

# HIROSHI SUGIMOTO SEASCAPES

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Hiroshi Sugimoto - Kokuritsu Kokusai Bijutsukan (Japan) 1989

*Hiroshi Sugimoto* - Kwak June Young 2013

Foreword -- Slow and Unfamiliar Images of Thought --Let There be Light -- The Buddhist View of the Universe and the Vision of Hiroshi Sugimoto -- Dioramas --Theaters --Seascapes --Portraits -- Conceptual Forms -- Lightning Fields -- Mappo Revisited -- Accelerated Buddha -- Sea of Buddhas -- Five Elements -- Accelerated Buddha -- Appendix.

Hiroshi Sugimoto - Hiroshi Sugimoto 1997

**Hiroshi Sugimoto : Seascapes** - 2019-03-07

L'eau et l'air, ces substances primordiales qui rendent la vie possible sur Terre constituent le sujet de la série des Seascapes [paysages marins] de Hiroshi Sugimoto. Depuis trente ans, Sugimoto parcourt le monde en photographiant les mers. L'ensemble de son oeuvre est une longue méditation sur le passage du temps et sur l'histoire naturelle de la Terre. Avec cette série, Sugimoto, qui appelle la photographie " la fossilisation du temps ", saisi un moment spécifique tout en évoquant un sentiment d'intemporalité. Ce volume, réimpression augmentée d'une dizaine d'images, présente la série complète qui contient plus de 200 Seascapes. Les images sont toutes de format identique, précisément divisées par la ligne d'horizon, bien que parfois la mer et le ciel se fondent en une seule entité. Chaque photographie saisit un moment où la mer est calme, presque étale. Un texte de Munesuke Mita, professeur de sociologie à l'Université de Tokyo, examine l'art contemporain à l'aune de la sociologie reliant l'histoire récente de l'art aux prévisions mathématiques de croissance démographique et établit un lien entre l'oeuvre de Sugimoto.

*Hiroshi Sugimoto* - Hiroshi Sugimoto 2019

For more than 30 years, Hiroshi Sugimoto has traveled the world photographing its seas, producing an extended meditation on the passage of time and the natural history of the earth reduced to its most basic, primordial substances: water and air. Always capturing the sea at a moment of absolute tranquility, Sugimoto has composed all the photographs identically, with the horizon line precisely bifurcating each image. The repetition of this strict format reveals the uniqueness of each meeting of sea and sky, with the horizon never appearing exactly the same way twice. The photographs are romantic yet absolutely rigorous, apparently universal but exceedingly specific.

*Hiroshi Sugimoto* - Hiroshi Sugimoto 2014

'Hiroshi Sugimoto: Still Life' includes 'Polar Bear' (1976), his first photograph from the Diorama series, exhibited along with later works from the 1980s, 1990s, and, most recently 2012. Where many of the earlier silver gelatin prints present animals, a number of the 2012 photographs including Mixed Deciduous Forest and Olympic Rain Forest focus on natural landscapes. He has likened the record created by photography to a process of fossilization - the evidence of a moment suspended in time.

Hiroshi Sugimoto - 2020

Hiroshi Sugimoto - Hiroshi Sugimoto 1988

*Hiroshi Sugimoto* - 2015

Water and air. These primordial substances, which make possible all life on earth, are the subject of Hiroshi

Sugimoto's 'Seascapes' series. For over thirty years, Sugimoto has traveled the world photographing its seas, producing a body of work that is an extended meditation on the passage of time and the natural history of the earth. Sugimoto has called photography the "fossilization of time," and the Seascapes photographs simultaneously capture a discrete moment in time but also evoke a feeling of timelessness. This volume, the second in a series of books on Sugimoto's art, presents the complete series of over 200 Seascapes, some of which have never before been reproduced. All are identical in format, with the horizon line precisely bifurcating each image, though at times the sea and sky almost merge into one seamless unit. Each photograph captures a moment when the sea is placid, almost flat. Within this strict format, however, he has created a limitless array of portraits of his subjects. An essay by Munesuke Mita, Professor of Sociology at the University of Tokyo, examines contemporary art through a sociological lens, comparing the recent history of art with mathematical predictions of population growth. He connects Sugimoto's body of work to this unique analysis of the art world.

