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**Industrial Madness** - Elizabeth Anne McCauley - 1994-01-01
In 1848 there were thirteen commercial photographic studios in the city of Paris. By 1871 this number had expanded to almost 400. This professional photography during the Second Empire and its transformation from a novel curiosity to a vital part of the urban environment.

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picture of passengers on a ship bound for photographic studios in the city of Paris. By 1871 this number had expanded to almost 400. This book is the first to analyze the origins of professional photography during the Second Empire and its transformation from a novel curiosity to a vital part of the urban environment.


The Steerage and Alfred Stieglitz - Jason Francisco - 2012-02-12
When, in 1907, Alfred Stieglitz took a simple picture of passengers on a ship bound for Europe, he could not have known that The Steerage, as it was soon called, would become a modernist icon and, from today’s vantage, arguably the most famous photograph made by an American photographer. In complementary essays, a photo historian and a photographer reassess this important picture, rediscovering the complex social and aesthetic ideas that informed it and explaining how over the years it has achieved its status as a masterpiece. What aspects of Stieglitz’s ideas and sometimes-murky ambitions help us understand the picture’s achievements? How should we assess the photograph in relation to Stieglitz’s many writings about it? The authors of this book explore what The Steerage might mean in at least two senses—by itself, as a grand and self-sufficient work, and also ineluctably bound up with the many stories told about it. They make the photograph, today, what Stieglitz himself made it over the years—a photo-text work.
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The meaning of a painted portrait and even its subject may be far more complex than expected, Tamar Garb reveals in this book. She charts for the first time the history of French female portraiture from its heyday in the early nineteenth century to its demise in the early twentieth century, showing how these paintings illuminate evolving social attitudes and aesthetic concerns in France over the course of the century. The author builds the discussion around six canonic works by Ingres, Manet, Cassatt, Cézanne, Picasso, and Matisse, beginning with Ingres’s idealized portrait of Mme de Sennones and ending with Matisse’s elegiac last portrait of his wife. During the hundred years that separate these works, the female portrait went from being the ideal genre for the expression of painting’s capacity to describe and embellish “nature,” to
The prime locus of its refusal to do so. Picasso’s Cubism, and specifically Ma Jolie, provides the fulcrum of this shift.

**The Painted Face** - Tamar Garb - 2007-01-01

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Cubism, and specifically Ma Jolie, provides the fulcrum of this shift.

**Cézanne's Gravity** - Carol Armstrong - 2018-11-13

A transformative study, freeing the artist from outdated art historical narratives and revealing his work as newly strange again Cézanne’s Gravity is an ambitious reassessment of the paintings of Paul Cézanne (1839–1906). Whereas previous studies have often looked at the artist’s work for its influence on his successors and on the development of abstraction, Carol Armstrong untethers it from this timeline, examining Cézanne’s painting as a phenomenological and intellectual endeavor. Armstrong uses an interdisciplinary approach to analyze Cézanne’s work, pairing the painter with artists and thinkers who came after him, including Roger Fry, Virginia Woolf, Albert Einstein, Maurice Merleau-Ponty, Rainer Maria Rilke, R. D. Laing, and Helen Frankenthaler. Through these
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Nineteenth-Century Photographs and
photographic image as a primary visual

Eschewing the limiting idea that nineteenth-century architecture photography merely reflects functionality, the objective of this collection is to reflect the aesthetic, intellectual, and cultural concerns of the time. The essays hold appeal for social and cultural historians, as well as those with an interest in the fields of art history, urban geography, history of travel and tourism. Nineteenth-century photographers captured what could be seen and what they wanted to be seen. Their images informed of exploration, progress, heritage, and destruction. Architecture was a staple subject for the first generation of photographers as it patiently tolerated the long exposures of the early processes. During its formative decades photography responded to evolutionary cultural forces of market and artistic production. Photographs of architecture reflected a specific political or social context modulated through individual points of view. For this reason, the examination of each
document and an aesthetic object rather than a technical milestone on a chronological trajectory affords a richer multi-faceted approach to the extensive and complex corpus of photographs taken by photographers all over the world. This project acknowledges the importance of technique in the early decades of photography but focuses on the thematic content of the material. It places the photography of architecture in an international context under the contemporary critical lens sharpened by theoretical and cultural examinations of the topic.

