

The Burden Of Representation Essays On Photographies And Histories

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Contested Culture - Jane M. Gaines 2000-11-09
Jane M. Gaines examines the phenomenon of images as property, focusing on the legal staus of mechanically produced visual and audio images from popular culture. Bridging the fields of critical legal studies and cultural studies, she analyzes copyright, trademark, and intellectual property law, asking how the law constructs works of authorship and who owns the country's cultural heritage.

Photography and Its Publics - Melissa Miles
2020-08-05

Photography is a ubiquitous part of the public sphere. Yet we rarely stop to think about the important role that photography plays in helping to define what and who constitute the public. *Photography and Its Publics* brings together leading experts and emerging thinkers to consider the special role of photography in shaping how the public is addressed, seen and represented. This book responds to a growing body of recent scholarship and flourishing interest in photography's connections to the law, society, culture, politics, social change, the media and visual ethics. *Photography and Its Publics* presents the public sphere as a vibrant setting where these realms are produced, contested and entwined. Public spheres involve yet exceed the limits of families, interest groups, identities and communities. They are dynamic realms of visibility, discussion, reflection and possible conflict among strangers of different

race, age, gender, social and economic status. Through studies of photography in South America, North America, Europe and Australasia, the contributors consider how photography has changed the way we understand and locate the public sphere. As they address key themes including the referential and imaginative qualities of photography, the transnational circulation of photographs, online publics, social change, violence, conflict and the ethics of spectatorship, the authors provide new insight into photography's vital role in defining public life.

A History of Light - Junko Theresa Mikuriya
2016-12-15

When was photography invented, in 1826 with the first permanent photograph? If we depart from the technologically oriented accounts and consider photography as a philosophical discourse an alternative history appears, one which examines the human impulse to reconstruct the photographic or "the evoking of light†?. Its significance throughout the history of ideas is explored via the Platonic Dialogues, Iamblichus' theurgic writings, and Marsilio Ficino's texts. This alternative history is not a replacement of other narratives of photographic history but rather offers a way of rethinking photography's ontological instability.

Fifty Key Writers on Photography - Mark Durden
2013

A clear and concise survey of some of the most

significant writers on photography who have played a major part in defining and influencing our understanding of the medium. It provides a succinct overview of writing on photography from a diverse range of disciplines and perspectives and examines the shifting perception of the medium over the course of its 170 year history. Key writers discussed include: Roland Barthes Susan Sontag Jacques Derrida Henri Cartier-Bresson Geoffrey Batchen Fully cross-referenced and in an A-Z format, this is an accessible and engaging introductory guide.

The Television Studies Reader - Professor of Ophthalmology and Pharmacology and Chairman of the Department of Ophthalmology Robert C Allen, M D 2004

A discussion of a truly international range of television programs, this title covers alternative modes of television such as digital and satellite. *Heritage, Photography, and the Affective Past* - Colin Sterling 2019-09-17

Heritage, Photography, and the Affective Past critically examines the production, consumption, and interpretation of photography across various heritage domains, from global image archives to the domestic arena of the family album. Through original ethnographic and archival research, the book sheds new light on the role photography has played in the emergence, expansion, and articulation of heritage in diverse sociocultural contexts. Drawing on wide-ranging experience across the heritage sector and two international case studies - Angkor in Cambodia and the town of Famagusta, Cyprus - the book makes a major contribution to our understanding of the role photography has played and continues to play in shaping experiences and conceptualisations of heritage. One of the core aims of the book is to problematise and potentially redirect the varied usages of photography within current practice, usages which remain woefully undertheorised, despite their often-central role in shaping heritage. Ultimately, by focusing attention on a hitherto underexamined aspect of the heritage phenomenon, namely its manifold interconnections with photography, this book provides fresh insight to the making and remaking of the past in the present, and the alternative heritages that might come into being around emergent photographic forms and approaches. *Heritage, Photography, and the*

Affective Past uses photography as a method of enquiry as well as a tool of documentation. It will be of interest to scholars and students of heritage, photography, anthropology, museology, public archaeology, and tourism. The book will also be a valuable resource for heritage practitioners working around the globe.

