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Book designed by Sara Isabel Alcobendas Chema Madoz / Chema Madoz Chema Madoz:

“ Empecé a trabajar con los objetos que había en mi casa ” Best Cheap Photography Books  
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1999

This work is part of a limited edition set. Sally Gall has spent her career exploring the intricacies of the natural world in delicate black-and-white photos of dew on spider webs, reflections on ...

Artwork by Chema Madoz. Text by Catherine Coleman, Maria Luisa Borrás, Steve Yates.

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Mondéjar's work is a companion to an exhibit of the same name that opened at the Círculo de Bellas Artes in Madrid in December 1999 and is still on tour in Europe and the United States. This single-volume history is the culmination of editor/curator Mondéjar's multivolume study of photography and Spanish society. As with *Mexican Suite*, this work starts with the beginnings of photography in Europe and its rapid spread and influence, covered in Part 1 (1839-1900). Part 2 (1900-39) shows more signs of political influence, and Part 3 encompasses everything from the war years through the Documentary Revival of the 1960s, to abstracts and nudes in the 1990s. Again, the images are well chosen, spanning portraits of the wealthy and records of the harsh conditions of laborers; biblical images, such as an erotic Salome, and stylized saints; and landscapes, fashion shots, and grisly scenes from the Spanish Civil War.

Guiños es el homenaje que setenta y cinco creadores de diferentes ámbitos de la cultura rinden al fotógrafo Carlos Pérez Siquier, el único andaluz galardonado con el Premio Nacional de Fotografía. La edición está al cuidado de Antonio Lafarque. Los participantes han elegido

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una imagen del autor de series tan emblemáticas como La Chanca, La playa o Color del Sur y en torno a la misma han aportado una reflexión en forma de texto u obra gráfica. Bajo este punto de vista, Guiños puede considerarse una selección antológica de la obra del fotógrafo almeriense. Nacido en 1931, la trayectoria de Pérez Siquier corre paralela a la evolución de la fotografía española, a la que libró de las ataduras del pictorialismo con la ayuda de compañeros generacionales aglutinados en la revista AFAL. Desde las primeras fotografías documentales en blanco y negro tomadas en 1956 hasta las últimas en color disparadas con una cámara digital, su obra destaca por el permanente estado de modernidad y el elevado nivel de autoexigencia.

Recoge los contenidos del curso de formación del profesorado de enseñanza primaria: "El lenguaje de las artes plásticas: sensibilidad, creatividad y cultura", que se celebró en la Universidad Internacional Menéndez Pelayo de Santander, en el verano de 2004.

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