Rothko/Sugimoto - 2012

"Following its recent announcement of plans to open a major gallery in Mayfair, Pace London is honored to present 'Rothko/Sugimoto: Dark Paintings and Seascapes' at 6 Burlington Gardens from 4 October through 17 November 2012. The inaugural exhibition juxtaposes Mark Rothko's late black and grey paintings with Hiroshi Sugimoto's contemporary photographs of bodies of water. The exhibition marks the first private gallery presentation of Rothko's work in London in nearly fifty years and continues Pace's five-decade tradition of exhibitions that explore affinities between artists working across decades and mediums. 'Dark Paintings and Seascapes' pairs eight acrylic paintings by Rothko and eight gelatin silver prints by Sugimoto, revealing two different artistic approaches that arrive at similar conclusions."--Gallery's press release. Exhibition: Pace Gallery, London, UK (4.10.-17.11.2012).

**Hiroshi Sugimoto** - Hiroshi Sugimoto 2017-10-31

Hiroshi Sugimoto, one of Japan's best-known photographers, turns his lens on Italy's architectural masterworks to create a meditation on the potential of cultural exchange and the possibility of cultural fusion. In an electrifying moment in 1585, four Japanese youths appeared before Pope Gregory XIII, summoned to his court from the nascent Christian community in Japan to present themselves at the capital of their faith. Legendary photographer Hiroshi Sugimoto follows in the boys' footsteps, capturing the architectural wonders of Rome, Florence, and Venice as the Eastern visitors might have seen them on their grand tour. Sugimoto's images present each chapel and theater as a marvel, imposing and dark. He contextualizes his photographs with Japanese works from the period and the decades that follow. These panels and objects attest to the impact of Western culture, specifically Jesuit Christianity, on Momoyama and Edo aesthetics as Japanese artists envisioned scenes of European life.

**Sugimoto Portraits** - Hiroshi Sugimoto 2000

Gustave Le Gray, 1820-1884 - Sylvie Aubenas 2002

Gustave Le Gray's life was as romantic as any novel. A young painter in Rome, then a fashionable portrait photographer in Paris, Le Gray received commissions from Napoleon III, and astonished viewers with his painterly landscapes and ravishing seascapes. Facing bankruptcy, he fled Paris with Alexandre Dumas to Palermo, traveled to the Middle East, and finally settled in Egypt, where he became drawing master to the ruler's children and continued to make photographs until his death in 1884. Le Gray's work had remained

largely unknown by the general public until he was rediscovered in the 1960s and was deemed by connoisseurs to be the Monet of photography. The fruit of years of research, this complete retrospective offers, as no volume before it, an assessment of Le Gray's important place in the history of photography. This catalogue was originally published in French to accompany the exhibition *Gustave Le Gray, Photographer (1820-1884)* at the Bibliotheque Nationale in spring 2002. This English-language edition, edited by Gordon Baldwin, associate curator of photographs at the Getty Museum, coincides with an abridged version of the same exhibition at the Getty Museum that will run from July 9 to September 29, 2002."

**Oceanscapes** - Renate Aller 2011

Aller has been photographing the Atlantic Ocean for over a decade from a single point on the fabled Hamilton's coastline. Her images capture the infinitely shifting colours and textures of the sky and water and the beauty and grandeur of the ocean. The sublime beauty of this view, which Aller connects with the Romantic painter Caspar David Friedrich, is also a metaphor for the landscape of human emotions. Elaborately designed and printed, Aller's acclaimed series lends itself perfectly to the physical narrative of a photobook.

