



Robert Lebeck Fotoreportagen

Jindřich Toman



Robert Lebeck Fotoreportagen:

Encyclopedia of Twentieth-Century Photography, 3-Volume Set Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included

The Making of Visual News Thierry Gervais, Gaëlle Morel, 2020-09-23 The Making of Visual News sets out to show how photography has changed the way we read report and sell the news It investigates how photographs first became news images at the end of the nineteenth century and how magazines in the USA the UK France and Germany have put them to use ever since Drawing on a wide selection of images author Thierry Gervais in collaboration with Gaëlle Morel analyses news photographs in the context of their original presentation in print Highly illustrated the book contains 85 full colour magazine layouts and spreads offering the reader a view of how photographs were and are used in print publications including Life Picture Post the Berliner Illustrierte Zeitung and VU It examines how photographs were employed to attract new readers throughout the twentieth century arguing that photography was the main tool by which news editors sought to communicate the news and attract a broader readership Looking beyond the roles of photographer and journalist this study also highlights the contributions of picture editors and artistic directors by commissioning photographs and incorporating images into magazine layouts these figures played critical but often overlooked roles in the construction of visual news even as they crafted unique styles for their publications Charting changes in technology and reportage as well as broader social and political histories The Making of Visual News offers new insight into the history of photojournalism making this an essential resource for students and scholars of photojournalism and the history of photography media and culture

History of Photography Laurent Roosens, 1994 *Robert Lebeck, Fotoreportagen* Karl Steinorth, 1993 *Photohistorica*, 1990

Photographic Literacy Katherine M. H. Reischl, 2018-12-15 Photography introduced to Russia in 1839 was nothing short of a sensation Its rapid proliferation challenged the other arts including painting and literature as well as the very integrity of the self If Leo Tolstoy and Fyodor Dostoevsky greeted the camera with skepticism in the nineteenth century numerous twentieth century authors welcomed it with a warm embrace As Katherine M H Reischl shows in *Photographic Literacy* authors as varied as Leonid Andreev Ilya Ehrenburg and Alexander Solzhenitsyn picked up the camera and reshaped not only their writing practices but also the sphere of literacy itself For these authors a single photograph or a photograph as illustration is never an endpoint their authorial practices continually transform and animate the frozen moment But just as

authors used images to shape the reception of their work and selves Russian photographers including Sergei Prokudin Gorsky and Alexander Rodchenko used text to shape the reception of their visual work From the diary to print the literary word imbues that photographic moment with a personal life story and frames and reframes it in the writing of history In this primer on photographic literacy Reischl argues for the central place that photography has played in the formation of the Russian literary imagination over the course of roughly seventy years From image to text and back again she traces the visual consciousness of modern Russian literature as captured through the lens of the Russian author photographer

Foto/montáž tiskem Jindřich Toman, 2009 Photomontage was pioneered as a technique in central Europe in the 1910s where it flourished as an art form through the end of World War II While German artists such as John Heartfield Max Ernst and Hannah Höch used the medium to respond to the atrocities of war other areas of Europe were simultaneously experiencing a newfound political autonomy as the Austro-Hungarian Empire collapsed For these artists namely Polish and Czech photomontage manifested itself in a Surrealist approach to cut and paste imagery that emphasized its potential for visual poetry Photo Montage in Print traces the explosion of photomontage art in book cover design and illustrated magazines in the interwar period Documenting the remarkable contributions of Czech artists in the creation of the visual language of modern print media the publication includes some of the leading artists of the Czech avant-garde such as Karel Teige Jindřich Štyrský Toyen Ladislav Sutnar and František Muzika Photography and Doubt Sabine T. Kriebel, Andrés Mario Zervigón, 2016-11-25 Recent decades have seen photography's privileged relationship to the real come under question Spurred by the postmodern critique of photography in the 1980s and the rise of digital technologies soon thereafter scholars have been asking who and what built this understanding of the medium in the first place Photography and Doubt reflects on this interest in photography's referential power by discussing it in rigorously historical terms How was the understanding of photographic realism cultivated in the first place What do cases of staged and manipulated photography reveal about that realism's hold on audiences across the medium's history Have doubts about photography's testimonial power stimulated as much knowledge as its realism Edited by Sabine T. Kriebel and Andrés Mario Zervigón Photography and Doubt is the first multi-authored collection specifically designed to explore these questions Its 13 original essays illustrated with 73 color images explore cases when the link between the photographic image and its referent was placed under stress and when photography was as attuned to its myth-making capabilities as to its claims to authenticity Photography and Doubt will serve as a valuable resource for students and scholars in art history visual and media studies philosophy and the history of science and technology **Fotoreportagen** Robert Lebeck, Karl Steinorth, Meinrad Maria Grewenig, 1993 **Political Censorship of the Visual Arts in Nineteenth-Century Europe** Robert Justin Goldstein, Andrew M. Nedd, 2015-09-01 In this comprehensive account of censorship of the visual arts in nineteenth-century Europe when imagery was accessible to the illiterate in ways that print was not specialists in the history of the major European countries trace the use of censorship by

