

# Read PDF Handful Dust David Campany

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A Handful of Dust by David Company *a Handful  
of Dust: Lecture with David Company MACK  
LIVE: David Company on 'A Handful of Dust'  
Curator's Tour: David Company on A Handful of  
Dust A Handful of Dust by David Company  
Virtual Tour: A Handful of Dust with David  
Company ~~unboxing David Company's 'Gasoline'~~  
*Unboxing David Company's \"a Handful of  
Dust\" David Company # DPF 2015 David Company  
Keynote Speech A Handful of Dust: a**

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Photography Exhibition by Nish Nalbandian

*Gregory Halpern on what we choose not to see*

*CALIFORNIA – Los Angeles to Monterey*

*Photography Travel Vlog* **5 GREAT PLAYERS Who's AMAZING CAREERS were DESTROYED by INJURIES**

October Book Haul | 2020

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Agustín Bernasconi - Ruggero Pasquarelli -

Maxi Espindola - Cold Water - Company (Justin

Bieber) Ron Jude on photographing the natural

world Dave Matthews "Crash Into Me" Live on

the Stern Show ~~EXPLORING THE WNDR MUSEUM ?~~

*Bob Mazzer: Underground \u0026 Other Pictures*

| *FullBleed Stephen Shore: What seeing looks*

*like James Fry: Sons of the Stage, Oasis*

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*\u0026 other supernovas | FullBleed David Company Adventures in the Lea Valley by Polly Braden and David Company Apocalypse Pictures: David Company | FullBleed* **John Lehr and Robert Slifkin in Conversation Book Haul for October 2020 David Company in Conversation with Adam Bell "A Handful of Dust" at the California Museum of Photography Handful Dust David Company**

a Handful of Dust is David Company's speculative history of the last century, and a visual journey through some of its unlikeliest imagery. Let's suppose the modern era begins in October of 1922. A little

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French avant-garde journal publishes a photograph of a sheet of glass covered in dust. The photographer is Man Ray, the glass is by Marcel Duchamp. At first they called it a view from an ...

### **A Handful of Dust: Amazon.co.uk: Company, David: Books**

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## **a Handful of Dust: Amazon.co.uk: Company David: Books**

Published on Aug 27, 2018 a Handful of Dust is David Campanys speculative history of the

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## **A Handful of Dust by David Company**

Like Poussière the photograph at the center of David Company's exhibition a Handful of Dust, which depicts a sheet of glass covered in (a) layer (s) of fine dry powder, restores the unwanted substance to consciousness.

## **David Company: a Handful of Dust - The Photocaptionist**

David Company's recent publication a Handful

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of Dust (MACK, 2015) traces one such overlooked route and in doing so finds it connecting with the main intellectual currents of the 20 th Century in such a way that also presents a model for a sort of de-centred history of the medium.

### **David Company - a Handful of Dust - Paper Journal Paper ...**

"A Handful of Dust: From the Cosmic to the Domestic," curated by David Company, was exhibited at the Ryerson Image Centre, Toronto, from January 22 to April 5, 2020. Jill Glessing teaches art history at Ryerson



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and York universities, and writes on contemporary art and culture.

## **"A Handful of Dust: From the Cosmic to the Domestic ...**

David Company's 'A Handful of Dust' runs at the Whitechapel Gallery, London E1, June 7-September 3; [whitechapelgallery.org](http://whitechapelgallery.org).

Photographs: Succession Marcel Duchamp/ADAGP, Paris and DACS ...

## **A handful of dust: David Company on his Whitechapel ...**

Curator David Company introduces the autumn

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exhibition 'A Handful of Dust' (7 Jun 2017 - 3 Sep 2017). More information about the exhibition: <http://www.white...>

## **Curator's Tour: David Company on A Handful of Dust**

David Company is a writer, curator of exhibitions and an artist. He has published several books on photography, cinema and art, and over a hundred essays.

### **David Company**

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### **David Company: a Handful of Dust - TPG Bookshop**

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## **a Handful of Dust (First edition) David Company - MACK**

David Company (born 8 October 1967) is a British writer, curator, artist and teacher, working mainly with photography.

## **David Company - Wikipedia**

A Handful of Dust is a speculative history of the 20th century, tracing a visual journey through the imagery of dust from aerial

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reconnaissance, wartime destruction, and natural disasters, to urban decay, domestic dirt, and forensics, via abstraction and conceptual art. The exhibition features works by over 30 artists and photographers including John Divola, Marcel Duchamp, Walker Evans, Mona ...

### **A Handful of Dust – The University of Brighton**

David Company is an Author, Artist, Writer, Lecturer, Curator, Collector, etc. etc. He lives and breathes photography. By metaphor alone this is possibly a cogent transition

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for discussing "A Handful of Dust", his current book with Le Bal/Mack and an exhibition at Le Bal, Paris which explores the motif of detritus, dust, photography and ...

### **A Handful of Dust and The Futility of Glass: An Interview ...**

A Handful of Dust features a selection of modern and contemporary images from the last 100 years, focusing on the visual representation of dust in photography, both as an element of the everyday and as poetic allegory.