**Nineteenth-Century Photographs and Architecture** - Micheline Nilsen - 2017-07-05

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**Experimental Self-Portraits in Early French Photography** - Jillian Lerner - 2020-11-17

This book explores a range of experimental self-portraits made in France between 1840 and 1870, including remarkable images by Hippolyte Bayard, Nadar, Duchenne de Boulogne, and Countess de Castiglione. Adapting photography for different social purposes, each of these pioneers showcased their own body as a living artifact and iconic attraction. Jillian Lerner considers performative portraits that exhibit uncanny transformations of identity and embodiment. She highlights the tactical importance of photographic demonstrations, promotions, conversations, and the mongrel
for different social purposes, each of these captioned specimens. The author shows how photographic practices are mobilized in diverse cultural contexts and enmeshed with the histories of art, science, publicity, urban spectacle, and private life in nineteenth-century France. Tracing calculated and creative approaches to a new medium, this research also contributes to an archaeology of the present. It furnishes a prehistory of the “selfie” and offers historical perspectives on the forces that reshape human perception and social experience. This interdisciplinary study will appeal to readers interested in the history of photography, art, visual culture, and media studies.

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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.
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"Visions of the Industrial Age, 1830?914 " - Amy Woodson-Boulton - 2017-07-05
Providing a comprehensive interdisciplinary assessment, and with a particular focus on expressions of tension and anxiety about modernity, this collection examines visual culture in nineteenth-century Europe as it attempted to redefine itself in the face of social change and new technologies. Contributing scholars from the science investigate the role of visual representation and the dominance of the image by looking at changing ideas expressed in representations of science, technology, politics, and culture in advertising, art, periodicals, and novels. They investigate how, during the period, new emphasis was placed on the visual with emerging forms of mass communication?photography, lithography, newspapers, advertising, and cinema?while older forms as varied as poetry, the novel, painting, interior decoration, and architecture became transformed. The volume includes investigations into new innovations and scientific development such as the steam engine, transportation and engineering, the microscope, "spirit photography," and the orrery, as well as how this new technology is reproduced in illustrated periodicals. The essays also look at more traditional forms of creative expression to show that the same concerns and anxieties about
by looking at changing ideas expressed in perceptions of the natural world can be seen in the art of Armand Guillaumin, Auguste Rodin, Gustave Caillebotte, and Camille Pissarro, in colonial nineteenth-century novels, in design manuals, in museums, and in the decorations of domestic interior spaces. Visions of the Industrial Age, 1830-1914 offers a thorough exploration of both the nature of modernity, and the nature of the visual.

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**Photography** - Liz Wells - 2000
Surveying the spectrum of photography from the mid-nineteenth century to the present, Photography: A Critical Introduction is the first book to examine key debates in photographic theory and place them in their proper social and political contexts. While most histories of photography invariably focus on the works of the "great photographers," this book is written especially to provide a coherent introduction to the nature of photographic seeing and its personal and cultural significance through history. Contributors lucidly examine a range of major photographic theories, histories, genres and issues, covering such topics as key debates

photography and photojournalism; personal and popular photography; photography and commodity culture; photography and the human body; photography as art; and photography in the age of electronic imaging. This completely revised and updated second edition includes detailed case studies; key references, biographies of key thinkers, and margin notes; a full glossary of terms, comprehensive end-of-chapter bibliographies, and resource information, including guides to public archives and useful web sites. The lavish illustrations include images by Bill Brandt, Lee Friedlander, Hannah Hoch, Roshini Kempadoo, Dorothea Lange, Lee Miller, Alexander Rodchenko, Jacob Riis, Sebastio Salgado, Andres Serrano and Jo Spence.

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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 R?lution surr?iste, edited by Andr?ret?on; 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
The first monograph to analyze the 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 an instability and mutability that has consequences for our understanding both of photography and of Surrealism in the 1920s and 1930s.

