

1: Clarence John Laughlin - Wikidata

Clarence John Laughlin (- 2 January) was an American photographer best known for his surrealist photographs of the American South.

Text from John H. Lawrence, *Haunter of Ruins Images and Words* At his death on January 2, , Clarence Laughlin remained, like the title of one of his best-known photographs, an enigma. This omnium-gatherum of photographs, quotations, and essays serves not as an explanation of the enigma but a suggestion of its boundaries. Clarence John Laughlin was born near the city of Lake Charles, Louisiana, in the southwestern corner of the state on August 10, . While he was still a young boy his family moved to New Orleans, and with the exception of a brief sojourn to New York in the early s and time spent in Washington, D. His personal library at his death numbered some thirty, thousand volumes on subjects as varied as science fiction, Victorian erotica, contemporary Sculpture, and illustrated fairy tales, and included runs of avant-garde periodicals. During the depths of the Great Depression, when he was approaching the age of thirty, he taught himself the fundamentals of the medium using simple cameras and home- made enlarging equipment. In the first ten years of his career, Laughlin was employed by the U. During this period, Laughlin earned a modest living as a freelance architectural photographer, receiving commissions from architects in the South and Midwest to photograph residences, power plants, hospitals, and office buildings that were the tangible manifestations and solid legacy of the postwar building boom. He supplemented this income by lecturing about his creative photographic work and theories at colleges and universities throughout the United States; he was also paid for the circulation of a series of traveling exhibitions based on thematic groupings of his work. Laughlin frequently took trips combining photographic commissions, lecture dates, and photography reflecting his personal interests. These journeys, invariably by train, could keep him away from New Orleans and his borrowed darkroom for weeks at a time. Upon his return, marathon sessions to develop and print work for clients and himself were the rule. Laughlin pursued his own interests, writing articles illustrated with his pictures on such subjects as the sculptural and decorative ornamentation in New Orleans cemeteries, the use of wrought and cast iron in nineteenth-century buildings, and the unique and imaginative qualities of American Victorian architecture. These articles were occasionally published in periodicals devoted to creative photography or architecture. The variety of subjects is testimony to his interests and his ingenuity in promoting his brand of photography to editors and publishers. A glimpse into the Laughlin subconscious is gained from examining the nearly two dozen distinct groupings that he made for his more than seventeen thousand pictures, created for the most part between and . Although organizing his photographs into groups is something that Laughlin had decided upon early in his career as a photographer, he was always tweaking the groups and their contents. The ultimate arrangement occurred in the late s and early s: Laughlin had virtually ceased being an active photographer, and he spent several years refining the group structure and the written captions to his work. These categories provide the basis for the photograph selection and commissioned essays in this work. Some liberties were taken in the presentation of these groups. Many photographs in "The Mystery of Space" group were made at the same time and share similar concerns as those in "The Magic of the Object" series. Furthermore, Laughlin often assigned a particular image to more than one group and, as he expanded the after-the-fact meaning of certain images, shifted them from one group to another. In addition to the formal Intellectual structure that Laughlin imposed with the group designations, he further defined his visual intentions by the written commentary that accompanied a great many of his pictures. However compelling the photographs might be as pictorial displays, writing *Is* what launches them into a larger realm, a world of challenging ideas. These written commentaries on specific images have often been characterized as restrictive, heavy-handed, or unnecessary. Laughlin argued that the specific reading of a photograph suggested by its caption was not necessarily true: Laughlin was a postmodern borrower decades before the term was coined: The after-the-photographic-fact fine-tuning that Laughlin brought to his work was part of his process. He often gave variant titles to the same work. The permutations sometimes offer a synonym for a key word in the title, and other times they entirely rethink the thrust and direction of the main idea. The care with which

