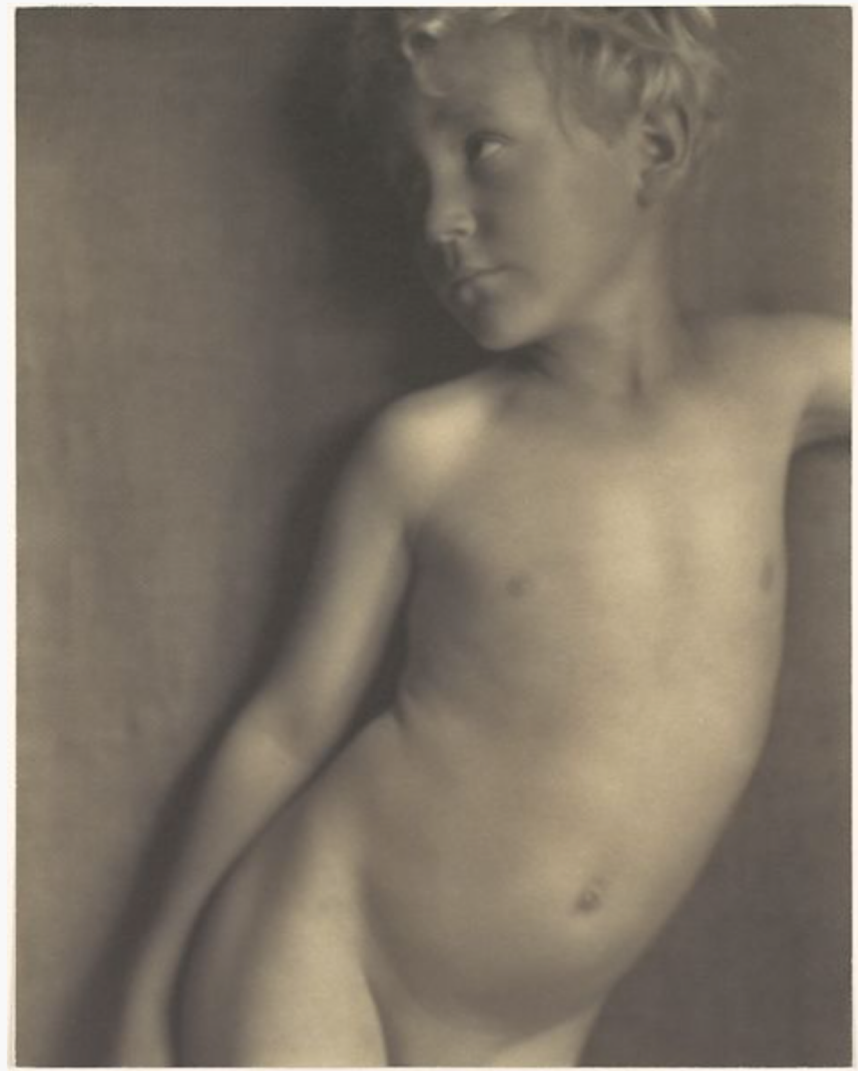
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Neil

1923

Edward Weston American

A successful photographer in the Pictorialist vein in the 1910s, Weston went on to become a primary exponent of "straight" photography in the 1920s. This photograph sits at a transitional point in his career, created after his meeting with Alfred Stieglitz in New York, but before his extended stay in Mexico, a visit that would bring him into contact with a number of avant-garde artists. Here, Weston captures his young son Neil in a pose that conveys both youthful ease and sculptural equilibrium. If the painterly approach and poetic overtones evoke Weston's earlier work, the simple but dramatic composition places it firmly within his later oeuvre.