"Appropriated Photographs in French Surrealist Periodicals, 1924-1939 " - Linda Steer - 2017-07-05
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**Atget's Seven Albums** - Molly Nesbit - 1994-08-01
Between 1909 and 1915 Eugène Atget produced seven albums filled with photographs of Paris at the height of its belle époque. This book presents Atget's albums in full for the first time, edited with the sequencing and repetition that the great photographer intended. In addition, Atget's pictures are analyzed in an altogether new way; as commercial picture documents produced by a photographer for the artists, archivists, antiquarians, designers, and builders who were his clients. Atget's Seven Albums is thus many books-a critical edition, a fresh view of Atget's work, a new kind of history of photography, and a social history of art and of Paris in the early twentieth century.
The first Yale French Studies issue on photography, examining French photography's place in art, identity, and society through a lens of diversity and interdisciplinary investigation. In its first issue on photography, this volume of Yale French Studies presents multiple avenues of interdisciplinary investigation designed to intersect and open up new areas of inquiry in the twenty-first century. These intersections push beyond traditional geographic and gender boundaries, exploring women's photography, new cultural contexts, trans orientalism, and minority and marginalized bodies. As they do so, they ask us to reconsider the way that we conceive of photography's place in the past and in our lives today.

**Yale French Studies, Number 139** - Anne E. Linton - 2021-07-20

The first Yale French Studies issue on photography, examining French photography's place in art, identity, and society through a lens of diversity and interdisciplinary investigation.
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 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
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**Gustave Le Gray, 1820-1884** - Sylvie Aubenas - 2002
He occasionally made photographs until his death in poverty there in 1884, leaving behind some of the most dazzling photographic images of his era.".

**Picasso’s Demoiselles** - Suzanne Preston Blier - 2019-12-13
In Picasso's Demoiselles, eminent art historian Suzanne Preston Blier uncovers the previously unknown history of Pablo Picasso's Les Demoiselles d'Avignon, one of the twentieth century's most important, celebrated, and studied paintings. Drawing on her expertise in African art and newly discovered sources, Blier reads the painting not as a simple bordello scene but as Picasso's interpretation of the diversity of representations of women from around the world that he encountered in photographs and sculptures. These representations are central to understanding the painting's creation and help
mothers, grandmothers, lovers, and sisters, as well as part of the colonial world Picasso inhabited. Simply put, Blier fundamentally transforms what we know about this revolutionary and iconic work.

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**Houston on the Move** - Steven R. Strom - 2016-10-25

Houston completely transformed itself during the twentieth century, burgeoning from a regional hub into a world-class international powerhouse. This remarkable metamorphosis is captured in the Bob Bailey Studios Photographic Archive, an unparalleled visual record of Houston life from the 1930s to the early 1990s. Founded by the commercial photographer Bob Bailey in 1929, the Bailey Studios produced more than 500,000 photographs and fifty-two 16 mm films, making its archive the largest and most comprehensive collection of images ever taken in and around Houston. The Bob Bailey Studios Archive is now owned by the Dolph Briscoe Center for American History at the University of Texas at Austin.
Houston on the Move - Steven R. Strom -
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important photographs with extended captions
that detail the photos’ subjects and the reasons
for their significance. These images, most never
before published, document everything from key
events in Houston’s modern history—World War
II; the Texas City Disaster; the building of the
Astrodome; and the development of the Ship
Channel, Medical Center, and Johnson Space
Center—to nostalgic scenes of daily life. Bob
Bailey’s expertly composed photographs reveal a
great city in the making: a downtown striving to
be the best, biggest, and tallest; birthday parties,
snow days, celebrations, and rodeos; opulent
department stores; Hollywood stars and political
leaders; rapid industrial and commercial growth;
and the inexorable march of the suburbs. An
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Leisure and the Irish in the Nineteenth
Century - Leeann Lane - 2015-01-20
It has often been argued that 'modern' leisure
was born in the period from the mid-nineteenth
century to the outbreak of World War One. Then,
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Despite the recent expansion of the literature on
Irish popular cultures - perhaps most strikingly
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an attempt to address this. In twelve essays that
explore vibrant expressions of associational
culture, the emergence of new leisure spaces,
literary manifestations and representations of
leisure, the pleasures and purposes of travel, and
the leisure pursuits of elite women the collection
offers a variety of perspectives on the volume's
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manner of activity, from music to football,
reading to dining, travel to photography, dancing
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Proust, Photography, and the Time of Life - Suzanne Guerlac - 2020-11-12