Photography, Natural History and the Nineteenth-Century Museum - Kathleen Davidson 2017-12-02

The Victorian era heralded an age of transformation in which momentous changes in the field of natural history coincided with the rise of new visual technologies. Concurrently, different parts of the British Empire began to more actively claim their right to being acknowledged as indispensable contributors to knowledge and the progress of empire. This book addresses the complex relationship between natural history and photography from the 1850s to the 1880s in Britain and its colonies: Australia, New Zealand and, to a lesser extent, India. Coinciding with the rise of the modern museum, photography's arrival was timely, and it rapidly became an essential technology for recording and publicising rare objects and valuable collections. Also during this period, the medium assumed a more significant role in the professional practices and reputations of naturalists than has been previously recognized, and it figured increasingly within the expanding specialized networks that were central to the production and dissemination of new knowledge. In an interrogation that ranges from the first forays into museum photography and early attempts to document collecting expeditions to the importance of traditional and photographic portraiture for the recognition of scientific discoveries, this book not only recasts the parameters of what we actually identify as natural history photography in the Victorian era but also how we understand the very structure of empire in relation to this genre at that time.

Photography: A Critical Introduction - Liz Wells 2015-01-30

Photography: A Critical Introduction was the first introductory textbook to examine key debates in photographic theory and place them in their social and political contexts, and is now established as one of the leading textbooks in its

field. Written especially for students in higher education and for introductory college courses, this fully revised edition provides a coherent introduction to the nature of photographic seeing. Individual chapters cover: Key debates in photographic theory and history Documentary photography and photojournalism Personal and popular photography Photography and the human body Photography and commodity culture Photography as art This revised and updated fifth edition includes: New case studies on topics such as: materialism and embodiment, the commodification of human experience, and an extended discussion of landscape as genre. 98 photographs and images, featuring work from: Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Karen Knorr, Dorothea Lange, Chrystel Lebas, Susan Meiselas, Lee Miller, Martin Parr, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. Fully updated resource information, including guides to public archives and useful websites. A full glossary of terms and a comprehensive bibliography. Contributors: Michelle Henning, Patricia Holland, Derrick Price, Anandi Ramamurthy and Liz Wells.

The Making of English Photography: Allegories - Since the production of the first negative by William Henry Fox Talbot in Wiltshire's Lacock Abbey in 1835, English photography has played a central role in revolutionizing the production of images, yet it has largely evaded critical attention. *The Making of English Photography* investigates this new enterprise--and specifically how professional photographers shaped a strange aesthetic for their practice. *The Making of English Photography* examines the development of English photography as an industrial, commercial, and (most problematically) artistic enterprise. Concentrating on the first decades of photography's history, Edwards tracks the pivotal distinction between art and document as it emerged in the writings of the "men of science" and professional photographers, suggesting that this key opposition is rooted in social fantasies of the worker. Through a close reading of the photographic press in the 1860s, he both reconstructs the ideological world of photographers and employs the unstable

category of photography to cast light on art, class, and industrial knowledge. Bringing together an array of early photographs, recent historical and theoretical scholarship, and extensive archival sources, *The Making of English Photography* sheds new light on the prevailing discourses of photography as well as the antinomies of art and work in a world shaped by social division.

Photography - Stephen Bull 2009-12-16
Photography explores the photograph in the twenty-first century and its importance as a media form. Stephen Bull considers our media-saturated society and the place of photography in everyday life, introducing the theories used to analyse photographs and exploring the impact of digital technology. The text is split into short, accessible chapters on the broad themes central to the study and analysis of photography, and key issues are explained and applied to visual examples in each chapter. Topics covered include: the identity of photography the meanings of photographs photography for sale snapshots the photograph as document photography as art photographs in fashion photography and celebrity. *Photography* is an up-to-date, clear and comprehensive introduction to debates about photography now and is particularly useful to media, photography and visual culture students.