the titles were constructed point again to the primary role of language that Laughlin envisioned in his completed work. Indeed, he felt a photograph to be incomplete if it lacked a sufficiently poetic title and caption. The importance of the written word to Laughlin is evident in another way. Personal and business letters, photographic logbooks, audiotapes of his lectures, and manuscripts of published and unpublished works cover the daily events and transactions, the ebb and flow of personal life, as well as providing valuable insight into his artistic process and intentions. The correspondence in the archive is two-sided: Laughlin not only preserved the letters sent to him, but retained carbon copies of virtually all outgoing letters. In letters to his friends, Laughlin, when freed from the conscious directive of creating a caption for a particular image, provides telling commentary on his own work. His written exchanges with artists, writers, and academics contain pointed and astute observations about his work. In his correspondence, Laughlin was never daunted by his lack of formal education, spotty beyond the grade-school level. In a comprehensive examination of the Laughlin Archive - photographs, negatives, letters, and the intellectual presence of a vast personal library - it is not surprising that the written word takes on such prominence, permeating nearly every aspect of his photographic career. Accounts of twenty-hour workdays in the darkroom and at the typewriter Laughlin never employed secretaries or photographic assistants certainly seem credible given the volume of photographic and written evidence. One can only marvel that he ever did it all.

2: Clarence John Laughlin | Art Blart

Haunter of Ruins: The Photography of Clarence John Laughlin has been compiled by The Historic New Orleans Collection, chosen by Laughlin as the archive for his photographs and writings. A traveling exhibition sponsored by The Historic New Orleans Collection accompanies this publication.

Please click on the photographs for a larger version of the image. The Shape of Things presents a compact and non-comprehensive history of photography, from its inception to the early twenty-first century, in one hundred images. Menschel over the past forty years, including a notable selection of works from his personal collection that were given in and are being shown here for the first time. The installation occasionally diverges from a strict chronological progression, fuelled by the conviction that works from different periods, rather than being antagonistic, correspond with and enrich each other. Installation views of The Shape of Things: Photographs from Robert B. Menschel presents a compact history of photography, from its inception to the early 21st century, in images. It includes a notable selection of works from his personal collection that were given in and are being shown here for the first time. Borrowing its title from the eponymous work by Carrie Mae Weems American, b. This primal stage is distinguished by a debate on the artistic-versus-scientific nature of the invention. Photographers engaged with the aesthetic and technical qualities of the medium, experimenting with tone, texture, and printing processes. Modern As photographers grappled with war and its aftermath, they began to turn their focus away from documenting the world around them and toward capturing their own personal experiences in a more formal, subjective way. A selection of works from to explores this theme, including works by two artists whose images Menschel collected extensively: In the summer of , while teaching alongside Callahan at Black Mountain College in North Carolina, Siskind began the series of pictures of the surfaces of walls for which he is best known. In their planarity and graphic quality, these pictures also have a kinship with paintings by the Abstract Expressionists, alongside whom Siskind began exhibiting in the late s. Contemporary From the s onward, photographers began working in what A. John Coplans British, took his own body, naked and with the head invisible, as the subject of his work “ both carrying on and contradicting the tradition of the self-portrait centered on the face “ as seen in Self-Portrait Back with Arms Above However, as revealed by his fictional character Dr. Made of bits of paper and plastic, small animal bones, and other detritus, these forms are not only non-vegetal “ there is almost nothing natural about them at all. Fontcuberta is interested in the way data assumes meaning through its presentation and in the acceptance of the photographic image as evidence of truth. Press release from the Museum of Modern Art.

3: Clarence John Laughlin | MoMA

Clarence John Laughlin wrote passionately of the connection between photography and imagination in He made his first photograph in December , keeping meticulous records of every exposure thereafter.