Through an engagement with the philosophies of Proust's contemporaries, Félix Ravaisson, Henri Bergson, and Georg Simmel, Suzanne Guerlac presents an original reading of Remembrance of Things Past (A la recherche du temps perdu). Challenging traditional interpretations, she argues that Proust's magnum opus is not a melancholic text, but one that records the dynamic time of change and the complex vitality of the real. Situating Proust's novel within a modernism of money, and broadening the
and visual technologies (commercial photography, photojournalism, pornography, the regulation of prostitution, the Panama Scandal, and the Dreyfus Affair), this study reveals that Proust's subject is not the esthetic recuperation of loss but rather the adventure of living in time, on both the individual and the social level, at a concrete historical moment.

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**Visual Politics of Psychoanalysis** - Griselda Pollock - 2013-10-08
Activists working in post-traumatic societies have tended to resist psychoanalytical terms because they fear that pathologizing individual suffering displaces the collective and political causes of traumatic violence. In a contrary direction, some thinkers about discourse and power have latterly embraced what Judith Butler insists is 'the psychic life of power'. An openly psychoanalytical modelling of trauma for approaching major historical events such as the Holocaust adds yet a third position. Drawing on all three strands,
newsreels and documentaries on suicide
psychoanalysis. It also explores the relevance of
the many psychoanalyses to the study of art and
other images in post-traumatic conditions. Visual
Politics of Psychoanalysis builds on maverick art
historian Aby Warburg's project of combining
social, cultural, anthropological and
psychological analyses of the image in order to
track the undercurrents of cultural violence in
the representational repertoire of Western
modernity. In this innovative collection, a
distinguished group of international authors dare
to think psychoanalytically about the legacies of
political violence and suffering in relation to
post-traumatic cultures worldwide. Drawing on
post-colonial and feminist theory, they analyse
the image and the aesthetic in conditions of
historical trauma from enslavement and
colonisation to the Irish Famine, from Denmark's
national trauma about migrants and cartoons to
collective shock after 9/11, from individual
traumas of loss registered in allegory to
bombing in Israel/Palestine, from Kristeva's
novels to Kathryn Bigelow's cinema.

Visual Politics of Psychoanalysis - Griselda
Pollock - 2013-10-08
Activists working in post-traumatic societies have
tended to resist psychoanalytical terms because
they fear that pathologizing individual suffering
displaces the collective and political causes of
traumatic violence. In a contrary direction, some
thinkers about discourse and power have latterly
embraced what Judith Butler insists is 'the
psychic life of power'. An openly psychoanalytical
modelling of trauma for approaching major
historical events such as the Holocaust adds yet
a third position. Drawing on all three strands,
this book poses the question of visual politics to
psychoanalysis. It also explores the relevance of
the many psychoanalyses to the study of art and
other images in post-traumatic conditions. Visual
Politics of Psychoanalysis builds on maverick art
historian Aby Warburg's project of combining
The nineteenth century witnessed a series of revolutions in the production and circulation of psychological analyses of the image in order to track the undercurrents of cultural violence in the representational repertoire of Western modernity. In this innovative collection, a distinguished group of international authors dare to think psychoanalytically about the legacies of political violence and suffering in relation to post-traumatic cultures worldwide. Drawing on post-colonial and feminist theory, they analyse the image and the aesthetic in conditions of historical trauma from enslavement and colonisation to the Irish Famine, from Denmark's national trauma about migrants and cartoons to collective shock after 9/11, from individual traumas of loss registered in allegory to newsreels and documentaries on suicide bombing in Israel/Palestine, from Kristeva's novels to Kathryn Bigelow's cinema.

