



# Multiple Views Logan Grant Essays On Photography 1983 89

**Christine Barthe (ed.), Carmen Pérez  
González, Issam Nassar, Éric Geoffroy**

## **Multiple Views Logan Grant Essays On Photography 1983 89:**

**Multiple Views** Dan Younger,1991 *Encyclopedia of Nineteenth-Century Photography* John Hannavy,2013-12-16 The Encyclopedia of Nineteenth Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century It sets out to be the standard definitive reference work on the subject for years to come Its coverage is global an important first in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication The Encyclopedia presents new and ground breaking research alongside accounts of the major established figures in the nineteenth century arena Coverage includes all the key people processes equipment movements styles debates and groupings which helped photography develop from being a solution in search of a problem when first invented to the essential communication tool creative medium and recorder of everyday life which it had become by the dawn of the twentieth century The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth Century Photography an essential reference source for academics students researchers and libraries worldwide

**The Darkroom** Anne Marsh,2003 Anne Marsh s treatise on the art of photography traces its theoretical underpinning from the early debates between the rationalists and the fantasists through psychoanalytical interpretations to the theatre of desire She investigates the role of photography in ghostly performances the masking of desire and high camp aesthetics through to performance art and the role of the photographer as a gender terrorist as in the work of Del LaGrace Volcano The study concludes with notable examples of postmodern photography as they have occurred in the Australian context This ground breaking work by a leading Monash University academic will interest all students of photography and followers of recent trends in art and art theory

**The Reconfigured Eye** William J. Mitchell,1994-07-25 Continuing William Mitchell s investigations of how we understand reason about and use images The Reconfigured Eye provides the first systematic critical analysis of the digital imaging revolution An intelligent and readable approach to the digitization of images A useful overview of a critical subject New York Times Book Review Enhanced Or faked Today the very idea of photographic veracity is being radically challenged by the emerging technology of digital image manipulation and synthesis photographs can now be altered at will in ways that are virtually undetectable and photorealistic synthesized images are becoming increasingly difficult to distinguish from actual photographs Continuing William Mitchell s investigations of how we understand reason about and use images The Reconfigured Eye provides the first systematic critical analysis of the digital imaging revolution It describes the technology of the digital image in detail and looks closely at how it is changing the way we explore ideas at its aesthetic potential and at the ethical questions it raises

**Photography and Its Origins** Tanya Sheehan,Andres Zervigon,2014-11-20 Recent decades have seen a flourishing interest in and speculation about the origins of photography Spurred by rediscoveries of first photographs and proclamations of photography s death in the digital age scholars have been rethinking who and what invented the medium Photography and Its Origins reflects on this

interest in photography's beginnings by reframing it in critical and specifically historiographical terms How and why do we write about the origins of the medium Whom or what do we rely on to construct those narratives What's at stake in choosing to tell stories of photography's genesis in one way or another And what kind of work can those stories do Edited by Tanya Sheehan and Andr s Mario Zervig n this collection of 16 original essays illustrated with 32 colour images showcases prominent and emerging voices in the field of photography studies Their research cuts across disciplines and methodologies shedding new light on old questions about histories and their writing Photography and Its Origins will serve as a valuable resource for students and scholars in art history visual and media studies and the history of science and technology

First Exposures Steffen Siegel, 2017-08-01 An exact date for the invention of photography is evasive Scientists and amateurs alike were working on a variety of photographic processes for much of the early nineteenth century Thus most historians refer to the year 1839 as the first year of photography not because the sensational new medium was invented then but because that is the year it was introduced to the world After more than 175 years and for the first time in English First Exposures Writings from the Beginning of Photography brings together more than 130 primary sources from that very year 1839 subdivided into ten chapters and accompanied by fifty three images of significant visual and historical importance This is an astonishing work of discovery selection and thanks to Steffen Siegel's introductory texts notes and afterword elucidation The range of material is impressive not only all the chemical and technological details of the various processes but also contracts speeches correspondence of every kind arguments parodies satires eulogies denunciations journals and even some poems Revealing through firsthand accounts the competition the rivalries and the parallels among the various practitioners and theorists this book provides an unprecedented way to understand how the early discourse around photographic techniques and processes transcended national boundaries and interconnected across Europe and the United States

