

## Contest Of Meaning Critical Histories Of Photography

*This two-volume critical history of French children's literature from 1600 to the present helps bring awareness of the range, quality, and importance of French children's literature to a wider audience. The works of a number of French writers, notably La Fontaine, Charles Perrault, Jules Verne, and Saint-Exupéry were, and continue to be, widely translated and adapted, and have influenced the development of the genre in other countries.*

*The Lebanese photographer Marie al-Khazen seized every opportunity to use her camera during the years that she was active between 1920 and 1940. She not only documented her travels around tourist sites in Lebanon but also sought creative experimentation with her camera by staging scenes, manipulating shadows, and superimposing negatives to produce different effects in her prints. Within her photographs, bedouins and European friends, peasants and landlords, men and women comfortably share the same space. Her photographs include an intriguing collection portraying her family and friends living their everyday lives in 1920s and '30s Zgharta, a village in the north of Lebanon. Yasmine Nachabe Taan explores these photographs, emphasizing the ways in which notions of gender and class are inscribed within them and revealing how they are charged with symbols of women's emancipation to today's viewers, through women's presence as individuals, separate from family restrictions of that time. Images in which women are depicted smoking cigarettes, driving cars, riding horses, and accompanying men on hunting trips counteract the common ways in which women were portrayed in contemporary Lebanon.*

*Toward a Critical History*

*Visual Politics and North Korea*

*Burning with Desire*

*Pedagogical Articles, Course Syllabi and Guidelines, Reviews, and Resources*

*The Destiny of the Soul: a Critical History of the Doctrine of a Future Life*

*Casino and Museum*

*In The Cruel Radiance, Susie Linfield challenges the idea that photographs of political violence exploit their subjects and pander to the voyeuristic tendencies of their viewers. Instead she argues passionately that looking at such images—and learning to see the people in them—is an ethically and politically necessary act that connects us to our modern history of violence and probes the human capacity for cruelty. Grappling with critics from Walter Benjamin and Bertolt Brecht to Susan Sontag and the postmoderns—and analyzing photographs from such events as the Holocaust, China's Cultural Revolution, and recent terrorist acts—Linfield explores the complex connection between photojournalism and the rise of human rights ideals. In the book's concluding section, she examines the indispensable work of Robert Capa, James Nachtwey, and Gilles Peress and asks how photography should respond to the increasingly nihilistic trajectory of modern warfare. A bracing and unsettling book, The Cruel Radiance convincingly demonstrates that if we hope to alleviate political violence, we must first truly understand it—and to do that, we must begin to look.*

*First published in 2006, this volume provides the first in-depth analysis of the place of visual representations within the process of decolonisation during the period 1945 to 1970. The chapters trace the way in which different visual genres – art, film, advertising, photography, news reports and ephemera – represented and contributed to the political and social struggles over Empire and decolonisation during the mid-Twentieth century. The book examines both the direct visual representation of imperial retreat after 1945 as well as the reworkings of imperial and 'racial' ideologies within the context of a transformed imperialism. While the book engages with the dominant archive of artists, exhibitions, newsreels and films, it also explores the private images of the family album as well as examining the visual culture of anti-colonial resistance.*

*A Critical History of French Children's Literature*

*Narrative and Critical History of America: English explorations and settlements in North America, 1497-1689. [c1884*

*Narrative and Critical History of America*

*Photography, Human Bondage, and the Birth of Modern Visual Politics in America*

*Narrative and Critical History of America: Aboriginal America. 1889*

*Street Photographs Since 1950*

***Esfir Shub was the only prominent female director of nonfiction film present at the dawning of the Soviet film industry. She was, in fact, the first woman both to write critical texts on cinema and then practically apply these theorisations in her own films. As such, her syncretism of cinema theory and praxis inspired her to ask questions regarding both the nature of nonfiction film, such as the problem of authenticity and reality, and the function of the artist in society; issues which are still relevant in contemporary discussions about the documentary. Accordingly, this book demonstrates Shub's position not only as a significant filmmaker and recognised member of the early Soviet avant-garde but also as a key figure in global cinema history. Shub deserves recognition both as the founder and ardent promoter of the compilation film genre and as a pioneer of the theory and practice of documentary filmmaking.***

