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Unstable States, Mutable Conditions

Graphic Interlude

Unstable states, mutable conditions

Fergus Fields, Carol M. Highsmith, Walker Evans, Samuel J. Beckett,
Thomas C. Roche, Alexander Gardner and John Collet



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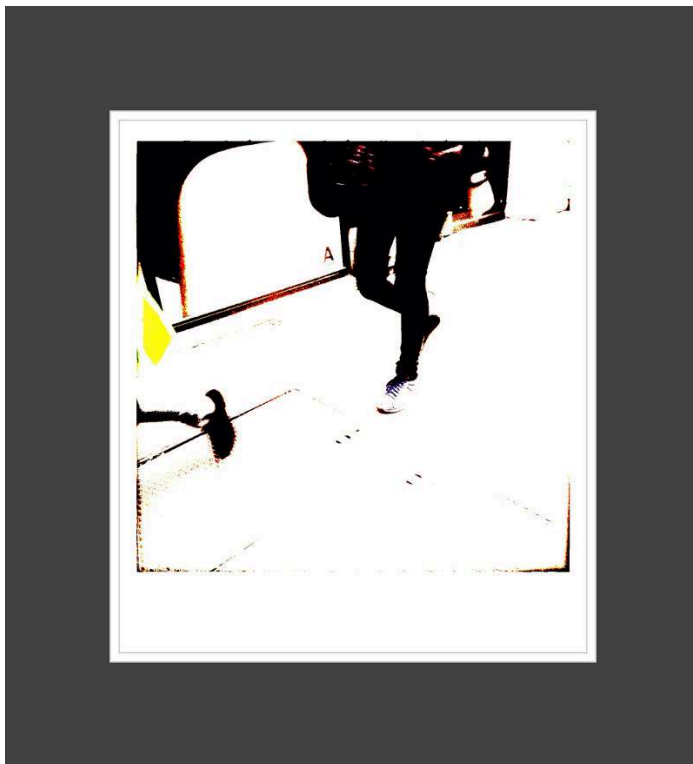
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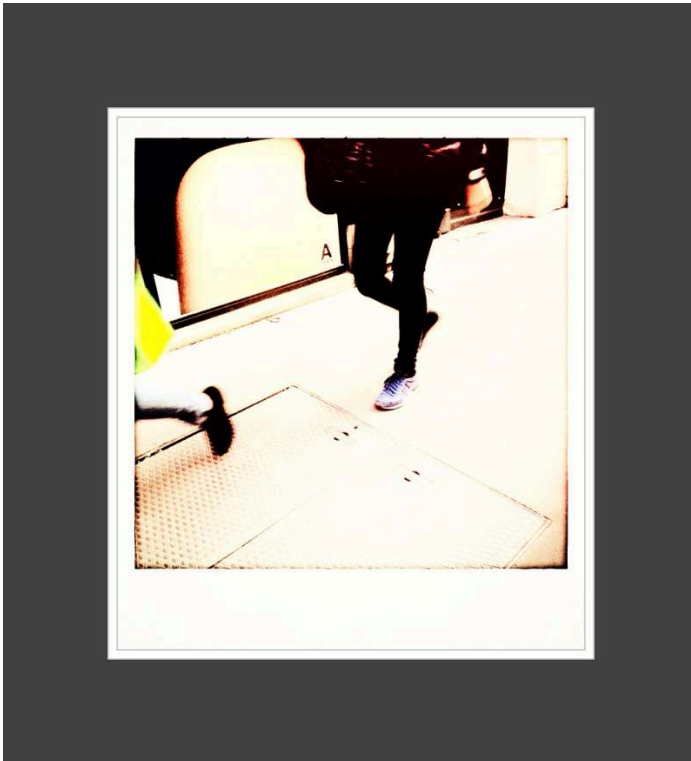
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Fergus Fields (American), *Two-step step step*, from the series *Underground Around The World*, 2011



