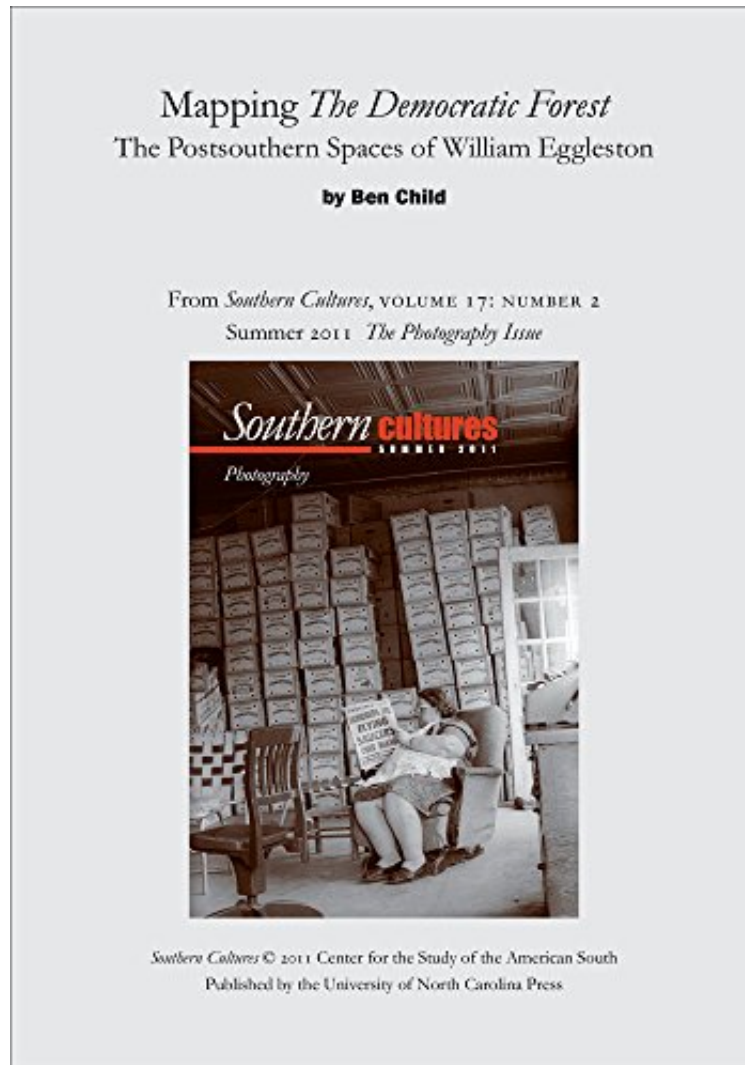


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Mapping The Democratic Forest: The Postsouthern Spaces of William Eggleston: An article from Southern Cultures 17:2, The Photography Issue

Ben Child

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Ben Child : Mapping The Democratic Forest: The Postsouthern Spaces of William Eggleston: An article from Southern Cultures 17:2, The Photography Issue before purchasing it in order to gage whether or not it would be worth my time, and all praised Mapping The Democratic Forest: The Postsouthern Spaces of William Eggleston: An article from Southern Cultures 17:2, The Photography Issue:

4 of 6 people found the following review helpful. Pretty much unreadable and irrelevantBy A photographerThis is a

short article that appeared in a regional magazine of Southern culture. Being a Southerner by birth and a lover of William Eggleston's photography for years, I was happy to part with 99 cents for the digital edition of the article. Unfortunately, that 99 cents would have been better spent on a package of chewing gum (if you can still get Wrigley's for 99 cents) because a pack of gum has more to offer than this insipid article. Writer Ben Child immediately brings Susan Sontag's "On Photography" into the article and starts to interpret Eggleston's photos from the book "The Democratic Forest" within Post Modern hogwash. The writer completely fails to understand any of the Eggleston work described and proceeds to coat every mentioned image with an irrelevant, meandering interpretation. Child equates the location notations of Eggleston's photos with some deeper meaning and interpretation of the South and its association with everything from slavery to petroleum companies. Eggleston does not usually give titles to his photos. He only provides the location of the photo and a date. Child projects the location notation into something it is not--a distilled commentary by Eggleston on the place itself. This is not just a misinterpretation of Eggleston's meaning, it is ignorance on every level of the artist's work and it negates the basis of the entire essay. This article is unreadable and irrelevant with the only good thing about it being its brevity. Do yourself a favor and avoid it. Go chew a stick of Juicy Fruit instead.

Eggleston, the iconoclastic and colorful groundbreaker, imbues the mundane with vibrancy. This article appears in the Summer 2011 issue of Southern Cultures: The Photography Issue. "When the color photographs of William Eggleston first appeared at the Museum of Modern Art in 1976, the boldness of Eggleston's palette and his disregard for the conventions of black-and-white photography were shocking; nearly all the major critics were scornful, and Ansel Adams wrote a scathing letter of protest."