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# Hiroshi Sugimoto Theaters

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Theaters

Artificial Darkness

Theorizing Film Through Contemporary Art

Hiroshi Sugimoto

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Hiroshi Sugimoto: the Long Never

**Hiroshi Sugimoto  
Theaters**

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## PAOLA FINN

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Theaters Hatje Cantz Verlag

Justin Remes demonstrates how omissions of expected elements can spur viewers to interpret and understand the nature of film in new ways. Through a careful analysis of a broad array of avant-garde works, *Absence in Cinema* reveals that films must be understood not only in terms of what they show but also what they withhold.

Artificial Darkness Damiani Limited

"For almost four decades, 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." -Publisher's description.

### **Theorizing Film Through**

**Contemporary Art** Damiani Limited  
Le Notti Bianche brings together twenty images of Opera Houses, created by Hiroshi Sugimoto in Italy since 2014. The title that the artist chose is also the title of the film being projected during the shoot at the Teatro di Villa Aldrovandi Mazzacorati in Bologna and directed by Luchino Visconti in 1957 and starred Marcello Mastroianni and Maria Schell. The story was originally set in St. Petersburg during the endless summer nights, when it never gets truly dark and night falls slowly, and was moved to Livorno for Visconti's version; with Sugimoto, Le Notti

Bianche becomes a subtle metaphor with a range of meanings. The theatre screen with the vivid light emanating from it suggests the white of the photographic paper where the images come to life during the development process. Frame by frame on the screen in the darkness of the cinema, and detail after detail on the light sensitive sheet immersed in the chemical baths in the darkness of the darkroom, the story takes shape just as the picture slowly appears. The new collection of twenty works presented in the book was created entirely in Italy over the past three years, after a break of more than a decade in the production of *Theaters*. For the first time, in addition to the image of the front of the stage, the stalls and the gallery where the camera was set up are included. This is an additional step on the part of the Japanese photographer in his

desire to let the audience participate in the work, beyond pure contemplation of it. The theatres photographed, chosen for their architectural characteristics as well as for their history, are the Teatro Carignano in Turin, the Teatro Farnese in Parma, the Teatro all'Antica in Sabbioneta, the Teatro Olimpico in Vicenza, the Teatro Comunale in Ferrara, the Teatro Scientifico in Mantua, the Teatro dei Rozzi in Siena, the Teatro Sociale in Bergamo, the Teatro Comunale Masini in Faenza, the Teatro Goldoni in Bagnacavallo, the Teatro dei Rinnovati in Siena and the Teatro di Villa Aldrovandi Mazzacorati in Bologna.

Hiroshi Sugimoto Amsterdam University Press

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.

□□□□ Damiani Limited

Snapshot of America at a crucial moment of transition.

**Photography's Last Century** Prestel Publishing

Here, then from an expert hand, is a pictorial account of what TV-screen light does to rooms and to the things in them.

**Why Photography Matters as Art as Never Before** Skira Editore

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.

American Theatres of Today Damiani

In some countries, they call them the "abandonados," the abandoned ones. They're the impoverished mentally ill and mentally disabled patients being warehoused in psychiatric asylums that are more run-down, more uncaring than the most brutal American prisons. Confined in cage-like cells, tied to beds soiled with human waste, medicated to the point of senselessness, or wandering naked in unheated and garage-like wards, they live in what can only be called the shadows, their plight unseen and too easily ignored by the rest of the human family. Working first as a journalist, later as a volunteer for the human rights organization Mental Disability Rights International, photographer Eugene Richards gained access to psychiatric institutions in Mexico, Argentina, Armenia, Hungary, Paraguay, and Kosovo. His wrenchingly intimate images reveal the often inhumane treatment suffered by the mentally disabled. Offered little that would qualify as effective care, patients are denied even the most basic human amenities: privacy, protection from harm, clean clothing. Accompanying the book, *A Procession of Them*, is a DVD of a short film of the same name. Directed and narrated by Richards, this unique and expressionistic film speaks of the chaos, claustrophobia, and loneliness of these living hells. Making us face some hard truths, *A Procession of Them* drives home the point that when it comes to the plight of the mentally disabled, "no one much cares." As Richards concludes, it's "as if there is a kind of worldwide agreement that once people are classified as mentally ill or mentally retarded, you're free to do to them what you want."

Sugimoto Damiani Limited  
Introduction by Jeffrey Fraenkel. Essay by Robert Adams.  
*Hiroshi Sugimoto* Aperture Foundation  
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.