Making Photography Matter - Cara A. Finnegan 2015-05-30
Photography became a dominant medium in cultural life starting in the late nineteenth century. As it happened, viewers increasingly used their reactions to photographs to comment on and debate public issues as vital as war, national identity, and citizenship. Cara A. Finnegan analyzes a wealth of newspaper and magazine articles, letters to the editor, trial testimony, books, and speeches produced by viewers in response to specific photos they encountered in public. From the portrait of a young Lincoln to images of child laborers and Depression-era hardship, Finnegan treats the photograph as a locus for viewer engagement and constructs a history of photography's viewers that shows how Americans used words about images to participate in the politics of their day. As she shows, encounters with photography helped viewers negotiate the

emergent anxieties and crises of U.S. public life through not only persuasion but action, as well. [The Cultural Work of Photography in Canada](#) - Carol Payne 2011-08-31

The Cultural Work of Photography in Canada is an in-depth study on the use of photographic imagery in Canada from the late nineteenth century to the present. This volume of fourteen essays provides a thought-provoking discussion of the role photography has played in representing Canadian identities. In essays that draw on a diversity of photographic forms, from the snapshot and advertising image to works of photographic art, contributors present a variety of critical approaches to photography studies, examining themes ranging from photography's part in the formation of the geographic imaginary to Aboriginal self-identity and notions of citizenship. The volume explores the work of photographs as tools of self and collective expression while rejecting any claim to a definitive, singular telling of photography's history. Reflecting the rich interdisciplinarity of contemporary photography studies, The Cultural Work of Photography in Canada is essential reading for anyone interested in Canadian visual culture. Contributors include Sarah Bassnett (University of Western Ontario), Lynne Bell (University of Saskatchewan), Jill Delaney (Library and Archives Canada), Robert Evans (Carleton University), Sherry Farrell Racette (University of Manitoba), Blake Fitzpatrick (Ryerson University), Vincent Lavoie (Université du Québec à Montréal), John O'Brian (University of British Columbia), James Opp (Carleton University), Joan M. Schwartz (Queen's University), Sarah Stacy (Library and Archives Canada), Jeffrey Thomas (Ottawa), and Carol Williams (Trent University/University of Lethbridge).

A Companion to Photography - Stephen Bull 2020-02-03

The study of photography has never been more important. A look at today's digital world reveals that a greater number of photographs are being taken each day than at any other moment in history. Countless photographs are disseminated instantly online and more and more photographic images are earning prominent positions—and garnering record prices—in the rarefied realm of top art galleries. Reflecting

this dramatic increase in all things photographic, A Companion to Photography presents a comprehensive collection of original essays that explore a variety of key areas of current debate around the state of photography in the twenty-first century. Essays are grouped and organized in themed sections—including photographic interpretation, markets, popular photography, documents, and fine art—and provide comprehensive coverage of the subject. Representing a diversity of approaches, essays are written by both established and emerging photographers and scholars, as well as various experts in their respective areas. A Companion to Photography offers scholars and professional photographers alike an essential and up-to-date resource that brings the study of contemporary photography into clear focus.

Why Art Photography? - Lucy Soutter 2018-01-17

The second edition of Why Art Photography? is an updated, expanded introduction to the ideas behind today's striking photographic images. Lively, accessible discussions of key issues such as ambiguity, objectivity, fiction, authenticity, and photography's expanding field are supplemented with new material around timely topics such as globalization, selfie culture, and photographers' use of advanced digital technologies, including CGI and virtual reality. The new edition includes: an expanded introduction extended chapters featuring emerging trends a larger selection of images, including new color images an improved and expanded bibliography. This new edition is essential for students looking to enrich their understanding of photography as a complex and multi-faceted art form.