*Moving Images* Jasmine Alinder, 2009 When the American government began impounding Japanese American citizens after Pearl Harbor photography became a battleground The control of the means of representation affected nearly every aspect of the incarceration from the mug shots criminalizing Japanese Americans to the prohibition of cameras in the hands of inmates The government also hired photographers to make an extensive record of the forced removal and incarceration In this insightful study Jasmine Alinder explores the photographic record of the imprisonment in war relocation centers such as Manzanar Tule Lake Jerome and others She investigates why photographs were made how they were meant to function and how they have been reproduced and interpreted subsequently by the popular press and museums in constructing versions of public history Alinder provides calibrated readings of the photographs from this period including works by Dorothea Lange Ansel Adams Manzanar camp inmate Toyo Miyatake who constructed his own camera to document the complicated realities of camp life and contemporary artists Patrick Nagatani and Masumi Hayashi Illustrated with more than forty photographs Moving Images reveals the significance of the camera in the process of incarceration as well as the construction of race citizenship and patriotism in this

complex historical moment      Body Horror John Taylor, 1998-09 What compels us to look at shocking photographs or alternatively to look away Should the media use disturbing images to inform at the risk of offending How is our sense of politics morality and culture affected when we are exposed to gruesome images of accidents and disasters murder and execution grief and death In *Body Horror* John Taylor addresses these questions by examining how the media presents unsettling pictures especially those of dead and injured foreigners Drawing on recent experiences in the Gulf Bosnia and Rwanda Taylor argues that documentary photography for all the horror it reproduces ultimately defines a democracy Fully aware of the voyeuristic aspects of photojournalism Taylor probes the difficulty of applying moral imperatives when separating the utility of showing images of suffering and violence from the risk of either insulting or gratifying public sensibilities A compelling documentary of photography's cultural and political power *Body Horror* analyzes the moral responsibility attached to publishing and bearing witness to photographs of violence and the historical amnesia that arises when such imagery remains unseen      *Walker Evans* Judith Keller, 1995-11-02 Walker Evans is widely recognized as one of the greatest American photographers of the twentieth century and the J Paul Getty Museum owns one of the most comprehensive collections of his work including more of his vintage prints than any other museum in the world This lavishly illustrated volume brings together for the first time all of the Museum's Walker Evans holdings Included here are familiar images such as Evans's photographs of tenant farmers and their families made in the 1930s and later published in *Let Us Now Praise Famous Men* and images that are much less familiar such as the photographs Evans made in the 1940s of the winter quarters of the Ringling Brothers circus or his very late Polaroids made in the 1970s In addition many previously unpublished Evans photographs and variant croppings of classic images appear here for the first time Author Judith Keller has written a lively informative text that places these photographs in the larger context of Evans's life and career and the culture especially the popular culture of the time In so doing she has produced an indispensable volume for anyone interested in the history of photography or American culture in the twentieth century Also included is the most comprehensive bibliography on Walker Evans published to date      **Photography Fifth Edition** Mary Warner Marien, 2021-06-24 The fifth edition of this indispensable history of photography spans the history of the medium from its early development to current practice and providing a focused understanding of the cultural contexts in which photographers have lived and worked throughout this remains an all encompassing survey Mary Warner Marien discusses photography from around the world and through the lenses of art science travel war fashion the mass media and individual photographers Professional amateur and art photographers are all represented with Portrait boxes devoted to highlighting important individuals and Focus boxes charting particular cultural debates Mary Warner Marien is also the author of *100 Ideas that Changed Photography* and *Photography Visionaries* New additions to this ground breaking global survey of photography includes 20 new images and sections on advances in technology and the influence of social media platforms An essential text for anyone studying



