

The Pocket Polaroids Series

Poetry's commitment to concreteness and to the autonomy of the poem's language parallels photography's commitment to pure seeing. Both imply discontinuity, disarticulated forms and compensatory unity: wrenching things from their context (to see them in a fresh way), bringing things together elliptically, according to the imperious but often arbitrary demands of subjectivity. (Susan Sontag, On Photography)

Fifty years ago Lawrence Ferlinghetti launched the now-famous Pocket Poets Series in San Francisco. Respectfully alluding to that achievement, the Pocket Polaroids Series devotes itself to the truthful reproduction of original instant prints – Polaroid or other, amateur or professional – and humbly strives to develop into an index of the medium as it has enriched and empowered us in the 20th century.

Polaroids are originals. No free second set, no negative, no backup. Anxiously anticipated, superstitiously put aside, never discarded, they convey a sense of immediacy and uniqueness that their digital successors fail to imitate. It is a bittersweet irony that we have to flatten their aura, deprive them of their mortality and reduce them to ordinarily reproduced photos in order to

celebrate their singularity. Then again: it's the reproduction that makes the original.

Each volume in the Pocket Polaroids Series is dedicated to one concept or photographer, one location or idea – from shaky party-shots to commercial studio work, from dead serious mugshot to arty amateur porn. No credentials needed. Poetry wanted.

Americans

The humor, the sadness, the EVERYTHING-ness and American-ness of these pictures! Anybody doesnt like these pitchers dont like potry, see? Anybody dont like potry go home see Television shots of big hatted cowboys being tolerated by kind horses. (Jack Kerouac, Introduction to Robert Frank's The Americans)

Morbid. Who are these people? How did their polaroids end up in flea market boxes, at garage sales or on eBay? All images in this volume have been picked up anonymously at flea markets in New York City and San Francisco or bought from antique dealers on ebay.com.

The collection in this first volume of the series serves as an introduction to the various generations and bloodlines of instant photography from the first monochromes of the 1940s and 50s to the brilliant materials of the 60s and 70s and the fast-fading gloss of the 1980s.

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Anonymous

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48

Anonymous

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50

Anonymous



Back:

“You mean little-Me-me?”