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Vikky Alexander







Richard Prince



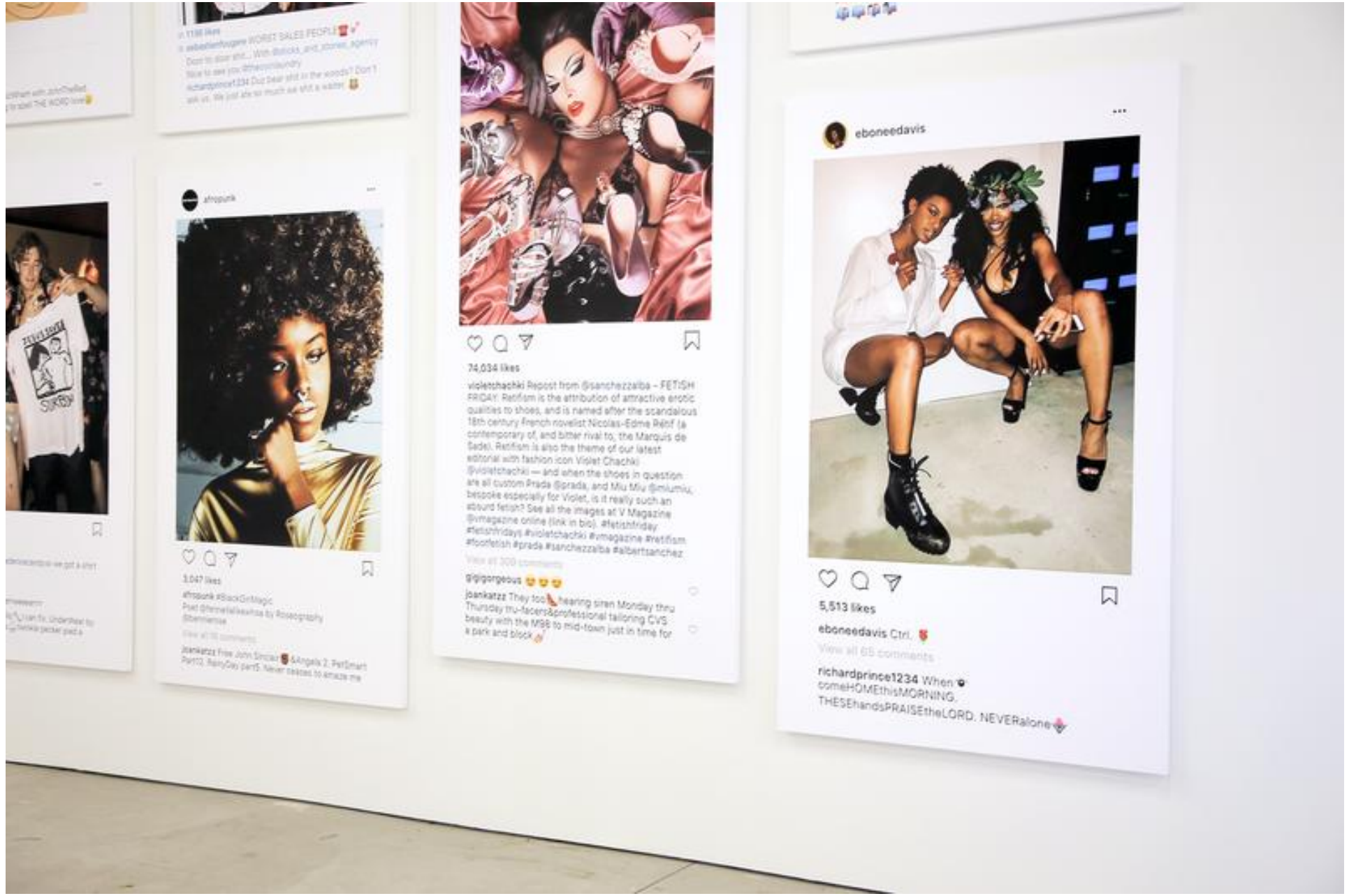


Untitled (Cowboy), 1989
Ektacolor photograph
50 x 75 inches
127 x 190.5 cm

https://www.theguardian.com/technology/2015/jul/18/instagram-artist-richard-prince-selfies

> *I'm not particularly amused ... it's obviously plagiarism, and I was taught by my parents the sin of that ... it seems to be breaking the golden rule ... he has to live with that."*




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violetchachki Repost from @sanchezzalba - FETISH FRIDAY. Retifism is the attribution of attractive erotic qualities to shoes, and is named after the scandalous 18th century French novelist Nicolas-Edme Rétif (a contemporary of, and bitter rival to, the Marquis de Sade). Retifism is also the theme of our latest editorial with fashion icon Violet Chachki @violetchachki — and when the shoes in question are all custom Prada @prada, and Miu Miu @miumiu, bespoke especially for Violet, is it really such an absurd fetish? See all the images at V Magazine @vmagazine online (link in bio). #fetishfriday #fetishfridays #violetchachki #vmagazine #retifism #footfetish #prada #sanchezzalba #albertsanchez
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https://news.artnet.com/art-world/richard-prince-appropriation-instagram-1696413

Borowy-Reeder says that the purpose of the exhibition is precisely to raise questions about ownership. “This is a very relevant discussion,” she writes. “Is social media empowering people or co-opting artistic production? Where do our expectations and perceptions around privacy and consent lead us when using social media? What are you to consenting to when posting? Is all photography exploitative?”

Walter Benjamin

being answered. Instead of asking: what is the position of a work *vis-à-vis* the productive relations of its time, does it underwrite these relations, is it reactionary, or does it aspire to overthrow them, is it revolutionary? – instead of this question, or at any rate before