

PHOTOTEXTUALITIES

INTERSECTIONS OF PHOTOGRAPHY AND NARRATIVE



EDITED BY J. L. HARRIS AND J. L. HARRIS

Phototextualities Intersections Of Photography And Narrative

Piotr Cieplak



Phototextualities Intersections Of Photography And Narrative:

Phototextualities Alex Hughes, Andrea Noble, 2003 How are photographs understood as narratives In this book twenty two original critical essays tackle this overarching question in a series of case studies moving chronologically across the history of photography from the 1840s to the twenty first century The contributors explore the intersections of photography with history memory autobiography time death mapping the discourse of Orientalism digital technology and representations of race and gender The essays range in focus from the role of photographic images in the memorialization of the Holocaust the Argentine Dirty War and Japanese American internment camps through Man Ray s classic image *Noire et blanche* and Nan Goldin s *The Ballad of Sexual Dependency* to the function of family albums in nineteenth century England and America

Familiar Faces Piotr Cieplak, 2024-07-23 An exploration of the rich and varied relationship between photography and the most recent Argentine dictatorship *Familiar Faces* offers a diverse theoretically rich and empirically informed exploration of photography in Argentina s memorial political and artistic landscape During the country s most recent civic military dictatorship 1976 1983 30 000 people were disappeared or killed by the state Over the decades vernacular and professional photographs have been central to the Argentine struggle for justice They were used not only to protest the disappearances under the dictatorship and to denounce the authorities but also as tools of political and social activism and for remembering the disappeared With contributions from leading Argentina based anthropologists ethnographers curators art scholars media researchers and photographers *Familiar Faces* moves beyond the traditional considerations of representation focusing instead on the ways in which photography is continuously reimagined as a tool of memory mourning and political and judicial activism In so doing it considers the diverse uses of press photography artistic practice photographs of the disappeared in domestic rituals photographs of the inmates of torture centers the reclamation of images taken by the dictatorial state for memorial and activist purposes Written and published at a crucial moment in Argentine memory politics *Familiar Faces* offers a geographically and formally diverse selection of case studies with international as well as regional resonance While firmly rooted in this national context the book contributes to wider global debates about the increasingly pervasive role of the photographic image in relation to state sponsored large scale violence

Emerging Memory Paul Bijl, 2025-10-01 This incisive volume brings together postcolonial studies visual culture and cultural memory studies to explain how the Netherlands continues to rediscover its history of violence in colonial Indonesia Dutch commentators have frequently claimed that the colonial past and especially the violence associated with it has been forgotten in the Netherlands Uncovering lost photographs and other documents of violence has thereby become a recurring feature aimed at unmasking a hidden truth The author argues that rather than absent such images have been consistently present in the Dutch public sphere and have been widely available in print on television and now on the internet *Emerging Memory* Photographs of Colonial Atrocity in Dutch Cultural Remembrance shows that between memory and forgetting there is a haunted zone from which pasts that do

not fit the stories nations live by keep on emerging and submerging while retaining their disturbing presence **On Being Adjacent to Historical Violence** Irene Kacandes, 2021-12-06 This book offers to academic and general public readers timely reflections about our relationships to violence Taking cues from the self reflexivity themes and subject matters of Holocaust queer and Black studies this large group of diverse intellectuals wrestles with questions that connect past present and future where do I stand in relation to violence What is my attitude toward that adjacency Whose story gets to be told by whom What story do I take this image to be telling How do I co witness to another s suffering How do I honor the agency and resilience of family members or historical personages How do past violence and injustice connect to the present In smart self conscious passionate and often painfully beautiful prose cultural practitioners historians and cultural studies scholars such as Angelika Bammer Doris Bergen Ann Cvetkovich Marianne Hirsch Priscilla Layne Mark Roseman Leo Spitzer Susan R Suleiman and Viktor Witkowski explore such questions inviting readers to do the same By making available compelling examples of thinkers performing their own work within the cauldron of crises that came to a boil in 2020 and continued into the next year this volume proposes strategies for moving forward with hope **Holocaust Representations in History** Daniel H. Magilow, Lisa Silverman, 2019-11-28 How the Holocaust is depicted and memorialized is key to our understanding of the atrocity and its impact Through 18 case studies dating from the immediate aftermath of the genocide to the present day Holocaust Representations in History explores this in detail Daniel H Magilow and Lisa Silverman examine film drama literature photography visual art television graphic novels memorials and video games as they discuss the major themes and issues that underpin the chronicling of the Holocaust Each chapter is focused on a critical debate or question in Holocaust history the case studies range from well known commercially successful works about the Holocaust to controversial examples which have drawn accusations of profaning the memory of the genocide This 2nd edition adds to the mosaic of representation with new chapters analysing poetry in the wake of the Holocaust and video games from the here and now This unique volume provides an unmatched survey of key and controversial Holocaust representations and is of vital importance to anyone wanting to understand the subject and its complexities **Mexican National Cinema** Andrea Noble, 2005 Mexican National Cinema provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico From Amores Perros and Y Tu Mama Tambien this books delves into the development of Mexican cinema from the intense cultural nationalism of the Mexican Revolution through the Golden Age of the 1930s and 1940s and the nuevo cine of the 1960s to the renaissance in Mexican cinema in the 1990s Individual chapters discuss the relationship with Hollywood cinema the stars of the Golden Age the role of foreign authors in the founding of Mexican cinema tensions in the industry in the 1960s national and international reception of contemporary film and film makers Examining the portrayal of Mexican nationhood through critical analysis of film genres including revolutionary films machismo and mexicanidad the prostitute and the work of female authors Mexican National Cinema is an excellent addition to all media film and cultural