photography      *Photography as Fiction* Erin C. Garcia, 2010 From as early as 1839 artists began exploring photography's enormous potential for storytelling and often went to great lengths to create pictures for the camera Here a short introductory essay summarizes the history of staged photography highlighting key debates on the medium's blunt factuality and its capacity for deception      **Images Libraries Museums/Arch** Amy Mccoll, 2005-07-19 First Published in 1997 This is Volume IX Number I of Visual Resources an international journal of documentation This special issue focuses on images in libraries museums and archives description and intellectual access papers from the Philadelphia Area Consortium of Special Collections Libraries Summer Seminar of 1993      A Staggering Revolution John Raeburn, 2010-10-01 During the 1930s the world of photography was unsettled exciting and boisterous John Raeburn's *A Staggering Revolution* recreates the energy of the era by surveying photography's rich variety of innovation exploring the aesthetic and cultural achievements of its leading figures and mapping the paths their pictures blazed public's imagination While other studies of thirties photography have concentrated on the documentary work of the Farm Security Administration FSA no previous book has considered it alongside so many of the decade's other important photographic projects *A Staggering Revolution* includes individual chapters on Edward Steichen's celebrity portraiture Berenice Abbott's Changing New York project the Photo League's ethnography of Harlem and Edward Weston's western landscapes made under the auspices of the first Guggenheim Fellowship awarded to a photographer It also examines Margaret Bourke White's industrial and documentary pictures the collective undertakings by California's Group f 64 and the fashion magazine specialists as well as the activities of the FSA and the Photo League      *An Early Album of the World* Christine Barthe (ed.), Carmen Pérez González, Issam Nassar, Éric Geoffroy, 2019-04-24T00:00:00+02:00 Featuring a broad selection of photographs from Musée du Quai Branly Jacques Chirac and other French partner museums the exhibition catalogue explores the circumstances in which photography was introduced in Europe since 1839 and then practiced around the world including the Middle East Africa Asia and the Americas by leading photographers like Jacques Philippe Potteau Isidore van Kinsbergen Auguste Bartholdi Dsir Charnay Muhammad Sadiq Bey Lala Deen Dayal Abdullah Brothers and Timothy O Sullivan It also features a selection of historical texts on photography by prominent theologian and philosopher the Emir Abd el Kader      *Literature & Photography Interactions, 1840-1990* Jane Marjorie Rabb, 1995 This remarkable book traces comprehensively for the first time the give and take between these sister arts by gathering writings about photography and photographs by and of writers from England Europe and the United States over the last century and a half      **Photography and Doubt** Sabine T. Kriebel, Andrés 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 Andr s Mario Zervig n 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

**Alexander Von Humboldt and the United States** Eleanor Jones Harvey,2020-04-14 The enduring influence of naturalist and explorer Alexander von Humboldt on American art culture and politics Alexander von Humboldt 1769 1859 was one of the most influential scientists and thinkers of his age A Prussian born geographer naturalist explorer and illustrator he was a prolific writer whose books graced the shelves of American artists scientists philosophers and politicians Humboldt visited the United States for six weeks in 1804 engaging in a lively exchange of ideas with such figures as Thomas Jefferson and the painter Charles Willson Peale It was perhaps the most consequential visit by a European traveler in the young nation's history one that helped to shape an emerging American identity grounded in the natural world In this beautifully illustrated book Eleanor Jones Harvey examines how Humboldt left a lasting impression on American visual arts sciences literature and politics She shows how he inspired a network of like-minded individuals who would go on to embrace the spirit of exploration decry slavery advocate for the welfare of Native Americans and extol America's wilderness as a signature component of the nation's sense of self Harvey traces how Humboldt's ideas influenced the transcendentalists and the landscape painters of the Hudson River School and laid the foundations for the Smithsonian Institution the Sierra Club and the National Park Service Alexander von Humboldt and the United States looks at paintings sculptures maps and artifacts and features works by leading American artists such as Albert Bierstadt George Catlin Frederic Church and Samuel F B Morse Published in association with the Smithsonian American Art Museum Washington DC Exhibition Schedule

Smithsonian American Art Museum Washington DC September 18 2020 January 3 2021 **Parisian Views** Shelley Rice,1999 Each of the book's essays is in itself a Parisian view The fragmented layered quality of the text allows the author to avoid making a linear narrative out of a subject that is enriched by multiple perspectives Yet all of the essays revolve around a central theme the creation of modern urban space in both two and three dimensions and the impact of this space on the lives of those who walked the streets of Paris of the nineteenth century

**Portraiture** Joanna Woodall,1997-03-15 Portraiture the most popular genre of painting occupies a central position in the history of Western art Despite this its status within academic art theory is uncertain This volume provides an introduction to major issues in its history

**Mediating Mental Health** Michael Birch,2016-04-29 The problem of media representations about mental health is now a global issue

with health agencies expressing concern about produced stigma and its outcomes specifically social exclusion In many countries the statistic of one in four people experiencing a mental health condition prevails making it essential that more is known about how to improve media portrayals With a globally projected increase in mental health conditions Mediating Mental Health offers a detailed critical analysis of media representations in two phases looking closely at genre form The book looks across fictional and factual genres in film television and radio examining media constructions of mental health identity It also questions the opinions of journalists mental healthcare professionals and people with conditions with regard to mediated mental health meanings Finally as a result of a production project people with conditions develop new images making critical contrasts with dominant media portrayals Thus useful and practical recommendations for developing media practice ensue As such this book will appeal to mental health professionals people with conditions journalists sociologists students and scholars of media and cultural studies practitioners in applied theatre and anyone interested in media representations of social groups



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