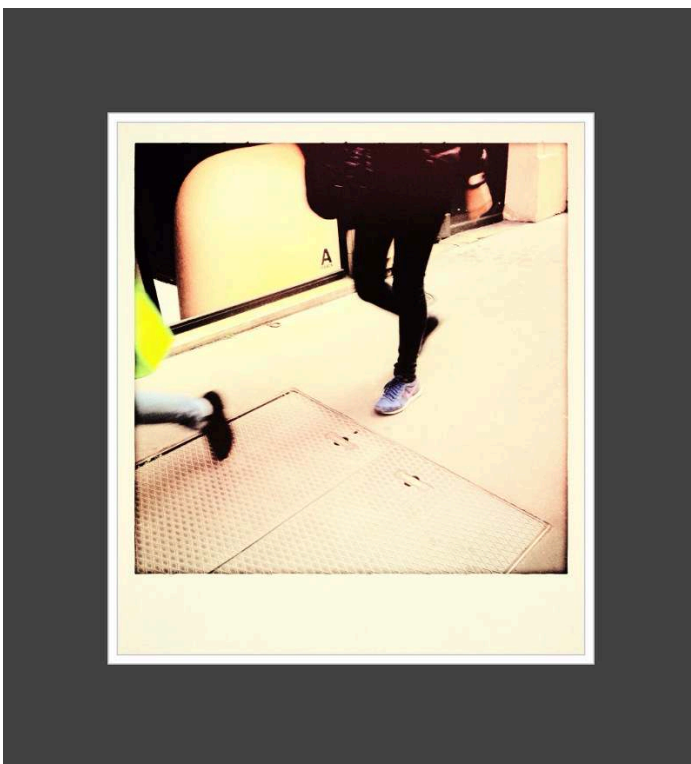
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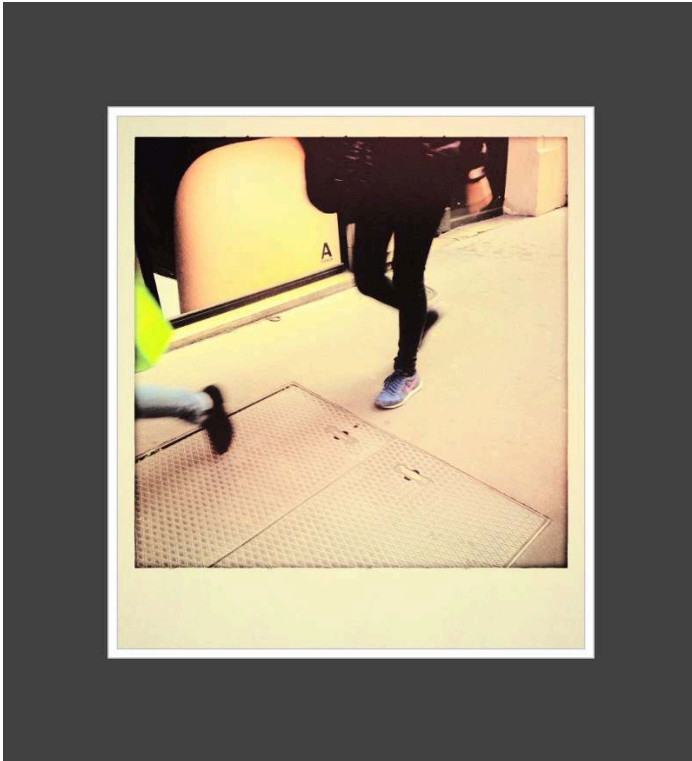
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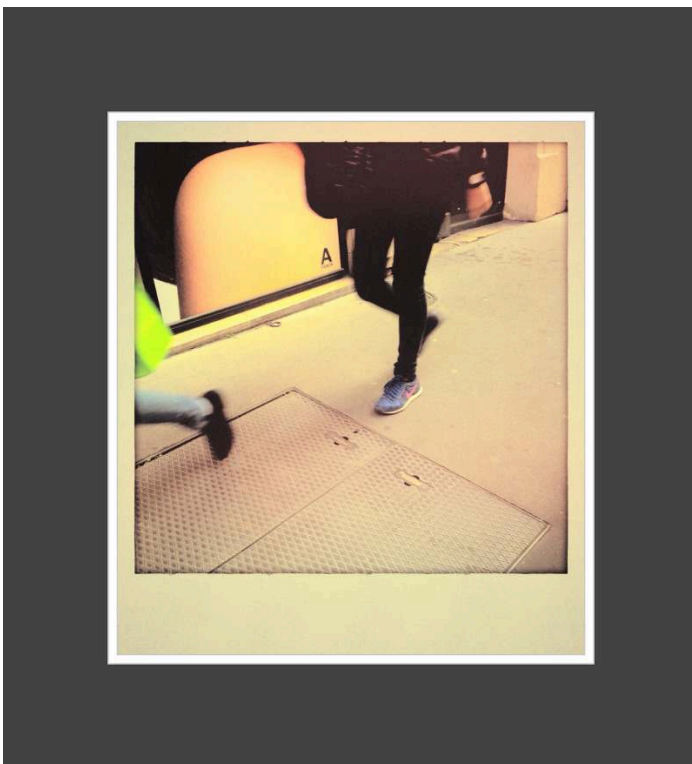