I have opened the doors Clarence John Laughlin Clarence had a sixth sense for finding the unique in the ubiquitous and the beauty in the banal. Instead, this way is intricately involved with intuitive and subliminal perceptions that go deeply into the subconscious mind “ into the primal roots of humanity, into the world that forms the very matrix for all artistic creation. This way has two fundamental tributaries: His attic apartment was too unstable a place to print, so for years he spent the witching hours from dusk to dawn in the stone and terrazzo basement darkroom of Edith and Edgar Stern on the grounds of what is now Longue Vue Garden. Like a visionary alchemist, Laughlin would turn his silver negatives into artistic gold as he carefully watched images of cemeteries, spiraling stairwells, ruins and decaying structures, often spiced with models draped in diaphanous gowns, rise up and out of his developer tray. Tulane presented him with an honorary doctorate degree, and the New Orleans Museum of Art gave him a retrospective show with Edward Weston, which validated his stature and importance as an artist. Laughlin left a remarkable legacy of over 35, prints and a vast accumulation of personal papers, which are archived at The Historic New Orleans Collection. Just before he peacefully passed into the next life on Jan. His wish was granted, and his cremated remains reside within its walls. I am sure Laughlin is at home with his kindred spirits. PRC also takes a hands-on approach to preservation, with a history of successfully restoring over 1, properties. The Arts Council serves as one of eight regional distributing agencies for state arts funds and administers available municipal arts grants and the Percent For Art program for the City of New Orleans. The Arts Council works in partnership with the City of New Orleans, community groups, local, state, and national governmental agencies, and other nonprofit arts organizations to meet the arts and cultural needs of the New Orleans community through a diversity of initiatives and services. WWNO, the NPR member station for New Orleans, serves southeast Louisiana and parts of southwest Mississippi by broadcasting balanced news, thought provoking analysis, classical music, jazz and other musical styles, intelligent entertainment, and unique local content. We broadcast on As a nexus for the arts in New Orleans, NOMA is committed to preserving, interpreting, and enriching its collections and renowned sculpture garden; offering innovative experiences for learning and interpretation; and uniting, inspiring, and engaging diverse communities and cultures. Its holdings comprise more than one million items from more than three centuries, documenting moments both major and minor. The Southern Food and Beverage Museum is a nonprofit living history organization dedicated to the discovery, understanding and celebration of the food, drink and the related culture of the South. The Louisiana Endowment for the Humanities is a non-profit organization dedicated to providing educational opportunities to all Louisianans.

4: Masters of Photography: Clarence John Laughlin

Masters of Photography features the greatest practitioners of the camera. Over photos, along with extensive essays and biographies, make this an indispensable resource for the casual or professional student of photography.

5: Clarence John Laughlin | Smithsonian American Art Museum

Clarence John Laughlin () of New Orleans is arguably the father of photographic surrealism in America. He was best known for his photographs of old plantation homes and his book, Ghosts along the Mississippi, but his life's work was varied and broad.

6: Clarence John Laughlin “ High Museum of Art

CLARENCE JOHN LAUGHLIN: THE PERSONAL EYE contains about one hundred of Laughlin's black-and-white

CLARENCE JOHN LAUGHLIN pdf

photographs, printed with the usual high standards of Aperture. The contents are a selection of Laughlin's photographs taken from the 's through the 's.

7: Clarence John Laughlin Photos, ca. | Antiques Roadshow | PBS

Clarence John Laughlin (- 2 January) was an American photographer best known for his surrealist photographs of the American South. Born 14 August ; died 2 January From to Laughlin worked as a photographer for the civil service of the United States Engineer Corps on.

8: Clarence John Laughlin - Wikipedia

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9: Clarence John Laughlin: Prophet without Honor

Clarence John Laughlin - The Lamia Returns John Laughlin was born near Lake Charles, LA in He moved to New Orleans at a young age, and resided there until his death in Clarence John Laughlin, American first true surrealist photographer in the United States.

Optimisation, Econometric and Financial Analysis (Advances in Computational Management Science) The finite element method 2nd solution Basic german language grammar Innovation in industry Quadratic equation practice questions Job pay for job worth Dancing hula in the quest for holiness by a Stanford Graduate and Mother of Six Gay marriage and democracy Continuity and change : American communities at the end of the 1930s. Usa today bestselling list Kb6nu general study guide Aspect Book Water (Exalted) Literature survey for project The Therapeutic Community 7. Social change in the Gulf. Resistance in Cush Reconstructive Integral Geometry (Monographs in Mathematics) 77 furniture projects you can build Las Vegas, Reno, Tahoe 99 Be a parent first Jo Ann Spencer The Test-drive your dream job From page to stage : the directors Nintendo Games Secrets, Volume 2 Litigating Highly Technical, Multi-Party Commercial Disputes Genocide and Retribution The best american infographics 2014 Old-house Lovers Guide Computed tomography of the pituitary gland This case is gonna kill me Curiosities of popular customs Radiation in peace and war A lonely outpost : militias in colonial America Richard C. Lee United States Courthouse Harvard supply chain management Reel 191-192. Norfolk County On the March, 16 July The Lion of the North (Dodo Press) The inventor the story of tesla Illustrated Dodge Plymouth muscle car buyers guide Military intelligence, 1870-1991