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RFK Funeral Train University of Chicago Press

As the cinematic experience becomes subsumed into ubiquitous technologies of seeing, contemporary artworks lift the cinematic from the immateriality of the film screen, separating it into its physical components within the gallery space. How do film theorists read these reformulations of the cinematic medium and their critique of what it is and has been? *Theorizing Cinema through Contemporary Art: Expanding Cinema* considers artworks that incorporate, restage, and re-present cinema's configurations of space, experience, presence/absence, production and consumption, technology, myth, perception, event, and temporality, thereby addressing the creation, appraisal, and evolution of film theory as channeled through contemporary art. Taking film theory as a blueprint for the moving image, and juxtaposing it with artworks that render cinema as a material object, this book unfolds a complex relationship between a theory and a practice that have often been seen as virtually incompatible, heightening our understanding of each and, more pertinently, their interactions. Hiroshi Sugimoto Guggenheim Museum  
Exploring more than a dozen personal collections of contemporary artists, this unique and revealing book probes the aesthetic and psychological dimensions of collecting and shows how objects can influence and reflect their owners' work. A lead essay examines the reasons why artists collect, attempting to understand the relationship between the objects artists amass and the works they make, and contributions by or on each of the artists reflect on the personal significance of collecting habits.

**Rineke Dijkstra** Farrar Straus Giroux

Edited by Nancy Spector and Tracey Bashkoff. Essays by Norman Bryson, Thomas Kellein and Carol Armstrong.

**Hiroshi Sugimoto** Capricious Publishing

Call it *The History of History*: with his trademark minimalist elegance, photographer Sugimoto brings together his collection of venerable Asian artifacts with his own conceptual imagery, sparking

a dialogue on memory, time and beauty. "Contemporary art and ancient art are like oil and water," he says. "Yet for the longest time, I have found the two melding ineffably together into one, more like water and air."

[Hello Future](#) Damiani Limited

A beautifully produced monograph on a rising star exploring postcolonialism and gender in photography Shortlisted for the Aperture-Paris Photo Photobook of the Year 2021, Hello Future is a culmination of Farah Al Qasimi's (born 1991) photographic, performance and film practice, unified within her keen focus on surface and texture, and the revealing visual influences of the splashy and florid. Al Qasimi examines postcolonial structures of power, gender and aesthetics in the Persian Gulf states and global cultural confluence and migration at large.

#### **Photography and Beyond in Japan**

Metropolitan Museum of Art

"Aux débuts du cinéma, on montrait dix images par seconde, à l'époque du muet on est passé à seize puis, quand le cinéma est devenu parlant, à vingt-quatre, ce qui est encore le cas aujourd'hui. Regarder un film de deux heures équivaut à regarder défiler les images rémanentes de 172 800 photos. Accumulées en grande quantité, les images mortes paraissent vivantes. Depuis l'Égypte ancienne, ou plutôt depuis l'aube des civilisations, la possibilité d'une résurrection a été l'une des préoccupations essentielles de l'humanité. L'idée m'est venue de photographier ces images qui semblaient animées par la vie, pour les figer une nouvelle fois. Je me suis senti à ce moment-là comme investi d'une mission : ces fantômes rendus à la vie par une accumulation de photographies, il fallait les mettre à nouveau sous clé par le biais de la photographie. Perdu dans ma rêverie, je me suis vu prendre 170 000 photos en une seule prise de vue. L'image qui en résulta était un écran blanc, brillant dans l'obscurité d'une salle de cinéma. Et cette lumière étincelante produite par une

surexposition répétée 170 000 fois, se manifestait sous la forme d'une émanation divine. Une présence surnaturelle que l'on aurait pu appeler "la Mort surexposée". (Extrait du texte de Hiroshi Sugimoto) [Hiroshi Sugimoto](#) University of Texas Press 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."

[Theaters](#) Umbrage Editions

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. [Hiroshi Sugimoto](#) Hatje Cantz Verlag

"The Italian artist Caravaggio (1571-1610) had a profound impact on a wide range of baroque painters of Italian, French, Dutch,

Flemish, and Spanish origin who resided in Rome either during his lifetime or immediately afterward. This captivating book illustrates the notion of "Caravaggism," showcasing 65 works by Peter Paul Rubens and other important artists of the period who drew inspiration from Caravaggio. Also depicted are Caravaggio canvases that fully exhibit his distinctive style, along with ones that had a particularly discernible impact on other practitioners. Caravaggio's influence was greatest in Rome, where his works were seen by the largest and most international group of artists, and was at its peak in the early decades of the 17th century both before and after his untimely death at the age of 39. Not since Michelangelo or Raphael has one European artist affected so many of his contemporaries and over such broad geographic territory. Essays by an array of major Caravaggio scholars illuminate the underlying principles of the exhibit, reveal how Caravaggio altered the presentation and interpretation of many traditional subjects and inspired unusual new ones, and explore the artist's legacy and how he irrevocably changed the course of painting."--Publisher's description.

[Hiroshi Sugimoto](#) Abrams

Beginning with Paul Strand's landmark From the Viaduct in 1916 and continuing through the present day, Photography's Last Century examines defining moments in the history of the medium. Featuring nearly 100 masterworks from one of the most important private holdings of photography, the book includes works by Diane Arbus, Richard Avedon, Walker Evans, László Moholy-Nagy, Man Ray, and Cindy Sherman, as well as a diverse group of important lesser-known practitioners. A fascinating interview with Ann Tenenbaum provides a personal account of the works, while the main text offers an essential history of photography that addresses the implications of calling this period the medium's "last" century.

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