Photography and History in Colonial Southern Africa - Lorena Rizzo 2019-09-16

This book studies the relationship between photography and history in colonial Southern Africa, using a series of encounters with Southern African photographic archives to reflect on photography as a distinct historical form. Through use of private and public archives, images produced by African itinerant photographers, white settlers, and colonial state institutions, this book explores the relationship between photography and history in colonial Southern Africa. Late nineteenth century Cape

Colonial prison albums, police photographs from German Southwest Africa, African studio portraits, identity documents, travel permits and passports from the 1920s and 1930s, visual studies of whiteness and blackness authored by settler photographers, South African dompas photographs from the 1950s and 1960s, and aerial photography from the Eastern Cape in the mid-twentieth century are examined to highlight the ways in which photographic images cut across conventional institutional boundaries and complicate rigid distinctions between the private and the public, the political and the aesthetic, the colonial and the vernacular, or the subject and the object. *Photography and History in Colonial Southern Africa* argues that rather than understanding photographs as a means of preserving and recreating the past in the present, we can value them for how they evoke at once the need for and the limits of historical reconstruction. This book will be of interest to students and scholars of colonial history, photographic history, visual media, and African studies.

Using Visual Evidence - Howells, Richard
2009-05-01

This is a book about visual literacy. It both advocates and equips the scholarly use of visual images as visual evidence. The visual is not mere illustration, it is the text. Enabling a rediscovery of the visual skills of the past facilitates the investigation of history and the understanding of the present. Chapters by international authorities have been specially commissioned on the use of visual evidence from painting to political prints, photographs, documentary, feature films, television, news and advertising.

The Soft Cage - Christian Parenti 2007-10-15

On a typical day, you might make a call on a cell phone, withdraw money at an ATM, visit the mall, and make a purchase with a credit card. Each of these routine transactions leaves a digital trail for government agencies and businesses to access. As cutting-edge historian and journalist Christian Parenti points out, these everyday intrusions on privacy, while harmless in themselves, are part of a relentless (and clandestine) expansion of routine surveillance in American life over the last two centuries—from controlling slaves in the old South to implementing early criminal justice and tracking

immigrants. Parenti explores the role computers are playing in creating a whole new world of seemingly benign technologies—such as credit cards, website "cookies," and electronic toll collection—that have expanded this trend in the twenty-first century. *The Soft Cage* offers a compelling, vitally important history lesson for every American concerned about the expansion of surveillance into our public and private lives.
Photography and Philosophy - Scott Walden
2010-03-29

This anthology offers a fresh approach to the philosophical aspects of photography. The essays, written by contemporary philosophers in a thorough and engaging manner, explore the far-reaching ethical dimensions of photography as it is used today. A first-of-its-kind anthology exploring the link between the art of photography and the theoretical questions it raises. Written in a thorough and engaging manner. Essayists are all contemporary philosophers who bring with them an exceptional understanding of the broader metaphysical issues pertaining to photography. Takes a fresh look at some familiar issues - photographic truth, objectivity, and realism. Introduces newer issues such as the ethical use of photography or the effect of digital-imaging technology on how we appreciate images.

Photography Theory - James Elkins 2013-10-18

Photography Theory presents forty of the world's most active art historians and theorists, including Victor Burgin, Joel Snyder, Rosalind Krauss, Alan Trachtenberg, Geoffrey Batchen, Carol Squiers, Margaret Iversen and Abigail Solomon-Godeau in animated debate on the nature of photography. Photography has been around for nearly two centuries, but we are no closer to understanding what it is. For some people, a photograph is an optically accurate impression of the world, for others, it is mainly a way of remembering people and places. Some view it as a sign of bourgeois life, a kind of addiction of the middle class, whilst others see it as a troublesome interloper that has confused people's ideas of reality and fine art to the point that they have difficulty even defining what a photograph is. For some, the whole question of finding photography's nature is itself misguided from the beginning. This provocative second volume in the Routledge The Art Seminar series

presents not one but many answers to the question what makes a photograph a photograph?