Circulation and Control - Marie-Stéphanie Delamaire - 2021-10-08
The nineteenth century witnessed a series of images. From lithographs and engraved reproductions of paintings to daguerreotypes, stereoscopic views, and mass-produced sculptures, works of visual art became available in a wider range of media than ever before. But the circulation and reproduction of artworks also raised new questions about the legal rights of painters, sculptors, engravers, photographers, architects, collectors, publishers, and subjects of representation (such as sitters in paintings or photographs). Copyright and patent laws tussled with informal cultural norms and business strategies as individuals and groups attempted to exert some degree of control over these visual creations. With contributions by art historians, legal scholars, historians of publishing, and specialists of painting, photography, sculpture, and graphic arts, this rich collection of essays explores the relationship between intellectual property laws and the cultural, economic, and technological factors that transformed the
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**Photography after Photography** - Abigail
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Presenting two decades of work by Abigail
Solomon-Godeau, Photography after Photography
is an inquiry into the circuits of power that shape
photographic practice, criticism, and
historiography. As the boundaries that separate
photography from other forms of artistic
production are increasingly fluid, Solomon-
Godeau, a pioneering feminist and politically
engaged critic, argues that the relationships
between photography, culture, gender, and
power demand renewed attention. In her
analyses of the photographic production of Cindy
Sherman, Robert Mapplethorpe, Susan Meiselas,
Francesca Woodman, and others, Solomon-
Godeau refigures the disciplinary object of
photography by considering these practices
through an examination of the determinations of
genre and gender as these shape the relations
between photographers, their images, and their
viewers. Among her subjects are the 2006 Abu
Ghraib prison photographs and the Cold War-era
illustrate photography’s embeddedness in social
relations, viewing relations, and ideological
formations.

Photography after Photography - Abigail
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much broader public over the course of the 19th century, Katie Hornstein carefully considers the influence of emergent technologies and popular media, such as lithography, photography, and panoramas, on both artistic style and public taste. With close readings and handsome reproductions in various media, from monumental battle paintings to popular prints, Picturing War in France, 1792–1856 draws on contemporary art criticism, war reporting, and the burgeoning illustrated press to reveal the crucial role such images played in shaping modern understandings of conflict.

Picturing War in France, 1792-1856 - Katie Hornstein - 2018-02-06
From the walls of the Salon to the pages of weekly newspapers, war imagery was immensely popular in postrevolutionary France. This fascinating book studies representations of contemporary conflict in the first half of the 19th century and explores how these pictures provided citizens with an imaginative stake in wars being waged in their name. As she traces the evolution of images of war from a visual form that had previously been intended for mostly elite audiences to one that was enjoyed by a
directors, photographers, and painters. She maps the evolution of images of war from a visual form that had previously been intended for mostly elite audiences to one that was enjoyed by a much broader public over the course of the 19th century, Katie Hornstein carefully considers the influence of emergent technologies and popular media, such as lithography, photography, and panoramas, on both artistic style and public taste. With close readings and handsome reproductions in various media, from monumental battle paintings to popular prints, Picturing War in France, 1792–1856 draws on contemporary art criticism, war reporting, and the burgeoning illustrated press to reveal the crucial role such images played in shaping modern understandings of conflict.


In the first study of its kind, Michele H. Bogart explores in unprecedented detail the world of commercial art, its illustrators, publishers, art directors, photographers, and painters. She maps out the border between art and commerce and expands our picture of artistic culture and practice in the twentieth century with unexpected pairings of Norman Rockwell and Andy Warhol, J.C. Leyendecker and Georgia O'Keeffe, the Metropolitan Museum of Art and Pepsi-Cola, the avant garde and the Famous Artists Schools, Inc.


