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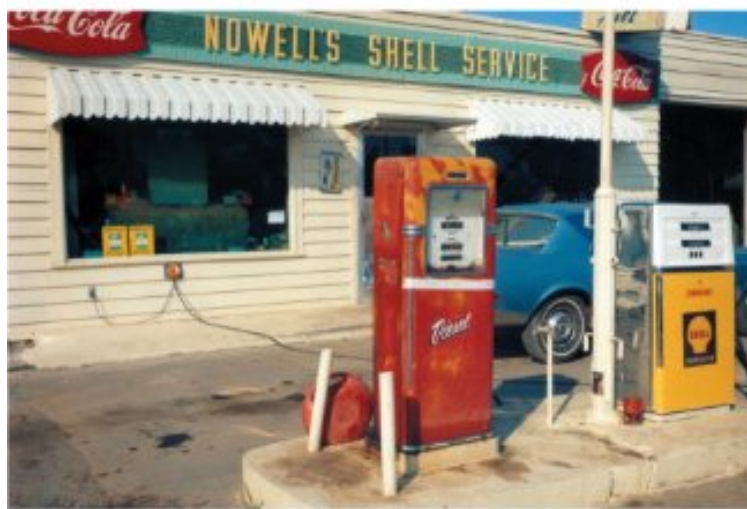
The Ongoing Moment

Geoff Dyer

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WINNER OF THE INTERNATIONAL CENTER OF PHOTOGRAPHY'S INFINITY AWARD

THE ONGOING MOMENT



GEOFF DYER

"Truly original. . . . A whole narrative of intensely felt and observed moments. . . . After reading it, life seems larger."

—John Berger, *Harper's Magazine*

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Geoff Dyer : The Ongoing Moment before purchasing it in order to gage whether or not it would be worth my time, and all praised The Ongoing Moment:

3 of 3 people found the following review helpful. Kindle version omits 12 color platesBy JayTeeI give the Kindle version three stars because it does not include the 12 color plates found in the book's hardcopy. Further, hyperlinks to and from the footnotes are very difficult to use and require numerous attempts in order to function. Otherwise, the content is quirky and fascinating and definitely worthy of five stars.0 of 0 people found the following review helpful. Five StarsBy Jack L PeabodySeriously cool item. Was amazed to find it !1 of 1 people found the following review

helpful. A compelling view of the work of prominent photographers By J. Andrews This is the view of photography from a writer not an art critic or photographer. Dyer gives his unique insight into several prominent photographers by speaking of particular photographic images that have a common thread that links them all. It is an intriguing viewpoint that is very enlightening, entertaining and educational.

Great photographs change the way we see the world; The Ongoing Moment changes the way we look at both. Focusing on the ways in which canonical figures like Alfred Stieglitz, Paul Strand, Walker Evans, Andreacurte; Kertecurte;sz, Edward Weston, Dorothea Lange, Diane Arbus, and William Eggleston have photographed the same thingsmdash;barber shops, benches, hands, roads, signsmdash;award-winning writer Geoff Dyer seeks to identify their signature styles. In doing so, he constructs a narrative in which these photographersmdash;many of whom never metmdash;constantly encounter one another. The result is a kaleidoscopic work of extraordinary originality and insight.

From Publishers Weekly Having already tackled jazz (But Beautiful) and D.H. Lawrence (Out of Sheer Rage), cultural critic Dyer now turns his intelligent and discriminating eye to photography. Essentially a fast-moving series of highly focused "close readings," his volume zeros in on the way "certain photographs serve as nodes, places where subjects initially considered distinct converge and merge." Thus Paul Strand's "Blind Woman, New York, 1916" leads Dyer not only to other photographs of the blind by Lewis Hine and Gary Winogrand, but also to a survey of different portraits of blind author Jorge Luis Borges and to a consideration of Walker Evans's SX-70 photographs. Like the great English critic John Berger (Ways of Seeing), whom Dyer wrote about in Ways of Telling, the author has a lively and dramatic sense of provocation. He declares, for instance, that William Eggleston's photographs look "like they were taken by a Martian who lost the ticket for his flight home and ended up working at a gun shop in a small town near Memphis." He also has a loose-limbedmdash;and mostly surefootedmdash;ability to balance a number of elements into a functioning whole. In an overcrowded field, Dyer's book is distinguished by an idiosyncratic and infectious enthusiasm. 8 pages color illus. not seen by PW. (Oct. 4) Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From The New Yorker A self-styled "scholarly gatecrasher," Dyer has written with equal fervor about D. H. Lawrence, military history, and jazz. Here he turns to photography, with the caveat "I make no claim to being an expert in this or any other field." Indeed, he confesses, "I don't even own a camera." The resulting book is a curious encyclopedia, purposefully eclectic and incomplete. The images are taken mostly from the canon of American twentieth-century photography, but Dyer arranges them in unexpected clustersmdash;blind accordionists here, vacant benches there. He imagines William Eggleston's pictures to be the work of a Martian, stranded in Middle America, who keeps looking for his lost ticket home, "with a haphazard thoroughness that confounds established methods of investigation." The Martian is an apt stand-in for Dyer, a flaccid;neur in the world of photography, who bypasses the famous sights in favor of back alleys and side streets. Copyright copy; 2006 The New Yorker From Booklist Dyer continues to practice what he terms "imaginative criticism." In earlier works, he's written about literature and jazz. Here he takes what he calls an "aleatory approach" to photography, creating, as a skilled jazz improviser does, a revealing and affecting array of linked patterns. Collaging poetry and swatches of biography of the American photographers under discussion into his idiosyncratic interpretations of a great spectrum of powerful photographs, Dyer susses out piquant and nuanced images. He begins with a provocative analysis of photographs of blind people taken by the photographers who become his touchstones: Walker Evans, Paul Strand, Garry Winogrand, and Andre Kertesz. He lingers over night photographs; photographs of hands, which leads to a prickly consideration of Stieglitz's photographs of Georgia O'Keeffe; Edward Weston's nudes; Dorothea Lange's and Roy DeCarava's photographs of people's backs; and photographs of hats, steps, doorways, and, finally, death. This is criticism at its most scintillating as Dyer succeeds in freshly articulating the precise nature of photography's allure, including the medium's paradoxical ability to focus on the specific yet encompass the universal. Donna Seaman Copyright copy; American Library Association. All rights reserved