Image and Ideology in Modern/Postmodern

Discourse - David B. Downing 1991-01-01

This book addresses the function and status of the visual and verbal image as it relates to social, political, and ideological issues. The authors first articulate some of the lost connections between image and ideology, then locate their argument within the modernist/postmodernist debates. The book addresses the multiple, trans-disciplinary problems arising from the ways cultures, authors, and texts mobilize particular images in order to confront, conceal, work through, or resolve contradictory ideological conditions.

Global Photography - Erina Duganne 2020-06-08

This innovative text recounts the history of photography through a series of thematically structured chapters. Designed and written for students studying photography and its history, each chapter approaches its subject by introducing a range of international, contemporary photographers and then contextualizing their work in historical terms. The book offers students an accessible route to gain an understanding of the key genres, theories and debates that are fundamental to the study of this rich and complex medium.

Individual chapters cover major topics, including: · Description and Abstraction · Truth and Fiction · The Body · Landscape · War · Politics of Representation · Form · Appropriation · Museums · The Archive · The Cinematic · Fashion Photography

Boxed focus studies throughout the text offer short interviews, curatorial statements and reflections by photographers, critics and leading scholars that link photography's history with its practice. Short chapter summaries, research questions and further reading lists help to reinforce learning and promote discussion. Whether coming to the subject from an applied photography or art history background, students will benefit from this book's engaging, exemplified approach to the subject, gaining a sophisticated understanding of international photography in historical terms.

Photo-textualities - Marsha Bryant 1996

"This anthology investigates books that

juxtapose photographs and written language (photo-texts), considering a variety of examples from America, Britain, Canada, and France. Ranging from Nathaniel Hawthorne's *The Marble Faun* to Michael Ondaatje's postmodern novel *Coming Through Slaughter* and Edward Said's postdocumentary *After the Last Sky*, the contributors' analyses address photo-textuality's implications for representation and its cultural contexts. A truly interdisciplinary collection, *Photo-Textualities* features contributors who work in literary studies (English, romance languages), as well as contributors who work in media studies (film, graphic arts). "Photo-Textualities invigorates critical inquiry with its range of literary and photographic genres, including photo-texts that elude genre classification. Besides documentary and biography, nonfiction literary genres include autobiography and travelogue. The range of photographic genres extends to landscapes, portraiture, documentary, tourist snapshots, and media images, as well as to the standard photo-textual forms of published album and photo-essay."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Face Politics - Jenny Edkins 2015-04-10

The face is central to contemporary politics. In Deleuze and Guattari's work on faciality we find an assertion that the face is a particular politics, and dismantling the face is also a politics. This book explores the politics of such diverse issues as images and faces in photographs and portraits; expressive faces; psychology and neuroscience; face recognition; face blindness; facial injury, disfigurement and face transplants through questions such as: What it might mean to dismantle the face, and what politics this might entail, in practical terms? What sort of a politics is it? Is it already taking place? Is it a politics that is to be desired, a better politics, a progressive politics? The book opens up a vast field of further research that needs to be taken forward to begin to address the politics of the face more fully, and to elaborate the alternative forms of personhood and politics that dismantling the face opens to view. The book will be agenda-setting for scholars located in the field of international politics in particular but cognate areas as well who want to pursue the

implications of face politics for the crucial questions of subjectivity, sovereignty and personhood.

"Appropriated Photographs in French Surrealist Periodicals, 1924-1939" - Linda Steer 2017-07-05

The first monograph to analyze the Surrealist gesture of photographic appropriation, this study examines "found" photographs in three French Surrealist reviews published in the 1920s and 1930s: *La Révolution surréaliste*, edited by André Breton; *Documents*, edited by Georges Bataille; and *Minotaure*, edited by Breton and others. The book asks general questions about the production and deployment of meaning through photographs, but addresses more specifically the construction of a Surrealist practice of photography through the gesture of borrowing and re-contextualization and reveals something crucial both about Surrealist strategies and about the way photographs operate. The book is structured around four case studies, including scientific photographs of an hysteric in Charcot's clinic at the Salpêtrière hospital, positioned as poetry rather than pathology; and one of the first crime-scene photographs, depicting Jack the Ripper's last victim, radically transformed into a work of art. Linda Steer traces the trajectory of the found photographs, from their first location to their location in a Surrealist periodical. Her study shows that the act of removal and re-framing highlights the instability and mutability of photographic meaning and the instability and mutability that has consequences for our understanding both of photography and of Surrealism in the 1920s and 1930s.