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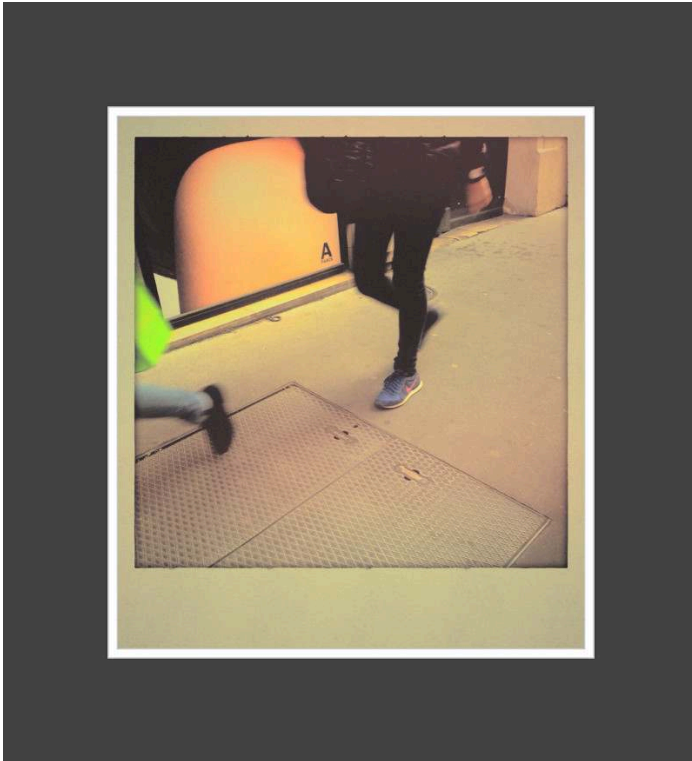
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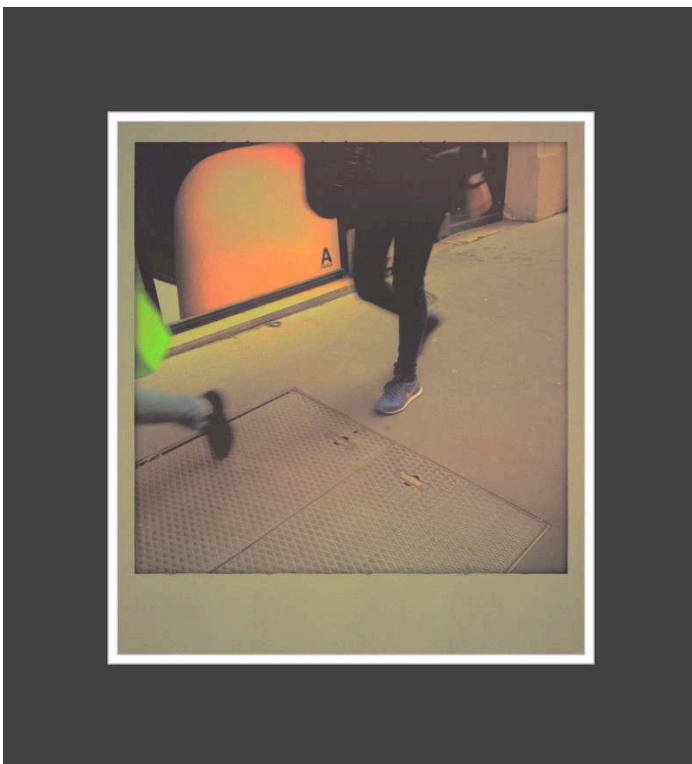
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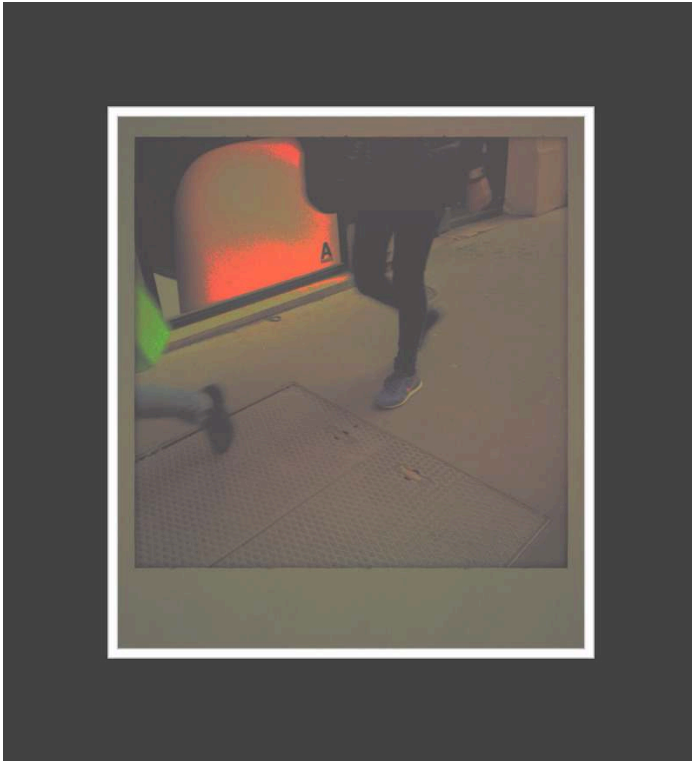