***Essays discuss the development of photography, and how it promotes class and national interests***

***Digital Image Systems***

## **Seeing is Believing**

**Narrative and Critical History of America: The United States of North America. 1887-88**

**Narrative and Critical History of America: The latter history of British, Spanish, and Portuguese America**

## **The Contest of Meaning**

*This book presents the first sustained articulation of a Foucauldian oeuvre. It situates Foucault's critique within the tradition of Kant's call for a philosophical archaeology of reason; in parallel, it demonstrates the priority in Foucault's thought of Nietzsche over Heidegger and the framing of reason against an ontology of power. Bregham Dalglish hereby claims that at the heart of the Foucauldian oeuvre is the philosophical method of critical history. Its task is to make the will to know that drives thought conscious of itself as a problem, especially the regimes of truth that define our governmentalities. By revealing the contingency of their constituent parts of knowledge, power and ethics, Dalglish demonstrates that critical history offers an alternative mode of critique to the hitherto singular reading of the intellectual heritage of enlightenment, while it fosters an agonistic concept of freedom in respect of our putatively necessary limits.*

*In Digital Image Systems, Claus Gunti examines the antagonizing reactions to digital technologies in photography. While Thomas Ruff, Andreas Gursky and Jörg Sasse have gradually adopted digital imaging tools in the early 1990s, other photographers from the Düsseldorf School have remained faithful to film-based technologies. By evaluating the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers, this book shows that the digital turn in photography was anticipated by the conceptualization of images within systems, and thus offers new perspectives for understanding the »digital revolution«.*

*The Conception of Photography*

*Narrative and Critical History of America: The United States of North America. 1888*

*Narrative and Critical History of America ...: Aboriginal America. [c1889*

*Musical Meaning*

*The Television Studies Reader*

*Eight Lectures Preached Before the University of Oxford. in the Year M.DCCC.LXII.. on the Foundation Fo the Late Rev. John Bampton ...*

Photographs have had an integral and complex role in many anthropological contexts, from fieldwork to museum exhibitions. This book explores how approaching anthropological photographs as 'history' can offer both theoretical and empirical insights into these roles. Photographs are thought to make problematic history because of their ambiguity and 'rawness'. In short, they have too many meanings. The author refutes this prejudice by exploring, through a series of case studies, precisely the potential of this raw quality to open up new perspectives. Taking the nature of photography as her starting point, the author argues that photographs are not merely pictures of things but are part of a dynamic and fluid historical dialogue, which is active not only in the creation of the photograph but in its subsequent social biography in archive and museum spaces, past and present. In this context, the book challenges any uniform view of anthropological photography and its resulting archives. Drawing on a variety of examples, largely from the Pacific, the book demonstrates how close readings of photographs reveal not only western agendas, but also many layers of differing historical and cross-cultural experiences. That is, photographs can 'spring leaks' to show an alternative viewpoint. These themes are developed further by examining the dynamics of photographs and issues around them as used by contemporary artists and curators and presented to an increasingly varied public. This book convincingly demonstrates photographs' potential to articulate histories other than those of their immediate appearances, a potential that can no longer be neglected by scholars and institutions.

In an 1828 letter to his partner, Nicéphore Niépce, Louis Daguerre wrote, "I am burning with desire to see your experiments from nature." In this book, Geoffrey Batchen analyzes the desire to photograph as it emerged within the philosophical and scientific milieus that preceded the actual invention of photography. Recent accounts of photography's identity tend to divide between the postmodern view that all identity is determined by context and a formalist effort to define the fundamental characteristics of photography as a medium. Batchen critiques both approaches by way of a detailed discussion of photography's conception in the late eighteenth and early nineteenth centuries. He examines the output of the various nominees for "first photographer," then incorporates this information into a mode of historical criticism informed by the work of Michel Foucault and Jacques Derrida. The result is a way of thinking about photography that persuasively accords with the medium's undeniable conceptual, political, and historical complexity.

Open City

Narrative and Critical History of America: Spanish explorations and settlements in America from the fifteenth to the seventeenth century

Critique as Critical History

Narrative and Critical History of America: The United States of North America

Exposing Slavery

Narrative and Critical History of America: French explorations and settlements in North America, and those of the Portuguese, Dutch, and Swedes, 1500-1700