Hiroshi Sugimoto Collection - 2021-11

The Hiroshi Sugimoto Collection includes the five books published by Damiani and MW Editions from 2014 to 2019 about five iconic series by the Japanese artist Hiroshi Sugimoto. Adopting different conceptual approaches and astounding aesthetic expedients, all these series investigate Sugimoto's obsession though the photographic medium: the passing of time or, in his own words, the "fossilization of time". 'Dioramas' (2014) - This series, begun when he moved to New York City from Japan in 1974, spans almost four decades. While looking at the galleries in the American Museum of Natural History, he noticed that if he looked at the dioramas with one eye closed, the artificial scenes looked utterly convincing. In the Dioramas series, Sugimoto persuades the viewer that the photographer has captured a living moment in time, although each scene is an elaborately crafted fiction. 'Seascapes' (2015) - Water and air. These primordial substances, which make possible all life on earth, are the subject of Hiroshi Sugimoto's Seascapes series. For over thirty years, Sugimoto has traveled the world photographing its seas, producing a body of work that is an extended meditation on the passage of time and the natural history of the earth. The Hiroshi Sugimoto Collection includes the first edition of 'Seascapes'. This book, as well as its second edition release in 2018, are completely sold out worldwide. 'Theaters' (2016) - Since the end of the 1970s, Sugimoto has been photographing the interiors of theaters using a large-format camera and no lighting other than the projection of the running movie. He opens the aperture when a film begins and closes it when it ends. In the resulting images, the screen becomes a luminous white box, its ambient light subtly bringing forward the rich architectural details of these spaces. The book, sold out worldwide, and is now available again only as part of the Hiroshi Sugimoto Collection. 'Portraits' (2018) - At first glance, Hiroshi Sugimoto's photographic portrait of King Henry VIII of England is arresting. It seems as though the twenty-first century artist has traveled back nearly five hundred years in time to photograph his royal subject. The portraits of wax figures, which in this volume are presented alongside a handful of portraits of living subjects and memento mori, call into question what it is that the portrait captures. 'Architecture' (2019) - In 1997, Hiroshi Sugimoto began a series of photographs of significant works of modernist architecture, intending "to trace the beginnings of our age via architecture." By virtue of their blurriness and lack of color, the images strip down buildings to their essence to what we might imagine was the architect's first, pure vision of form.

*Hiroshi Sugimoto: Architecture* - 2019-09-17

Known for his long-exposure photographic series of empty movie theaters and drive-ins, seascapes, museum dioramas, and waxworks, Hiroshi Sugimoto has been turning his camera on international icons of twentieth-century architecture since 1997. His deliberately blurred and seemingly timeless photographs depict structures as diverse as the Empire State Building, Le Corbusier's Chapel de Nötre Dame du Haut, and Tadao Ando's Church of Light in Osaka. The resulting black-and-white photographs, shot distinctly out of focus and from unusual angles, are not attempts at documentation but rather evocation--meant to isolate the buildings from their contexts, allowing them to exist as dreamlike, uninhabited ideals. Among the other buildings represented in the series are Philippe Starck's Asahi Breweries, Fumihiko Maki's Fujisawa Municipal Gymnasium, the United Nations Building, the Chrysler Building, Giuseppe Terragni's Santelia Monument

Como, the World Trade Center, Mies van der Rohe's Seagram Building, Antonio Gaudí's Casa Batlló II, the 1922 Schindler House, and buildings by Frank Gehry, Frank Lloyd Wright, and many others in Europe, North America and Asia.

*Hiroshi Sugimoto* - Kerry Broucher 2010

Genius of the large-format camera, the long exposure and the silverprint, New York-based photographer Hiroshi Sugimoto has made pictures that seem to contain whole aeons of time within themselves, and suggest an infinite palette of tonal wealth in blacks, grays and whites. Many of these images have now become a part of art culture's popular image bank (as U2's use of Sugimoto's "Boden Sea" for the cover of their 2009 album, *No Line on the Horizon*, demonstrated), while simultaneously evoking photography's earliest days: "I probably call myself a postmodern-experienced pre-postmodern modernist," he once joked to an interviewer. This absolutely exquisite retrospective is an expanded edition of Hatje Cantz's 2005 volume. It is the first to feature works from all of Sugimoto's series to date: his celebrated portraits of wax figures, his incredible seascapes that seem to suggest a person's first conscious view of the ocean, the extremely long exposures of theaters which elevate the white, luminescent cinema screen and transform it into a magical image of an altar and the fascinating dioramas of scientific display cases, which invite us to travel far into the past. Additions to the original edition are two new groups of works, "Lightning Fields" (2006) and "Photogenic Drawings" (2007). Hiroshi Sugimoto was born and raised in Tokyo, Japan, where he studied politics and sociology at St. Paul's University, later retraining as an artist at the Art Center College of Art and Design in Los Angeles, CA. He currently lives in New York City.

