William A. Ewing is an author, a former director of the Musée de l'Elysée, Lausanne, and a curator with the Foundation for the Exhibition of Photography and the Fondation Carène, Switzerland.

Barbara P. Hitchcock is a writer and curator. Formerly director of Cultural Affairs at Polaroid and curator of the Polaroid Collections, Massachusetts, she currently serves on the Photography Collection Committee of Harvard Art Museums, Cambridge, Massachusetts.

Deborah G. Douglas is Curator of Science and Technology and Director of Collections at the MIT Museum, Cambridge, Massachusetts.

Gary Van Zante is the curator responsible for the design, photography and architecture collections at the MIT Museum, and the author of *Public and Private: East Germany in Photographs by Ulrich Wüst* (2017).

Rebekka Reuter is a curator of photography and cultural scientist. She is currently chief curator of the WestLicht Museum for Photography and the OstLicht Gallery for Photography, both in Vienna.

Christopher Bonanos is a senior editor at *New York* magazine, and the author of *Instant: The Story of Polaroid* (2012).

Todd Brandow is the founder and executive director of the Foundation for the Exhibition of Photography, Minneapolis, New York and Lausanne.

Peter Buse is Associate Dean for Research, Arts and Social Sciences at Kingston University, London, and the author of *The Camera Does the Rest: How Polaroid Changed Photography* (2016).

Dennis Jelonnek is an author, art historian and associate member of the Center for Advanced Studies 'BildEvidenz: History and Aesthetics' at Freie Universität Berlin, Germany.

John Rohrbach is Senior Curator of Photographs at the Amon Carter Museum of American Art, Fort Worth, Texas.

FEP FOUNDATION FOR THE EXHIBITION OF PHOTOGRAPHY

FEP

EWING
HITCHCOCK
DOUGLAS
VAN ZANTE
REUTER
BONANOS
BRANDOW
BUSE
JELONNEK
ROHRBACH

WILLIAM A. EWING
BARBARA P. HITCHCOCK
DEBORAH G. DOUGLAS
GARY VAN ZANTE
REBEKKA REUTER
CHRISTOPHER BONANOS
TODD BRANDOW
PETER BUSE
DENNIS JELONNEK
JOHN ROHRBACH

The Polaroid Project
At the Intersection of Art and Technology

The Polaroid Project
At the Intersection of Art and Technology

The
Polaroid Project
At the Intersection of Art and Technology

In 1943 the American inventor and scientist Edwin H. Land was asked by his daughter why she couldn't see immediately the photograph he had just taken. Within an hour, Land had conceived of the technology required to make this seemingly impossible demand a reality. So begins the story of Polaroid instant photography, an invention that revolutionized the taking and making of pictures. But Land's creation was more than a ground-breaking scientific accomplishment; it also heralded an exciting new chapter of artistic expression. Through the efforts of thousands of photographers the world over, as well as the corporation's own artist support programme, which provided many with materials, Polaroid would help shape the artistic landscape of the late twentieth century – and, indeed, up to the present day.

Published to accompany a major travelling exhibition, *The Polaroid Project* is a creative exploration of the relationship between Polaroid's many technological innovations and the art that was produced with their help. A wealth of illustrations showcases not only the myriad and often idiosyncratic approaches taken by such photographers as Ansel Adams, Robert Mapplethorpe, Ellen Carey and Chuck Close, but also a fascinating selection of the technical objects and artefacts that speak of the sheer ingenuity that lay behind the art. With essays by the exhibition's curators and leading photographic writers and historians, *The Polaroid Project* provides a unique perspective on the Polaroid phenomenon – a technology, an art form, a convergence of both – and its enduring cultural legacy.

With more than 300 illustrations