Photography - Liz Wells 2000

This textbook examines key debates in photographic theory and places them in their social and political context. This second edition includes key concepts, biographies of major thinkers and seminal references, and provides a coherent introduction to the nature of photographic viewing.

Photographic Architecture in the Twentieth Century - Claire Zimmerman 2014-05-01

One hundred years ago, architects found in the medium of photography—so good at representing a building's lines and planes—a necessary way to promote their practices. It soon became apparent, however, that

photography did more than reproduce what it depicted. It altered both subject and reception, as architecture in the twentieth century was enlisted as a form of mass communication. Claire Zimmerman reveals how photography profoundly influenced architectural design in the past century, playing an instrumental role in the evolution of modern architecture. Her "picture anthropology" demonstrates how buildings changed irrevocably and substantially through their interaction with photography, beginning with the emergence of mass-printed photographically illustrated texts in Germany before World War II and concluding with the postwar age of commercial advertising. In taking up "photographic architecture," Zimmerman considers two interconnected topics: first, architectural photography and its circulation; and second, the impact of photography on architectural design. She describes how architectural photographic protocols developed in Germany in the early twentieth century, expanded significantly in the wartime and postwar diaspora, and accelerated dramatically with the advent of postmodernism. In modern architecture, she argues, how buildings looked and how photographs made them look overlapped in consequential ways. In architecture and photography, the modernist concepts that were visible to the largest number over the widest terrain with the greatest clarity carried the day. This richly illustrated work shows, for the first time, how new ideas and new buildings arose from the interplay of photography and architecture—transforming how we see the world and how we act on it.

The Routledge Companion to Photography, Representation and Social Justice - Moritz Neumüller 2022-12-30

Including work by leading scholars, artists, scientists and practitioners in the field of visual culture, *The Routledge Companion to Photography, Representation and Social Justice* is a seminal reference source for the new roles and contexts of photography in the twenty-first century. Bringing together a diverse set of contributions from across the globe, the volume explores current debates surrounding post-colonial thinking, empowerment, identity, contemporary modes of self-representation, diversity in the arts, the automated creation and

use of imagery in science and industry, vernacular imagery and social media platforms and visual mechanisms for control and manipulation in the age of surveillance capitalism and deep fakes, as well as the role of imagery in times of crisis, such as pandemics, wars and climate change. The analysis of these complex themes will be anchored in existing theoretical frameworks but also include new ways of thinking about social justice and representation and how to cope with our daily image tsunami. Individual chapters bring together a diverse set of contributions, featuring essays, interviews, conversations and case studies by artists, scientists, curators, scholars, medical doctors, astrophysicists and social activists, who all share a strong interest in how lens-based media have shaped our world in recent years. Expanding on contemporary debates within the field, the Companion is essential reading for photographers, scholars and students alike.

A History of Photography - Jean-Claude Lemagny 1987

Surveys technical developments in photography, shows the work of famous photographers, and discusses different types and styles of photography

The Handbook of Photography Studies - Gil Pasternak 2020-08-13

The Handbook of Photography Studies is a state-of-the-art overview of the field of photography studies, examining its thematic interests, dynamic research methodologies and multiple scholarly directions. It is a source of well-informed, analytical and reflective discussions of all the main subjects that photography scholars have been concerned with as well as a rigorous study of the field's persistent expansion at a time when digital technology regularly boosts our exposure to new and historical photographs alike. Split into five core parts, the Handbook analyzes the field's histories, theories and research strategies; discusses photography in academic disciplinary and interdisciplinary contexts; draws out the main concerns of photographic scholarship; interrogates photography's cultural and geopolitical influences; and examines photography's multiple uses and continued changing faces. Each part begins with an introductory text, giving

historical contextualization and scholarly orientation. Featuring the work of international experts, and offering diverse examples, insights and discussions of the field's rich historiography, the Handbook provides critical guidance to the most recent research in photography studies. This pioneering and comprehensive volume presents a systematic synopsis of the subject that will be an invaluable resource for photography researchers and students from all disciplinary backgrounds in the arts, humanities and social sciences.