the authorities to implement their fears of the visual arts from caricature to cinema **Pressefotografie in der Krise?** Thomas Ryser Guggenheimer, 2021-11-22 Durch Änderungen in der Medienlandschaft in den Vertriebskanälen oder auch in der Fototechnik schien die Pressefotografie in der zweiten Hälfte des 20. Jahrhunderts in eine Krise geraten zu sein. Die einmalige, da archivalisch stringente Belieferungssituation des Pressebereichs könnte eine beispielhafte Untersuchung für den Umgang eines Pressebereichs mit den Entwicklungen Schriftquellen sowie Objekte erlauben eine gründliche Analyse der Forschungsfelder Unternehmen, Markt und Produkt. Zugleich erhellen sie Aspekte der Foto-Technik und Lokalgeschichte der Betriebswirtschaftslehre sowie der Publizistik und Medienwissenschaft **German Colonialism, Visual Culture, and Modern Memory** Volker Langbehn, 2010-07 Investigating visual communication and mass culture, print culture and suggestive racial politics, racial aesthetics, racial politics and early German film, racial continuity and German film and photography, this title offers an evidence of a German society between 1884 and 1919 that produced vibrant and heterogeneous cultures of colonialism *Die DDR im Bild* Karin Hartewig, Alf Lüdtke, 2004 **Magazines and Modern Identities** Tim Satterthwaite, Andrew Thacker, 2023-09-21 In the late nineteenth and early twentieth century, ideals of technological progress and mass consumerism shaped the print cultures of countries across the globe. Magazines in Europe, the USA, Latin America and Asia inflected a shared internationalism and technological optimism. But there were equally powerful countervailing influences of patriotic or insurgent nationalism and of traditionalism that promoted cultural differentiation. In their editorials, images and advertisements, magazines embodied the tensions between these domestic imperatives and the forces of global modernity. *Magazines and Modern Identities* explores how these tensions played out in the magazine cultures of ten different countries, describing how publications drew on, resisted and informed the ideals and visual forms of global modernism. Chapters take in the magazines of Australia, Europe and North America as well as China, the Soviet Union, Turkey and Mexico. With contributions from leading international scholars, the book considers the pioneering developments in European and North American periodicals in the modernist period whilst expanding the field of enquiry to take in the vibrant magazine cultures of East Asia and Latin America. The construction of these magazines, modern ideals, was a complex dialectical process in dialogue with international modernism but equally responsive to their local cultures and the beliefs and expectations of their readers. *Magazines and Modern Identities* captures the diversity of these ideals in periodicals that both embraced and criticised the globalised culture of the technological era *Facts* Museum Ludwig. Agfa Foto-Historama, 2006 Facts are marvelous replacements for suppositions, Gustave Flaubert. Since the spectacular purchase of the Agfa Foto-Historama collections, the Museum Ludwig in Cologne can lay claim to the earliest daguerreotypes from Berlin albums which once belonged to Alexander von Humboldt, photographs by Désire Charnay of Mexico and Maxime Du Camp of Egypt, Auguste Salzmann of Jerusalem, Charles Clifford of Spain, August F. Oppenheim of Greece, photographic incunabula by David Octavius Hill and Robert Adamson as well as prints by Julia Margaret Cameron, Nadar and Franz Hanfstaengl. The