studies students Neuroscience and Media Michael Grabowski, 2014-12-05 This volume explores how advances in the fields of evolutionary neuroscience and cognitive psychology are informing media studies with a better understanding of how humans perceive think and experience emotion within mediated environments The book highlights interdisciplinary and transdisciplinary approaches to the production and reception of cinema television the Internet and other forms of mediated communication that take into account new understandings of how the embodied brain senses and interacts with its symbolic environment Moreover as popular media shape perceptions of the promises and limits of brain science contributors also examine the representation of neuroscience and cognitive psychology within mediated culture **Cultures of the City** Richard Young, Amanda Holmes, 2014-08-20 Cultures of the City explores the cultural mediation of relationships between people and urban spaces in Latin o America and how these mediations shape the identities of cities and their residents Addressing a broad spectrum of phenomena and disciplinary approaches the contributors to this volume analyze lived urban experiences and their symbolic representation in cultural texts Individual chapters explore Havana in popular music Mexico City in art Buenos Aires Recife and Salvador in film and Asuncion and Buenos Aires in literature Others focus on particular events conditions and practices of urban life including the Havana book fair mass transit in Bogota the restaurant industry in Los Angeles the media in Detroit Andean festivals in Lima and the photographic record of a visit by members of the Zapatista Liberation Army to Mexico City The contributors examine identity and the sense of place and belonging that connect people to urban environments relating these to considerations of ethnicity social and economic class gender everyday life and cultural practices They also consider history and memory and the making of places through the iterative performance of social practices As such places are works in progress a condition that is particularly evident in contemporary Latin o American cities where the opposition between local and global influences is a prominent facet of daily life These core issues are theorized further in an afterword by Abril Trigo who takes the chapters as a point of departure for a discussion of the dialectics of identity in the Latin o American global city **A Medium Seen Otherwise** Roger Hallas, 2023 Through a new look at how political historical and art documentaries engage with photographic images objects and archives A Medium Seen Otherwise argues that film allows us to better understand what people do with analog and digital photographs as material objects that enable social and political relations through multisensory experience Moreover as a time based medium with sound film can bring the event of photography into fuller view demonstrating how no single participant in it photographer subject camera photograph or viewer has sovereignty over its affect meaning or value The book thus explores the ways in which the innovative incorporation of photography into documentary film permits us to see both of these media otherwise Photographs whether professional or vernacular are conventionally understood to furnish documentaries with indexical evidence and visual illustration of history yet the spatio temporal and aural dimensions of film permit documentaries to illuminate photography s wider capacities beyond the merely representational Combining new critical perspectives on well

known documentary filmmakers and photographers Agnès Varda, Rithy Panh, Edward Burtynsky, Malick Sidibé, Vivian Maier, JR, Ken Burns, Errol Morris, and Akram Zaatari, with analyses of lesser-known but important documentaries, author Roger Hallas investigates a global range of documentary and vernacular photographic contexts including Lebanon, Palestine, Mali, Congo, Cambodia, Ireland, Spain, Mexico, Chile, Canada, and the US. While authorship and representation remain common rhetorical frameworks for documentaries about photography, *A Medium Seen Otherwise* offers a compelling account of how the intermediality between documentary film and photography can posit far more expansive conceptions of both media. A companion website shows clips of films discussed in the book.