**Hiroshi Sugimoto** - Kerry Broucher 2005

Essays by David Elliott, Kerry Broucher and Hiroshi Sugimoto.

Hiroshi Sugimoto - Hiroshi Sugimoto 2012

This is the first volume to present a group of works that the artist has been working on for a long time. Under the title of *Revolution*, night time seascapes are presented in large format, capturing the course of the moon over a longer period of time. The special way the pictures are exhibited?the images are turned ninety degrees?creates disturbing impressions that, depending on the region of the world and the latitude, exhibit clear distinctions.

**Hiroshi Sugimoto** - 2008

**Break Boundary** - Jenee Mateer 2018-12-19

"Break Boundary" refers to the transformative point at which any system suddenly and irrevocably changes from its original state into something new. Coined by Kenneth E. Boulding in 1963, the term serves as the underlying metaphor for the photographs of Jenee Mateer. In her original works of art, the horizon that divides land, water, and sky shifts and multiplies producing bands of varied colors and luminosity that transform the natural landscape into imaginative "waterscapes" and challenge our understanding of photography. Reminiscent of the abstract paintings of Mark Rothko and the photographic seascapes of Hiroshi Sugimoto and New Mexican landscapes of Edward Weston, Mateer's images are layered photographs of the natural world assembled to suggest imaginary places where light, water, land and sky coalesce into rhythmic patterns of shimmering opalescence or luscious color. *Break Boundary* features 34 of Mateer's waterscapes and also includes her opening essay about the work and two poems by the artist, "The World Is Water" and "The Sky Is Lemonlime," that separate the first series of images from the second series and offer a deeper look into the artist's thoughts about the work. In the concluding essay by Francine Weiss, curator of the Newport Art Museum, Weiss writes: "From surface to self, Jenee Mateer takes the viewer on a journey from one psychological and spiritual state to another. In Mateer's "waterscapes," the conventional or anticipated boundaries between land, water, and sky begin to vanish; horizons multiply and join; and the break boundary emerges.

*Hiroshi Sugimoto:Seascapes* - 2015-10-01

**Seventy-two and One Half Miles Across Los Angeles** - 2020

Miles one to twelve -- Miles thirteen to twenty-four -- Miles twenty-five to thirty-six -- Miles thirty-seven to forty-eight -- Miles forty-nine to sixty -- Miles sixty-one to seventy-two and one half -- A walk across Los

Angeles / Nigel Raab -- Afterword.

**Hiroshi Sugimoto: Snow White** - 2017

All of the photographs in *Snow White* are from his Theaters series and include many of his well known photographs of classic movie palaces and drive-ins, along with new photographs of Italian opera houses and abandoned theaters. Sugimoto began the Theaters series four decades ago. To make these images, he exposes the film inside the dark theater (or in the case of the drive-ins, outside at night) for the duration of the movie. The running movie is the only source of light bringing out the architectural details of these spaces. The Disney movie *Snow White* was running when Sugimoto photographed Palace Theater, Gary, 2013, one of the abandoned theaters that is reproduced here. In this book, Sugimoto reveals for the first time the movies that were screened when he took these photographs and the exposure time of each photograph. Each artwork in *Snow White* is accompanied by the name of the movie, the running time of the each, and a short text about each written by Sugimoto. The black and white photographs are hand-tipped onto the pages. The book is bound in silk cloth. Each book contains a numbered colophon signed by Sugimoto.

*Of All Time* - Helen Dixon 2013

**Khmer Concrete** - Ekkehart Keintzel 2020

*Khmer Concrete* investigates what remains of Cambodia's post-independence architectural heritage and how it still retains its poetic power in contemporary Cambodia. The development of an independent intellectual and cultural elite was seen as crucial to maintaining Cambodia's international status and independence in the years after 1953. In addition to architecture, a vibrant art and culture scene developed which sought to express itself on the international stage. All this came to an end, however, when the Khmer Rouge seized power and laid waste to the countryside and cities of Cambodia between 1975 and 1980. *Khmer Concrete* explores the forgotten legacy of these buildings and their place in modern Cambodia.

