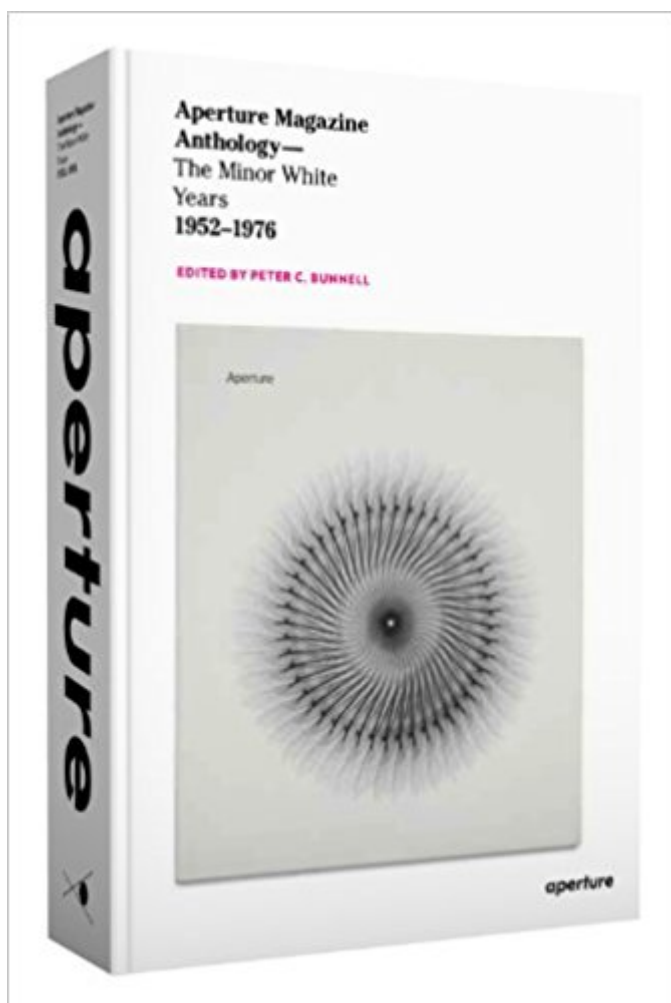


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Aperture Magazine Anthology: The Minor White Years, 1952-1976



Synopsis

Published on the occasion of its sixtieth anniversary, this is the first ever anthology of Aperture magazine. This long-awaited overview provides a selection of the best critical writing from the first 25 years of the magazine – the period spanning the tenure of cofounder and editor Minor White. Aperture was established in 1952 by a group of photographers, including Ansel Adams, Dorothea Lange, Barbara Morgan and historian-curators Beaumont and Nancy Newhall. Their intention was to provide a forum in which photographers can talk straight to each other, discuss the problems that face photography as profession and art, share their experiences, comment on what goes on, describe the new potentials. With its far-ranging interests in diverse photographic styles, myriad themes and subjects (including a strong streak of spirituality in diverse forms) and an adventurous commitment to a broad international range, Aperture has had a profound impact on the course of fine-art photography. The texts and visuals in this anthology were selected by Peter C. Bunnell, White's protégé and an early member of the Aperture staff, who went on to become a major force in photography as an influential writer, curator and professor. Several articles are reproduced in facsimile, and the publication is enlivened throughout by other features, including a portfolio of exceptional covers, as well as a selection of the colophons (short statements or quotes) that appeared at the front of each magazine.

Book Information

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Customer Reviews

Published on the occasion of Aperture's sixtieth anniversary, this first-ever anthology of

critical writings from the magazine provides a selection of contributions from the first twenty-five years of its life—years under the editorship of visionary Aperture cofounder Minor White. Edited by Peter C. Bunnell, White's protégé, eminent photography historian, and curator emeritus at the Princeton University Art Museum, this volume illuminates the key concerns of a remarkable group of figures central to the formation of midcentury American photography. Contributors: Ansel Adams, Ruth Bernhard, Wynn Bullock, Peter C. Bunnell, Harry Callahan, Walter Chappel, Carl Chiarenza, Daniel Dixon, Andreas Feininger, Melton Ferris, Jonathan Green, Michael Gregory, Ralph Hattersley, Wilson Hicks, Michael E. Hoffman, David C. Kelly, John A. Kouwenhoven, Dorothea Lange, Frederick D. Leach, Nathan Lyons, Lisette Model, Barbara Morgan, Beaumont Newhall, Nancy Newhall, Dorothy Norman, Edward Putzar, Arthur Siegel, Aaron Siskind, Henry Holmes Smith, Frederick Sommer, Diana C. Stoll, John Szarkowski, Dody Warren, Minor White, Garry Winogrand, Cora Wright, George B. Wright