The Photobook Patrizia Di Bello, Colette Wilson, Shamoon Zamir, 2020-08-07 The photograph found a home in the book before it won for itself a place on the gallery wall. Only a few years after the birth of photography, the publication of Henry Fox Talbot's *The Pencil of Nature* heralded a new genre in the history of the book, one in which the photograph was the primary vehicle of expression and communication or stood in equal, if sometimes conflicted, partnership with the written word. In this book, practicing photographers and writers across several fields of scholarship share a range of fresh approaches to reading the photobook, developing new ways of understanding how meaning is shaped by an image's interaction with its text and context, and engaging with the visual, tactile, and interactive experience of the photobook in all its dimensions. Through close studies of individual works, the photobook from fetishised objet d'art to cheaply printed booklet is explored, and its unique creative and cultural contributions celebrated.

Daguerreotypes Lisa Saltzman, 2015-07-06 In the digital age, photography confronts its future under the competing signs of ubiquity and obsolescence. While technology has allowed amateurs and experts alike to create high-quality photographs in the blink of an eye, new electronic formats have severed the original photochemical link between image and subject. At the same time, recent cinematic photography has stretched the concept of photography and raised questions about its truth value as a documentary medium. Despite this situation, photography remains a stubbornly substantive form of evidence, referenced by artists, filmmakers, and writers as a powerful emblem of truth. Photography has found its home in other media at precisely the moment of its own material demise. By examining this idea of photography as articulated in literature, film, and the graphic novel, *Daguerreotypes* demonstrates how photography secures identity for figures with an otherwise unstable sense of self. Lisa Saltzman argues that in many modern works, the photograph asserts itself as a guarantor of identity, whether genuine or fabricated. From Roland Barthes's *Camera Lucida* to Ridley Scott's *Blade Runner*, W.G. Sebald's *Austerlitz* to Alison Bechdel's *Fun Home*, we find traces of photography's fugitive subjects throughout contemporary culture. Ultimately, *Daguerreotypes* reveals how the photograph, at once personal memento and material witness, has inspired a range of modern artistic and critical practices.

Making Strange Kim Sichel, 2020-03-17 A richly illustrated look at some of the most important photobooks of the 20th century. France experienced a golden age of photobook production from the late 1920s through the 1950s. Avant-garde experiments in photography, text design, and printing within the context of a growing modernist publishing

scene contributed to an outpouring of brilliantly designed books Making Strange offers a detailed examination of photobook innovation in France exploring seminal publications by Brassa Henri Cartier Bresson Robert Frank Pierre Jahan William Klein and Germaine Krull Kim Sichel argues that these books both held a mirror to their time and created an unprecedented modernist visual language Sichel provides an engaging analysis through the lens of materiality emphasizing the photobook as an object with which the viewer interacts haptically as well as visually Rich in historical context and beautifully illustrated Making Strange reasserts the role of French photobooks in the history of modern art

Visualizing the Holocaust David Bathrick, Brad Prager, Michael David Richardson, 2008 Visual representations are an essential but highly contested means of understanding and remembering the Holocaust Photographs taken in the camps in early 1945 provided proof of and visceral access to the atrocities Later visual representations such as films paintings and art installations attempted to represent this extreme trauma While photographs from the camps and later aesthetic reconstructions differ in origin they share goals and have raised similar concerns the former are questioned not as to veracity but due to their potential inadequacy in portraying the magnitude of events the latter are criticized on the grounds that the mediation they entail is unacceptable Some have even questioned any attempt to represent the Holocaust as inappropriate and dangerous to historical understanding This book explores the taboos that structure the production and reception of Holocaust images and the possibilities that result from the transgression of those taboos Essays consider the uses of various visual media aesthetic styles and genres in representations of the Holocaust the uses of perpetrator photography the role of trauma in memory aesthetic problems of mimesis and memory in the work of Lanzmann Celan and others and questions about mass cultural representations of the Holocaust David Bathrick is Emeritus Professor of German at Cornell University Brad Prager is Associate Professor of German at the University of Missouri and Michael D Richardson is Associate Professor of German at Ithaca College

Love, Mortality and the Moving Image E. Wilson, 2012-02-21 In their use of home movies collages of photographs and live footage moving image artists explore the wish to see dead loved ones living This study closely explores emotions and sensations surrounding mortality and longing with new readings of works by Agn s Varda Pedro Almod var Ingmar Bergman Sophie Calle and many others