**Hiroshi Sugimoto** - Philip Larratt-Smith 2016

Hiroshi Sugimoto has explored ideas of time, empiricism, and metaphysics through a surreal and formalistic approach since the 1970s. A self-described "habitual self-interlocutor," Sugimoto uses the camera as a bridge between abstract questions and the quiet, comical nature of modern everyday life. Whether formally photographing Madame Tussauds wax figures and the wildlife scenes at the American Museum of Natural History, or opening the lens of his 8-by-10 camera to capture a two-hour-long film in one exposure, he explores themes of consumerism, narrative, and existence in rich and evocative imagery. This new project presents a survey of Sugimoto's iconic work, from his calm seascapes to his more recent exploration of lightning fields and photogenic drawing. Created in conjunction with an upcoming exhibition at FUNDACIÓN MAPFRE in Spain, the survey includes an introduction and essay by writer and curator Philip Larratt-Smith, an interview with Sugimoto, and text by the prominent Brazilian artist Iran do Espírito Santo.

**Hiroshi Sugimoto: the Long Never** - Jonathan Safran Foer 2014

*The Long Never* is a special-edition book containing 65 artworks by Hiroshi Sugimoto (born 1948). Composed of photographs from five series--Meteorites, Dioramas, Pre-Photographic Time Recording Devices, Lightning Fields and Seascapes--the sequence of images in this book conjures a natural history of the planet, perhaps even one untouched by humans. The black-and-white photographs are hand-tipped onto the pages of the book, which is wrapped in silk cloth. Celebrated author Jonathan Safran Foer has written an original story for the volume. Foer's text sits on the page underneath each artwork, so the reader must lift up each photograph in order to read the story. *The Long Never* is limited to an edition of 360 copies. It is housed in a custom-made brushed aluminum slipcase. Each copy contains a colophon with the number of the edition and is signed by Sugimoto.

**Hiroshi Sugimoto: Portraits** - Hiroshi Sugimoto 2018-03-27

At first glance, Hiroshi Sugimoto's photographic portrait of King Henry VIII of England is arresting: his camera has captured the tactility of Henry's luxurious furs and silks, the elaborate embroidery of his doublet, and the light reflecting off of each shimmering jewel. The contours of the king's face are so lifelike that he appears to be almost three-dimensional. It seems as though the twenty-first century artist has traveled back in time nearly five hundred years to photograph his royal subject. While Sugimoto's portraits of historical figures

appear to capture a lived moment in time, they are fictions. These portraits are in fact at least twice removed from the subject: his photograph captures a wax figure that has been created by a sculptor from either a photographic portrait or a painted one. Sugimoto has photographed his portraits of historical subjects in black and white, with each "sitter" posed against a black background, giving the images an austere formality. The black backdrop, free of any props or additional visual information, amplifies the illusion that we are viewing a contemporary portrait in which the subject has stepped out of history. Other portraits appear to be photojournalistic. Sugimoto's image of the Duke of Wellington at Napoleon's deathbed is actually a photograph of the mise en scene created by the wax museum, but it registers as real in our minds. The portraits of wax figures, which in this volume are presented alongside a handful of portraits of living subjects and photographs of memento mori, call into question what it is the portrait captures. As with his other major bodies of work--Dioramas, Seascapes, Theaters--Sugimoto's Portraits address the passage of time and history. We recognize these historical figures because of the many contemporaneous drawings, paintings, sculptures, and photographs that have recorded them. We take it for granted that a photograph of a living subject is true, but what does that mean? Are Sugimoto's portraits of living subjects more "true" than the historical portraits of wax figures? Is Hans Holbein's painted portrait of Henry VIII truer than Sugimoto's photograph of the wax figure made from Holbein's painting?