The Civil Contract of Photography - Ariella Azoulay 2021-09-14

In this groundbreaking work, Ariella Azoulay thoroughly revises our understanding of the ethical status of photography. It must, she insists, be understood in its inseparability from the many catastrophes of recent history. She argues that photography is a particular set of relations between individuals and the powers that govern them and, at the same time, a form of relations among equals that constrains that power. Anyone, even a stateless person, who addresses others through photographs or occupies the position of a photograph's addressee, is or can become a member of the citizenry of photography. The crucial arguments of the book concern two groups that have been rendered invisible by their state of exception: the Palestinian noncitizens of Israel and women in Western societies. Azoulay's leading question is: Under what legal, political, or cultural conditions does it become possible to see and show disaster that befalls those with flawed citizenship in a state of exception? The Civil Contract of Photography is an essential work for anyone seeking to understand the disasters of recent history and the consequences of how they and their victims are represented.

War and Photography - Caroline Brothers 2013-03-07

Drawing on the work of Barthes, Eco, Foucault, Baudrillard, Burgin and Tagg, and on the historians of mentalities, *War and Photography* presents a theoretical approach to the understanding of press photography in its historical and contemporary context. Brothers applies her argument with special reference to French and British newspaper images of the Spanish Civil War, a selection of which is

presented in the book. Rejecting analyses based upon the content of the images alone, she argues that photographic meaning is largely predetermined by its institutional and cultural context. Acting as witnesses despite themselves, photographs convey a wealth of information not about any objective reality, but about the collective attitudes and beliefs particular to the culture in which they operate.

Theorizing Documentary - Michael Renov
1993

A key collection of essays that looks at the specific issues related to the documentary form. Questions addressed include 'What is documentary?' and 'How fictional is nonfiction?'

The Disciplinary Frame - John Tagg 2009
How do photographs gain their meaning and power? John Tagg claims that, to answer this question, we must look at the ways in which everything that frames photography - the discourse that surrounds it and the institutions that circulate it - determines what counts as truth.

Photography in India - Aileen Blaney
2020-09-23

Photography's prominence in the representation and experience of India in contemporary and historical times has not guaranteed it a position of sustained attention in research and scholarship. For a technology as all pervasive as photography, and a country as colossal as India, this scenario is somewhat of an anomaly.

Photography in India explores elements of the past, present and future of photography in the context of India through speculation and reflection on photography as an artistic, documentary and everyday practice. The perspectives of writers, theorists, curators and artists are selectively brought to bear upon known as well as previously unseen photographic archives, together with changes in photographic practice that have been synchronous with contemporary India's rapid urban and rural transformation and the technological shift from chemistry and light to programming and algorithms. Essential reading for anyone interested in Indian photography, this book binds insights into a history of photography with its contemporary development, consolidating wide-ranging thinking on the topic and setting the agenda for future research.

International Politics and Performance -

Jenny Edkins 2013-11-07

In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled, and often troubling, relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive 'performative turn' in International Politics and a critical return to the centrality of politics and the concept of 'the political' in Performance Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into dialogue and mutual relation. Exploring a wide range of issues including rioting, youth-driven protests, border security practices and the significance of cultural awareness in war, this text provides an accessible and cutting edge survey of the intersection of international politics and performance examining issues surrounding the politics of appearance, image, event and place; and discusses the development and deployment of innovative critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical aesthetics to the aesthetic thought of new securities scenario-planning. The book's focus throughout is on the materiality of performance practices—on the politics of making, spectating, and participating in a variety of modes as political actors and audiences—whilst also seeking to explicate the performative dynamics of creative and critical thinking. Structured thematically and framed by a detailed introduction and conclusion, the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR, performance studies and cultural studies.