Landscapes of Holocaust Postmemory Brett Ashley Kaplan, 2011-01-13 How do the spaces of the past stay with us through representations whether literary or photographic How has the Holocaust registered in our increasingly globally connected consciousness What does it mean that this European event is often used as an interpretive or representational touchstone for genocides and traumas globally In this interdisciplinary study Kaplan asks and attempts to answer these questions by looking at historically and geographically diverse spaces photographs and texts concerned with the physical and or mental landscape of the Holocaust and its transformations from the postwar period to the early twenty first century Examining the intersections of landscape postmemory and trauma Kaplan s text offers a significant contribution to our understanding of the spatial visual and literary reach of the Holocaust

After the Fact Brad

Prager,2015-01-29 After the Fact studies the terrain of Holocaust documentaries subsequent to the turn of the twenty first century Until now most studies have centered primarily on canonical films such as Shoah and Night and Fog but over the course of the last ten years filmmaking practices have altered dramatically Changing techniques diminishing communities of survivors and the public s response to familiar even iconic imagery have all challenged filmmakers to radically revise and newly envision how they depict the Holocaust Innovative styles have emerged including groundbreaking techniques of incorporating archival footage survivor testimony and reenactment Carrying wider implications for the fields of Film Studies Jewish Studies and Visual Studies this book closely analyzes ten contemporary and internationally produced films most of which have hardly been touched upon in the critical literature or elsewhere **Women Made Visible** Gabriela Aceves Sepúlveda,2019-04-01

2020 Canadian Association for Latin American and Caribbean Studies CALACS Book Prize In post 1968 Mexico a group of artists and feminist activists began to question how feminine bodies were visually constructed and politicized across media Participation of women was increasing in the public sphere and the exclusive emphasis on written culture was giving way to audio visual communications Motivated by a desire for self representation both visually and in politics female artists and activists transformed existing regimes of media and visibility Women Made Visible by Gabriela Aceves Sep lveda uses a transnational and interdisciplinary lens to analyze the fundamental and overlooked role played by artists and feminist activists in changing the ways female bodies were viewed and appropriated Through their concern for self representation both visually and in formal politics these women played a crucial role in transforming existing regimes of media and visibility increasingly important intellectual spheres of action Foregrounding the work of female artists and their performative and visual rather than written interventions in urban space in Mexico City Aceves Sep lveda demonstrates that these women feminized Mexico s mediascapes and shaped the debates over the female body gender difference and sexual violence during the last decades of the twentieth century Weaving together the practices of activists filmmakers visual artists videographers and photographers Women Made Visible questions the disciplinary boundaries that have historically undermined the practices of female artists and activists and locates the development of Mexican second wave feminism as a meaningful actor in the contested political spaces of the era both in Mexico City and internationally **Negative/Positive**

Geoffrey Batchen,2020-12-21 As its title suggests Negative Positive begins with the negative a foundational element of analog photography that is nonetheless usually ignored and uses this to tell a representative rather than comprehensive history of the medium The fact that a photograph is split between negative and positive manifestations means that its identity is always simultaneously divided and multiplied The interaction of these two components was often spread out over time and space and could involve more than one person giving photography the capacity to produce multiple copies of a given image and for that image to have many different looks sizes and makers This book traces these complications for canonical images by such figures as William Henry Fox Talbot Kusakabe Kimbei Dorothea Lange Man Ray Seydou Ke ta Richard Avedon and

Andreas Gursky But it also considers a number of related issues crucial to any understanding of photography from the business practices of professional photographers to the repetition of pose and setting that is so central to certain familiar photographic genres Ranging from the daguerreotype to the digital image the end result is a kind of little history of photography partial and episodic but no less significant a rendition of the photographic experience for being so This book represents a summation of Batchen s work to date making it be essential reading for students and scholars of photography and for all those interested in the history of the medium *Images of Power* Jens Andermann,William Rowe,2006 In Latin America where even today writing has remained a restricted form of expression the task of generating consent and imposing the emergent nation state as the exclusive form of the political was largely conferred to the image Furthermore at the moment of its historical demise the new postmodern forms of sovereignty appear to rely even more heavily on visual discourses of power However a critique of the iconography of the modern state form has been missing This volume is the first concerted attempt by cultural historical and visual scholars to address the political dimension of visual culture in Latin America in a comparative perspective spanning various regions and historical stages The case studies are divided into four sections analysing the formation of a public sphere the visual politics of avant garde art the impact of mass society on political iconography and the consolidation and crisis of territory as a key icon of the state Visual Devices in Contemporary Prose Fiction Simon Barton,2016-01-26 This book acknowledges that the reader of a novel looks at and sees the page before they begin to read any text placed upon it Thus any disruptions to how a traditional page should look can have a large impact on the reading process The book critically engages with the visual appearance of graphically innovative contemporary prose fiction

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Phototextualities Intersections Of Photography And Narrative Introduction

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