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There is little dispute that photography is a material practice, and that the photograph itself is ineluctably material. And yet “matter,” “material,” and “materiality” have proven to be remarkably elusive terms of inquiry, frequently producing studies that are disparate in scope, sharing seemingly little common ground. Although the wide methodological range of materialist study can be dizzying, it is this book’s contention that that multiplicity is also the field’s greatest asset, keeping materialist inquiry enduringly vibrant—provided that varying methods are in close enough proximity to converse. Photography’s Materialities orchestrates one such conversation. Juxtaposing the insights of theorists like Lacan, Benjamin, and Latour beside close studies of crime, spirit, and composite photography, among others, this collection aims for a productive synergy, one over the long nineteenth century. Contributors: Kris Belden-Adams (University of Mississippi), Maura Coughlin (Bryant University), David LaRocca (independent scholar), Jacob W. Lewis (University of Rochester), Mary Marchand (Goucher College), Zachary Tavlin (Art Institute of Chicago), Christa Holm Vogelius (University of Copenhagen).
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**The Judgment of Paris** - Ross King - 2012-01-11

The fascinating new book by the author of Brunelleschi’s Dome and Michelangelo and the Pope’s Ceiling: a saga of artistic rivalry and birth of Impressionism. If there were two men who were absolutely central to artistic life in France in the second half of the nineteenth century, they were Edouard Manet and Ernest Meissonier. While the former has been labelled the “Father of Impressionism” and is today a household name, the latter has sunk into obscurity. It is difficult now to believe that in 1864, when this story begins, it was Meissonier who was considered the greatest French artist alive and who received astronomical sums for his work, while Manet was derided for his messy paintings of ordinary people and had great difficulty getting any of his work accepted at the all-important annual Paris Salon. Manet and Meissonier were the Mozart and Salieri of their day, one a dangerous challenge to the establishment, the other beloved by rulers and the public alike for his painstakingly meticulous oil paintings of historical subjects. Out of the fascinating story of their parallel careers, Ross
fantastic tidbits of information (such as the use of political tensions that dogged Louis-Napoleon during the Second Empire, his ignominious downfall, and the bloody Paris Commune of 1871. At the same time, King paints a wonderfully detailed and vivid portrait of life in an era of radical social change: on the streets of Paris, at the new seaside resorts of Boulogne and Trouville, and at the race courses and picnic spots where the new bourgeoisie relaxed. When Manet painted Dejeuner sur l’herbe or Olympia, he shocked not only with his casual brushstrokes (described by some as applied by a ‘floor mop’ ) but with his subject matter: top-hatted white-collar workers (and their mistresses) were not considered suitable subjects for ‘Art’. Ross King shows how, benign as they might seem today, these paintings changed the course of history. The struggle between Meissonier and Manet to see their paintings achieve pride of place at the Salon was not just about artistic competitiveness, it was about how to see the world. Full of carrier pigeons and hot-air balloons during the siege of Paris), and a colourful cast of characters that includes Baudelaire, Courbet, and Zola, with walk-on parts for Monet, Renoir, Degas, and Cezanne, The Judgment of Paris casts new light on the birth of Impressionism and takes us to the heart of a time in which the modern French identity was being forged.

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has become, and where it is going.

**Photography Reframed** - Ben Burbridge - 2020-09-10

At a critical point in the development of photography, this book offers an engaging, detailed and far-reaching examination of the key issues that are defining contemporary photographic culture. Photography Reframed addresses the impact of radical technological, social and political change across a diverse set of photographic territories: the ontology of photography; the impact of mass photographic practice; the public display of intimate life; the current state of documentary, and the political possibilities of photographic culture. These lively, accessible essays by some of the best writers in photography together go deep into the most up-to-date frameworks for analysing and understanding photographic culture and shedding light on its histories. Photography Reframed is a vital road map for anyone interested in what photography has been, what it
Liminalities of Gender and Sexuality in Nineteenth-Century Iranian Photography - Staci Gem Scheiwiller - 2016-12-01

Nineteenth-century Iran was an ocularcentered society predicated on visuality and what was seen and unseen, and photographs became liminal sites of desire that maneuvered "betwixt and between" various social spaces—public, private, seen, unseen, accessible, and forbidden—thus mapping, graphing, and even transgressing those spaces, especially in light of increasing modernization and global contact during the nineteenth and early twentieth centuries. Of primary interest is how photographs negotiated and coded gender, sexuality, and desire, becoming strategies of empowerment, of domination, of expression, and of being seen. Hence, the photograph became a vehicle to traverse multiple locations that various gendered physical bodies could not, and it was also the social and political relations that had preceded the photograph that determined those ideological spaces of (im)mobility. In identifying these notions in photographs, one may glean information about how modern Iran metamorphosed throughout its own long durée or resisted those societal transformations as a result of modernization.
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**Photography and Sculpture** - Sarah Hamill - 2018-01-02

Ever since the mid-nineteenth century, when the new medium of photography was pressed into service to illustrate sculpture, photographs of sculptural objects have directed viewers as to what, in the course of ambling around a sculpture, was the single perfect moment to stop and look. What is the photograph’s place in changed according to culture, generation, critical conviction, and changes in media?