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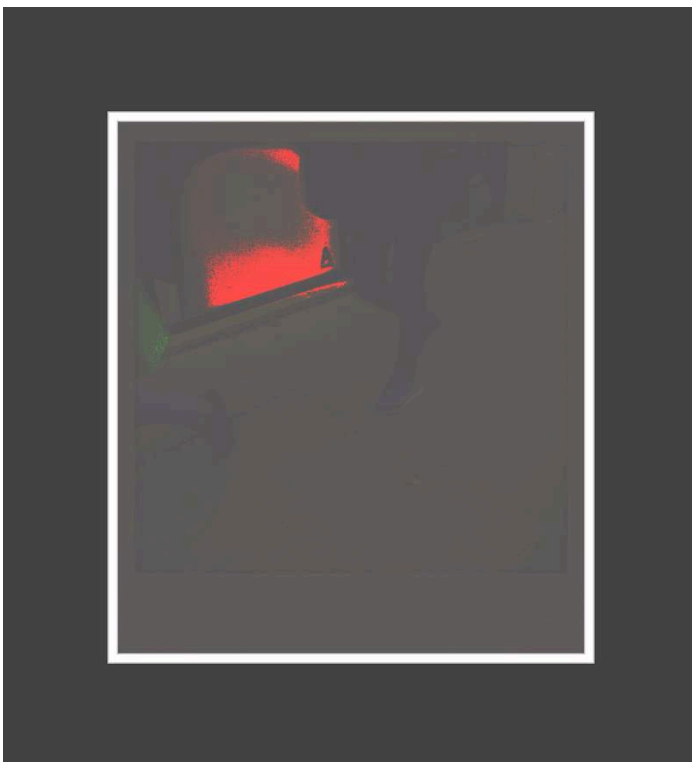
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Carol M. Highsmith, *Abandoned cabin near the ghost town of Cima in the Mojave National Preserve in California*, 2012