Peter C. Bunnell is the McAlpin Professor of the History of Photography and Modern Art Emeritus at Princeton University and faculty curator of photography emeritus at the Princeton University Art Museum, where he was also responsible for the Minor White Archive. A graduate of the Rochester Institute of Technology (where he first studied with Minor White), he holds graduate degrees from Ohio University and Yale University. Prior to coming to Princeton in 1972, Bunnell was curator of photography at the Museum of Modern Art in New York. He has written reviews and commentary for *Afterimage*, *Aperture*, *Art in America*, *Camera*, *Creative Camera*, the *New Republic*, *Print Collector's Newsletter*, and *Untitled*, among other publications. He is the author of the monograph *Minor White: The Eye That Shapes* (1989) and he edited *Photography at Princeton* (1998). Bunnell has published two anthologies of his essays: *Degrees of Guidance* (1993) and *Inside the Photograph* (2006). He edited two anthologies of writings: *A Photographic Vision: Pictorial Photography, 1889–1923* (1980) and *Edward Weston on Photography* (1983), and was coeditor of two major reprint series, *The Literature of Photography* and *Sources of Modern Photography*. Bunnell has taught at New York University, Dartmouth College, and Yale University, and has lectured extensively in the United States and abroad. The former national chairman of the Society for Photographic Education, he was also chairman of the Board of Trustees of the Friends of Photography. He is an Honorary Fellow of the Royal Photographic Society of Great Britain.

This beautifully edited anthology, offers an interesting "Preface" by the editor, Peter C. Bunnell (a photography historian who worked with and personally knew Minor White for many years).

Additional content includes a revealing & in-depth interview with Mr. Bunnell by Diana C. Stoll, the senior editor of "Aperture" magazine at the time of publication. Arranged in chronological order from "Aperture"'s beginnings, in 1952, through 1976, at 455 pages, this is a hefty book, full of incredibly interesting & well-written articles that address topics of concern about all aspects of photography during those years. The book, taking actual articles as they appeared in the magazine (with some editing), offers a wonderful in-depth coverage of how these important and early renowned photographers, who began the magazine, traveled philosophically and professionally through time in attempting to give dignity and seriousness to photography as an art form--something that was sorely needed in those early years, as photography was becoming more visible to the public eye. What I found to be especially valuable in reading this excellent book is the evolution of thought on all aspects of photography--from the use of the "miniature" camera (35 mm format), to photography as an art, to exhibitions, to the evaluation of photographs--and on and on. Although this book offers beautifully rendered reproductions of the photographs appearing on all of the covers of "Aperture" magazine for 25 years, along with some examples of work by the magazine founders, this is not a "picture book" of photography--instead it offers much on the thought & practice of photography. Highly recommended to anyone interested in the history of the formative years of American photography.

Nicely done book covering some of the articles and a minimal amount of images from the magazines first 24 years (1952 - 1976), known as the Minor White Years. My only gripe would be that it is difficult, if not impossible to view/read each issue in it's entirety. With this sort of "ground-breaking" discourse it is important for it to be available for not only historical purposes, but for aesthetic purposes as well. Thus far its accessibility is very limited.

Book edited by Peter Bunnell - Princeton. It is not a picture history but rather focuses on articles in Aperture during the Minor White years. They trace the history of photographic thought well and, as you would expect of people who are expert and insightful, the messages frequently still hold today. Well worth reading on several levels, especially for the thinking photographer or critic.

This is a nice book with heavy-weight pages in a somewhat small format. Frankly the format should have been a bit larger. Author Bunnell clearly states that the text is from his perspective. His relationship to Minor White was close so he writes from knowledge. The book includes adequate illustrations. There is a lot of interest in this book - about White and about the evolution of Aperture

in his hands.

A wonderful read about the beginning of Aperture and Minor White

Just a look at the list of contributors is fantastic. Adams, Callahan, Feininger, Hattersley, Lange, Siegal, Siskind, Szarkowski and White and others.

I expected more photographs from the magazine, but it's ok with the reproduction of the original pages and the original texts.

I have a full collection of Aperture magazine starting in the seventies (when I started to photograph), so was missing this part of the history of Aperture. Very satisfied though I expected more photographs from those numbers.

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