**Hiroshi Sugimoto** - Hiroshi Sugimoto 2005

**Hiroshi Sugimoto: The Long Never, Lightning Fields 304** - 2016-04-26

"*The Long Never*" is a special-edition book containing 65 works by Hiroshi Sugimoto (born 1948) from five series--"Meteorites," "Dioramas," "Pre Photographic Time Recording Devices," "Lightning Fields" and "Seascapes"--and an original text by Jonathan Safran Foer. The book is accompanied by an 11x14-inch gelatin silver print from Sugimoto's "Lightning Fields" series. For this collector's edition, Sugimoto has printed "Lightning Fields 289" and "Lightning Fields 304" in an edition of 25 each. The prints are signed by the artist; the book and print are housed in a custom-made brushed aluminum box.

**Hiroshi Sugimoto** - Hiroshi Sugimoto 2002

**Theaters** - Hiroshi Sugimoto 2000

This lavish book is the only complete collection of the renowned Theaters series, in which Hiroshi Sugimoto opens his shutter as a film begins and closes it as it concludes. "Different movies give different brightnesses. If it's an optimistic story, I usually end up with a bright screen; if it's a sad story, it's a dark screen. Occult movie? Very dark."

**Hiroshi Sugimoto** - Thomas Kellein 1995

For more than twenty years Japanese-born photographer Hiroshi Sugimoto has photographed and transformed reality in distinctive, carefully composed series of images. Using a large-format camera, he achieves a wide range of tones and effects in a body of work that reflects his fascination with the paradoxes of time, his great love of detail and his incredible technical mastery. This beautifully printed book contains examples from his three major series of works, collections that have been built over many years: photographs of museum dioramas and wax museum figures that emphasize the timelessness of these frozen, deceptively lifelike moments; meditative, monochromatic seascapes; and time-lapse photographs of luxurious, old-fashioned theaters and minimalist drive-ins. An interview with Sugimoto, and an essay by Thomas Kellein lend insight and understanding to this remarkable photographer's work.

**Hiroshi Sugimoto** - Hiroshi Sugimoto 2000

**Hiroshi Sugimoto** - Klaus Ottmann 2015

The meticulous practice of photographer Hiroshi Sugimoto (born 1948) is like that of a painter's. Inspired by Marcel Duchamp's obsession with the mechanics of space and the mathematical foundations of his works, such as "The Bride Stripped Bare by Her Bachelors, Even" (or "The Large Glass"), Sugimoto photographed nineteenth-century mathematical models from the collection at the Komaba Museum at the University of Tokyo, which also features the third and last authorized replica of Duchamp's "Large Glass." Like the models that Man Ray photographed in the 1930s at the Institut Henri Poincaré in Paris, these objects also require a

visual understanding of complicated trigonometry functions. This is the first publication to compare and contrast Sugimoto's photographs of mathematical models with his own mathematical models--computer-controlled precision tools made of aluminum.

**IN PRAISE OF SHADOWS** - 1999-03-20

This artist's book, in Praise of Shadows from Japanese artist and photographer Sugimoto, explores the image of the candle flame and the shadow it casts. Based on an installation in which the artist created seemingly uniform, but slightly different transparent images of candle flames and then projected them onto a wall with the light of actual, other candle flames -- this book conjures a meditation on that most poetic of symbols. Born in 1948 in Tokyo, Japan, Sugimoto is best known for his remarkable seascapes and landscapes with their infinitely subtle gradations of black and their rigorous attention to geometrical form and composition. Sugimoto lives and works in New York.

Hiroshi Sugimoto - Hiroshi Sugimoto 2000

Hiroshi Sugimoto - 2006\*

Hiroshi Sugimoto is celebrated for his multiple series of black-and-white photographs that explore the themes of time, memory, dreams, and the history of representation. The Hirshhorn and the Mori Art Museum, Tokyo, have co-organized the first major survey of Sugimoto's work ... The exhibition features approximately 120 photographs from 1976 to the present, encompassing the entirety of this artist's thirty-year career. Six photographs by Sugimoto have entered the Hirshhorn's collection since 2003, including his powerful image of New York City's World Trade Center towers and works from the Theaters series.

Hiroshi Sugimoto - Hiroshi Sugimoto 2001