Source: The Library of Congress. <https://www.loc.gov/resource/highsm.23935/>

Carol M. Highsmith, *An abandoned movie theater in Sierra Blanca, made a virtual ghost town when the interstate highway bypassed it in Hudspeth County, Texas*, 2014



Source: The Library of Congress. <https://www.loc.gov/item/2014631006/>

Walker Evans, *Circus poster. Alabama, 1935*



Source: The Library of Congress. <http://loc.gov/pictures/resource/fsa.8c52074/>

The Detroit Publishing Company, *Whitby, the Abbey, Yorkshire, England, ca 1890-1900* (Photochrom print, 1905)



Source: The Library of Congress, <http://loc.gov/pictures/resource/ppmsc.09082/>.

Samuel Joshua Beckett, [Loie Fuller Dancing], c. 1900



Collection: Metropolitan Museum of Art, New York, <https://www.metmuseum.org/art/collection/search/287806>.

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Collection: Metropolitan Museum of Art, New York, <https://www.metmuseum.org/art/collection/search/287806>.

Thomas C. Roche and Alexander Gardner, Ruins in Carey Street, Richmond (1865)



Source: Metropolitan Museum of Art (New York), <http://www.metmuseum.org/art/collection/search/268021>.

"A Morning Frolic, or the Transmutation of Sexes" (c. 1780), London. Published by Carington Bowles after John Collet



The book open on the floor is inscribed 'Ovid's Metamorphoses done into English'.

Source: British Museum (London), https://www.britishmuseum.org/collection/object/P_2010-7081-3029 ©Trustees of the British Museum.

ABSTRACTS

This graphic interlude features a selection of photographs which can illustrate the topic of this issue: “Unstable states, mutable conditions”.

Cet interlude iconographique comporte une sélection de photographies illustrant à leur manière le thème de ce numéro : « états instables, conditions en mutation ».

INDEX

Mots-clés: instabilité, photographie, mutabilité, peinture, gravure

Keywords: unstable, photography, mutability, painting, etching

AUTHORS

FERGUS FIELDS

Fergus Fields is a contemporary American photographer who specializes in serial photography. His projects involve continuous travelling around the world. His work have been shown in collective exhibitions in Montréal (Canada), Orlando, San José (United States), Perth (Australia), Monterrey (Mexico), Hamburg (Germany), Manchester (UK) and Kobe (Japan).

CAROL M. HIGHSMITH

Carol M. Highsmith is a contemporary US photographer who has begun a multi-year project that involves photographing 21st Century America for the Library of Congress, picking up where Lange left off during the WPA project of the 1930s. See <http://www.carolhighsmithamerica.com/>

WALKER EVANS

Walker Evans was an American photojournalist who notably documented the Great Depression for the Farm Security Administration.

SAMUEL J. BECKETT

British photographer, b. Shadwell, Stepney [London] 1870– d. Bournemouth 1940.

THOMAS C. ROCHE

American photographer (1826–1895), best remembered for his work on the American Civil War.

ALEXANDER GARDNER

Photographer born in Glasgow, Scotland in 1821 (died 1882 in Washington, D.C.). Best known for his pictures of the American Civil War and of President Lincoln.

JOHN COLLET

British; artist (c. 1725 – 1780). Painter of genre low-life subjects; studied St. Martin's Lane Academy and was pupil of Lambert; popularized by engravings by John Goldar; according to Alexander, Collet's output falls into three periods: in the late 1760s, a number of his designs were engraved by Goldar and others for Thomas Bradford of Fleet Street; 1768-73, prints after his work were jointly published by Robert Sayer and John Smith, and from 1774-76 by Sayer and Bennett; 1777-81, mezzotints after his designs published by Carington Bowles.