The Burden of Representation - John Tagg
1993

Photographs are used as documents, evidence, and records every day in courtrooms, hospitals, and police work, on passports, permits, and licenses. But how did such usages come to be established and accepted, and when? What kinds

of photographs were seen as purely instrumental and able to function in this way? What sorts of agencies and institutions had the power to give them this status? And more generally, what conception of photographic representation did this involve, and what were its consequences?

Photography and social movements - Antigoni Memou 2018-02-28

Now available for the first time in paperback, *Photography and social movements* is the first thorough study of photography's interrelationship with social movements. Focusing on photographic production and dissemination during the student and worker uprising in Paris in May 1968, the Zapatista rebellion, and the anti-capitalist protests in Genoa in 2001, the book argues that at times of political uprisings, photographic documentations, often contradictory, strive to prevail in the public domain, extending the political or economic struggle to a representational level. Photography plays a central role in this representational conflict, by either reproducing or challenging stereotypical narratives of protest. This groundbreaking interdisciplinary analysis of a wide range of practices - amateur and professional - and of previously unpublished archival material will add considerably to students', researchers' and scholars' knowledge of both the visual imagery of political movements and the developing history of photographic representation.

Ubiquity - Jacob W. Lewis 2021-12-15

From its invention to the internet age, photography has been considered universal, pervasive, and omnipresent. This anthology of essays posits how the question of when photography came to be everywhere shapes our understanding of all manner of photographic media. Whether looking at a portrait image on the polished silver surface of the daguerreotype, or a viral image on the reflective glass of the smartphone, the experience of looking at photographs and thinking with photography is inseparable from the idea of ubiquity—that is, the apparent ability to be everywhere at once. While photography's distribution across cultures today is undeniable, the insidious logics and pervasive myths that have governed its spread demand our critical attention, now more than

ever.

Rethinking Photography - Peter Smith

2015-09-16

Rethinking Photography is an accessible and illuminating critical introduction to the practice and interpretation of photography today. Peter Smith and Carolyn Lefley closely link critical approaches to photographic practices and present a detailed study of differing historical and contemporary perspectives on social and artistic functions of the medium, including photography as art, documentary forms, advertising and personal narratives. Richly illustrated full colour images throughout connect key concepts to real world examples. It also includes: Accessible book chapters on key topics including early photography, photography and industrial society, the rise of photography theory, critical engagement with anti-realist trends in the theory and practice of photography, photography and language, photography education, and photography and the creative economy Specific case studies on photographic practices include snapshot and portable box cameras, digital and mobile phone cultures, and computer-generated imagery Critical summaries of current photography theoretical studies in the field, displaying how critical theory has been mapped on to working practices of photographers and students In-depth profiles of selected key photographers and theorists and studies of their professional practices Assessment of photography as a key area of contemporary aesthetic debate Focused and critical study of the world of working photographers beyond the horizons of the academy. *Rethinking Photography* provides readers with an engaging mix of photographic case studies and an accessible exploration of essential theory. It is the perfect guide for students of Photography, Fine Art, Art History, and Graphic Design as well as practitioners from any background wishing to understand the place of photography in global societies today.

Rewriting Texts Remaking Images - Leslie Anne Boldt-Irons 2010

The twenty-four essays in *Rewriting Texts Remaking Images: Interdisciplinary Perspectives* examine the complex relationships between original creative works and subsequent versions of these originals, from both theoretical and

pragmatic perspectives. The process involves the rereading, reinterpretation, and rediscovery of literary texts, paintings, photographs, and films, as well as the consideration of issues pertaining to adaptation, intertextuality, transcodification, ekphrasis, parody, translation, and revision. The

interdisciplinary analyses consider works from classical antiquity to the present day, in a number of literatures, and include such topics as the reuse and resemantization of photographs and iconic images.