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## **A Handful of Dust: From the Cosmic to the Domestic ...**

Dust might be the enemy of photography, but for curator David Company, the recent exhibition A Handful of Dust was a "dream show." In this interview, Company discusses the strange career of a surrealist photograph. Man Ray and Marcel Duchamp, Dust Breeding, 1920. Courtesy Galerie Françoise Paviot © ADAGP, Paris

## **Dust to Dust: A Conversation with David Company - Aperture NY**

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do we dislike it? Is it cosmic? We are stardust, after all. Is it domestic? Inevitable and unruly, dust is the enemy of the modern order, its repressed other, its nemesis. But it has a story to tell from the other side. The connections range far and wide, from aerial reconnaissance and the American dustbowl to Mussolini's final car journey and the wars in Iraq. A Handful of Dust features works by Man Ray, John Divola, Sophie Ristelhueber, Mona Kuhn, Xavier Ribas, Nick Waplington, Edward Ruscha, Jeff Wall and many others, alongside anonymous press photos, postcards, magazine spreads and

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movies."Gallery website.

"This account of photography and cinema shows how the two media are not separate but in fact have influenced each other since their inception. David Company explores photographers on screen, photographic and filmic stillness, photographs in film, the influence of photography on cinema, and the photographer as a filmmaker"--OCLC

After the end of World War II, the American road trip began appearing prominently in literature, music, movies, and photography.

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Many photographers embarked on trips across the U.S. in order to create work, including Robert Frank, whose seminal 1955 road trip resulted in *The Americans*. However, he was preceded by Edward Weston, who traveled across the country taking pictures to illustrate Walt Whitman's *Leaves of Grass*; Henri Cartier-Bresson, whose 1947 trip through the American South and into the West was published in the early 1950s in *Harpers Bazaar*; and Ed Ruscha, whose road trips between Los Angeles and Oklahoma later became *Twentysix Gasoline Stations*. Hundreds of photographers have continued the tradition of

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the photographic road trip on down to the present, from Stephen Shore to Taiyo Onorato and Nico Krebs. The Open Road considers the photographic road trip as a genre in and of itself, and presents the story of photographers for whom the American road is muse. The book features David Campanys introduction to the genre and eighteen chapters presented chronologically, each exploring one American road trip in depth through a portfolio of images and informative texts, highlighting some of the most important bodies of work made on the road from The Americans to present day.

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An intimate meditation on photography for the ages, curated around 120 epochal photographs. In *On Photographs*, curator and writer David Company presents an exploration of photography in 120 photographs. Proceeding not by chronology or genre or photographer, Company's eclectic selection unfolds according to its own logic. We see work by Henri Cartier-Bresson, William Eggleston, Helen Levitt, Garry Winogrand, Yves Louise Lawler, Andreas Gursky, and Rineke Dijkstra. There is fashion photography by William Klein, one of Vivian Maier's contact sheets,

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and a carefully staged scene by Gregory Crewdson, as well as images culled from magazines and advertisements. Each of the 120 photographs is accompanied by Company's lucid and incisive commentary.

Photography is the easiest thing to talk about, and for that reason it can be the most difficult.

Photography is often associated with the psychic effects of trauma: the automatic nature of the process, wide-open camera lens, and light-sensitive film record chance



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details unnoticed by the photographer—similar to what happens when a traumatic event bypasses consciousness and lodges deeply in the unconscious mind. *Photography, Trace, and Trauma* takes a groundbreaking look at photographic art and works in other media that explore this important analogy. Examining photography and film, molds, rubbings, and more, Margaret Iversen considers how these artistic processes can be understood as presenting or simulating a residue, trace, or “index” of a traumatic event. These approaches, which involve close physical contact or the short-circuiting of

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artistic agency, are favored by artists who wish to convey the disorienting effect and elusive character of trauma. Informing the work of a number of contemporary artists—including Tacita Dean, Jasper Johns, Mary Kelly, Gabriel Orozco, and Gerhard Richter—the concept of the trace is shown to be vital for any account of the aesthetics of trauma; it has left an indelible mark on the history of photography and art as a whole.

Works on Memory is a collection of essays and images charting the last ten years of Portuguese artist Daniel Blaufuks' practice,

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published on the occasion of his exhibition at Ffotogallery. The distinct black & white format of the book is based on designs by the French publishing imprint Série Noire who released detective thrillers in the 1950s. Daniel Blaufuks is an artist fascinated by the processes of memory - how we construct meaning in our lives through the accrual of details and traces, from the mental residue and after-images of our daily existence. Blaufuks is interested not only in the ways that photography and film are changing as media, but also in the methods by which we archive, store and retrieve information - our

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ability to remember. Blaufuks' photographic images of film canisters, cassette tapes, celluloid film strips and negatives etc. remind us that as each analogue 'memory container' is superseded by new technological developments, our capacity to record data may increase exponentially, but something is also lost in the process. With a keen eye Blaufuks observes these evolutionary changes in the way we make, distribute and read images, curious to understand how our future memory will be different. For Blaufuks, photography is more than simply a trigger for retrieving past memories. Photography is memory.

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Examining a work that marked the emergence of photography as an art made for the gallery wall instead of the printed page.

After 20 years, Mona Kuhn returned to her native country, to reinterpret her past. Photographed entirely in Brazil, mostly in the rainforest and city surroundings, Native employs the green, gold and pink underlying palette of the country. In a contrast to her previous series, Native employs nature as a mirror of her encounters with people and human emotions. This work began as a personal

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journey. Metaphorically, I was thinking of a bird that flies back into the forest, searching for its childhood nest. The images here are a creation of my abstracted wishes and dreams. As I was searching, instead of home, I found an empty past, just traces of it. Yet, my journey was filled with new friendships, and discoveries made along the way. (Mona Kuhn)

Nick Waplington was born on Bikini Atol and lives and works in London. The Indecisive Memento is his fifth book, previous titles include Safety In Numbers 1997 and Other

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Edens 1993. He is currently riding his unicycle from London to Beijing to highlight the plight of paparazzi photographers whose livelihood is being threatened by the advent of digital technology and overzealous protectionist new legislation.

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