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**Parallel Lines** - Stephen Bann - 2001
Cultural historian Stephen Bann explores why rising reproductive media did not supplant traditional modes and how, instead, printmakers, photographers and painters influenced and inspired each other's work, together creating a visual culture of unique richness and breadth."

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This book examines the photography’s unique
time, while also traveling as objects across time-elasticity and abstraction. Part object-study, part cultural/philosophical history, it examines the medium’s ability to capture and sometimes "defy" time, while also traveling as objects across time-and-space nexuses. The book features studies of understudied, widespread, practices: studio portraiture, motion studies, panoramas, racing photo finishes, composite college class pictures, planetary photography, digital montages, and extended-exposure images. A closer look at these images and their unique cultural/historical contexts reveals photography to be a unique medium for expressing changing perceptions of time, and the anxiety its passage provokes.

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**sifting through the madness for the word, the line, the way** - Charles Bukowski - 2009-10-06
One of the most recognizable poets of the last century, Charles Bukowski is simultaneously a common man and an icon of urban depravity. He uses strong, blunt language to describe life as he lives it, and through it all charts the mutations of morality in modern America. Sifting Through the Madness for the Word, the Line, the Way is a treasure trove of confessional poetry written
towards then end of Bukowski’s life. With the
overhang of failing health and waning fame, he
reflects on his travels, his gambling and drinking,
working, not working, sex and love, eating, cats,
and more. Sifting Through is Bukowski at his
most meditative – published posthumously, it’s
completely non-performative, and gets to the
heart of Bukowski’s lifelong pursuit of natural
language and raw honesty. We recommend you
read this as Bukowski wrote: by sifting through
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The Visual in Sport - Mike Huggins -
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This comprehensive, novel and exciting
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The Mass Image - G. Beegan - 2008-01-09
The Mass Image situates the creation of the first photographically illustrated magazines within the social relations of the emerging popular culture of late Victorian London. It demonstrates how photomechanical reproduction allowed the illustrated press to envisage modern life on a much more intense scale than ever before.

Photographs Objects Histories - Elizabeth Edwards - 2004-06-01
This innovative volume explores the idea that while photographs are images, they are also objects, and this materiality is integral to their meaning and use. The case studies presented focus on photographs active in different institutional, political, religious and domestic spheres, where physical properties, the nature of their use and the cultural formations in which they function make their 'objectness' central to how we should understand them. The book's
including the history of photography, visual anthropological and art history, with case studies from a range of countries such as the Netherlands, North America, Australia, Japan, Romania and Tibet. Each shows the methodological strategies they have developed in order to fully exploit the idea of the materiality of photographic images.

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Proust Writing Photography - Aine Larkin - 2017-07-05
The importance of vision and visual arts such as painting, theatre, and sculpture in Marcel Proust's A la recherche du temps perdu has long been affirmed; another significant system of visual representation in the novel is photography. Proust appropriated photography as a practice with its own distinctive characteristics which could inform his writing about the processes of perception and memory. Through close textual analysis of scenes where photography is experienced or observed as a practice, and scenes where photography is written into the
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3D and Animated Lenticular Photography - Kim Timby - 2015-07-31
Scholars are increasingly investigating photography's broad cultural role, expanding our understanding of the diversity of photographic practices. Kim Timby contributes to this new history of photography by examining the multifaceted story of images that animate with a flick of the wrist or appear vividly three-dimensional without the use of special devices—both made possible by the lenticular process. Using French case studies, this volume broadly weaves 3D and animated lenticular imagery into scientific and popular culture, from early cinema and color reproduction to the birth of modern advertising and the market for studio portraits, postcards, and religious imagery. The motivations behind the invention and reinvention
process. Using French case studies, this volume of the twentieth century through the end of the pre-digital era, shed new light on our relationship to photographic realism and on the forceful interplay in photography between technological innovation and the desire to be entertained. 3D and Animated Lenticular Photography: Between Utopia and Entertainment is a profusely illustrated and engaging interdisciplinary study of a wide-ranging body of images that have fascinated viewers for generations.