inventory also includes 200 caricatures and illustrations on the behavior of people in front of and behind the camera and numerous documents and autographs from Daguerre to Talbot from Hermann Biow to Laszlo Moholy Nagy Erich Stenger obtained from August Sander a rare original Stammappen on the work of Citizens of the 20th Century The Gesellschaft Deutscher Lichtbildner GDL was then honored to present him with a portfolio of more than 50 portraits of 1949 50 members In the 1960s the following were added to the collection the personal estate of Hermann Krone of Dresden photographs by Baldus and Charles Negre more than 300 portraits of artists writers and politicians shot by Hugo Erfurth in Dresden and Cologne photographs by Erich Salomon Fritz Henle etc This unique inventory and the history of this collection is said to be the oldest collection on the cultural history of photography in German speaking countries Now for the first time Facts provides an overview of the entire collection Co published with Museum Ludwig Cologne **Verwandelte Blicke** Benjamin Städter, 2011-11 Seit Jahrhunderten pr gen Bilder gesellschaftliche Vorstellungen von Religion auch in den vergangenen 50 Jahren Anhand einer enormen Bandbreite an Fotos und Filmen belegt Benjamin Städter dass massenmediale Bilder den sich wandelnden Blick auf Kirche und Religion nicht nur spiegelten Sie pr gen ihn entscheidend mit Indem etwa Religiosität zunehmend als individuell erfahrbare Gottessuche in Szene gesetzt wurde war sie nicht mehr exklusiv an den kirchlichen Ritus gebunden ber diesen Zugang einer visual history eröffnet der Band neue Perspektiven auf das Verhältnis der bundesdeutschen Gesellschaft zu Kirche und Religion Dis:connectivity and Globalisation Christopher Balme, Burcu Dogramaci, Roland Wenzlhuemer, 2025-07-21 Globalisation is one of the most contested concepts of our time From its promise of borderless flows of people goods and finance in the 1990s it embodies today almost the opposite deglobalisation as tariffs are erected borders heavily policed anti migration regimes enforced and sanctions levied This disconnect between promise and realisation is the subject of Dis:connectivity and Globalisation Concepts Terms Practices In almost forty short essays and an introduction it explores key concepts that illuminate processes of globalisation from a dis:connective perspective which highlights the role of delays and detours interruptions resistances and absences as constitutive of globalisation The volume proposes rethinking globalisation by redefining the terminology we use to describe and analyse it Getting the Picture Jason E. Hill, Vanessa R. Schwartz, 2020-09-08 Powerful and often controversial news pictures promise to make the world at once immediate and knowable Yet while many great writers and thinkers have evaluated photographs of atrocity and crisis few have sought to set these images in a broader context by defining the rich and diverse history of news pictures in their many forms For the first time this volume defines what counts as a news picture how pictures are selected and distributed where they are seen and how we critique and value them Presenting the best new thinking on this fascinating topic this book considers the news picture over time from the dawn of the illustrated press in the nineteenth century through photojournalism's heyday and the rise of broadcast news and newsreels in the twentieth century and into today's digital platforms It examines the many kinds of images sport fashion society celebrity war catastrophe and exoticism and many

mediums including photography painting wood engraving film and video Packed with the best research and full colour illustrations throughout this book will appeal to students and readers interested in how news and history are key sources of our rich visual culture

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division, 1995

Arrival Cities Burcu Dogramaci, Mareike Hetschold, Laura Karp Lugo, Rachel Lee, Helene Roth, 2020-09-01

Exile and migration played a critical role in the diffusion and development of modernism around the globe yet have long remained largely understudied phenomena within art historiography Focusing on the intersections of exile artistic practice and urban space this volume brings together contributions by international researchers committed to revising the historiography of modern art It pays particular attention to metropolitan areas that were settled by migrant artists in the first half of the 20th century These arrival cities developed into hubs of artistic activities and transcultural contact zones where ideas circulated collaborations emerged and concepts developed Taking six major cities as a starting point Bombay now Mumbai Buenos Aires Istanbul London New York and Shanghai the authors explore how urban topographies and landscapes were modified by exiled artists re establishing their practices in metropolises across the world Questioning the established canon of Western modernism Arrival Cities investigates how the migration of artists to different urban spaces impacted their work and the historiography of art In doing so it aims to encourage the discussion between international scholars from different research fields such as exile studies art history social history architectural history architecture and urban studies

Whispering the Techniques of Language: An Emotional Quest through **Robert Lebeck Fotoreportagen**

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