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**The Place of the Viewer** - Kerr Houston - 2019-05-07

In The Place of the Viewer, Kerr Houston offers a richly detailed chronological overview of art
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In *The Place of the Viewer*, Kerr Houston offers a richly detailed chronological overview of art historians’ evolving attempts to account for the physical position of the viewer in discussing works of art.

*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 photographic theory and history. 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.
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In Looking Back One Learns to See: Marcel Proust and Photography - Mary Bergstein - 2014-03-01

Marcel Proust offered the twentieth century a new psychology of memory and seeing. His novel In Search of Lost Time was written in the modern age of photography and art history. In Looking Back One Learns to See: Marcel Proust and Photography is an intellectual adventure that brings to light Proust’s visual imagination, his visual metaphors, and his photographic
Mary Bergstein highlights various kinds of photography: daguerreotypes, stereoscopic cards, cartes-de-visite, postcards, book illustrations, and other photographic mediums. Portraiture, medical photography, spirit photography, architectural photography, Orientalism, ethnographic photography, and fin-de-siècle studies of Botticelli, Leonardo, and Vermeer, are considered in terms of Proust’s life and work. The net is cast wide, and each image under discussion has been researched with subtle attention to art, literature, and cultural history. This scholarly study in literature and visual culture will be a delight, too, for general readers who love photography or Proust. Mary Bergstein is professor of History of Art and Visual Culture at the Rhode Island School of Design. She won the 2012 “Courage to Dream” book prize from the American Psychoanalytic Association for, Mirrors of Memory: Freud, Photography, and the History of Art (Cornell 2010). She has published numerous books and over 90 illustrations. In Looking Back One Learns to See: Marcel Proust and Photography (2014) Marcel Proust offered the twentieth century a new psychology of memory and seeing. His novel In Search of Lost Time was written in the modern age of photography and art history. In Looking Back One Learns to See: Marcel Proust and Photography is an intellectual adventure that brings to light Proust’s visual imagination, his visual metaphors, and his photographic resources and imaginings. The book features over 90 illustrations. Mary Bergstein highlights various kinds of photography: daguerreotypes, stereoscopic cards, cartes-de-visite, postcards, book illustrations, and other photographic mediums. Portraiture, medical photography, spirit photography, architectural photography, Orientalism, ethnographic photography, and fin-de-siècle studies of Botticelli, Leonardo, and Vermeer, are considered in terms of Proust’s life and work. The net is cast wide, and each image under discussion has been researched with subtle attention to art, literature, and cultural history. This scholarly study in literature and visual culture will be a delight, too, for general readers who love photography or Proust. Mary Bergstein is professor of History of Art and Visual Culture at the Rhode Island School of Design. She won the 2012 “Courage to Dream” book prize from the American Psychoanalytic Association for, Mirrors of Memory: Freud, Photography, and the History of Art (Cornell 2010). She has published numerous books and over 90 illustrations. In Looking Back One Learns to See: Marcel Proust and Photography (2014) Marcel Proust offered the twentieth century a new psychology of memory and seeing. His novel In Search of Lost Time was written in the modern age of photography and art history. In Looking Back One Learns to See: Marcel Proust and Photography is an intellectual adventure that brings to light Proust’s visual imagination, his visual metaphors, and his photographic resources and imaginings. The book features over 90 illustrations. Mary Bergstein highlights various kinds of photography: daguerreotypes, stereoscopic cards, cartes-de-visite, postcards, book illustrations, and other photographic mediums. Portraiture, medical photography, spirit photography, architectural photography,
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