***In the realm of international relations, there are seemingly few states like North Korea. Whether it is the country's human rights situation, its precarious everyday life or its so-called foreign policy of coercion and nuclear brinkmanship, no matter what this 'pariah' nation says and does it affects the state and stability of regional and global politics. But what do we know about North Korea and how do we come to know it? This book argues that visual imagery plays a decisive role in this operation. By discussing two exemplary areas - everyday photography and satellite imagery - the book takes into account the role of images in the way that particular issues related to North Korea are understood in contemporary geopolitics. Images work. They do something by evoking a particular perspective of what is shown in them, allowing only specific ways of seeing and knowing. In this sense, images are deeply political. Individual methodological usages in the book can provide a procedural basis from which to start or rethink further studies on visibility, both in IR and beyond. It also opens an***

***innovative path for future studies on East Asia, making the book attractive to a range of specialists and thus holding an appeal beyond the boundaries of a single discipline.***

***An introductory survey of the important debates about key issues in the cultural history of the contemporary American West. Neil Campbell introduces the ways in which the West has been represented and interpreted within American culture, myth and ideology, especially questioning the concept of the 'New West'. In so doing he looks at the way contemporary theories such as feminism, multiculturalism and environmentalism can be used to revise long-held notions of the West. The book looks in turn at the ways the West has been represented in landscapes and environments, art and photography, film, and literature\* Introduces theoretical ideas from Bakhtin, Benjamin, Foucault, Deleuze and Guattari\* Looks at the landscape photography of Ansel Adams, Mark Klett and Richard Misrach\* Explores Westerns including The Man Who Shot Liberty Valance, Lonely are the Brave, Unforgiven and Heaven's Gate\* Analyses the work of authors such as Cormac McCarthy, Edward Abbey, Terry Tempest Williams, Raymond Chandler\* Inclu***

***Gender, Photography, Mandate Lebanon***

***Pioneer of Documentary Filmmaking***

***A Critical History of Free Thought in Reference to the Christian Religion***

***Esfir Shub***

***Representing Mashantucket Pequot Identity***

***Giving an Account of the Rise and Progress of the Different Schools***

A discussion of a truly international range of television programs, this title covers alternative modes of television such as digital and satellite.

Photography's great success gives the impression that the major questions that have haunted the medium are now resolved. On the contrary, the most important questions about photography are just beginning to be asked. These fourteen essays, with over 200 illustrations, critically examine prevailing beliefs about the medium and suggest new ways to explain the history of photography. They are organized around the questions: What are the social consequences of aesthetic practice? How does photography construct sexual difference? How is photography used to promote class and national interests? What are the politics of photographic truth? The Contest of Meaning summarizes the challenges to traditional photographic history that have developed in the last decade out of a consciously political critique of photographic production. Contributions by a wide range of important American critics reexamine the complex—and often contradictory—roles of photography within society. Douglas Crimp, Christopher Phillips, Benjamin Buchloh, and Abigail Solomon Godeau examine the gradually developed exclusivity of art photography and describe the politics of canon formation throughout modernism. Catherine Lord, Deborah Bright, Sally Stein, and Jan Zita Grover examine the ways in which the female is configured as a subject, and explain how sexual difference is constructed across various registers of photographic representation. Carol Squiers, Esther Parada, and Richard Bolton clarify the ways in which photography serves as a form of mass communication, demonstrating in particular how photographic production is affected by the interests of the powerful patrons of communications. The three concluding essays, by Rosalind Krauss, Martha Rosler, and Allan Sekula, critically examine the concept of photographic truth by exploring the intentions informing various uses of "objective" images within society.

Narrative and Critical History of America Edited by Justin Winsor

Visual Culture and Decolonisation in Britain

Reading Marie al-Khazen's Photographs

Narrative and Critical History of America: The later history of British, Spanish, and Portuguese America. 1889

A Critical History of Opera

Narrative and Critical History of America: Aboriginal America

**The Contest of Meaning Critical Histories of Photography MIT Press (MA)**

**The past twenty-five years have seen enormous changes in Native America. One of the most profound expressions of change has been within the Mashantucket Pequot Tribal Nation. The Nation has overcome significant hurdles to establish itself as a potent cultural and economic force highlighted by the Mashantucket Pequot Museum and Research Center and Foxwoods, the largest casino in the Western Hemisphere. In Casino and Museum, John J. Bodinger de Uriarte sees these two main commercial structures of the reservation as mutually supporting industries generating both material and symbolic capital. To some degree, both institutions offer Native representations yet create different strategies for attracting and engaging visitors. While the casino is crucial as an economic generator, the museum has an important role as the space for authentic Mashantucket Pequot images and narratives. The book's focus is on how the casino and the museum successfully deploy different strategies to take control of the tribe's identity, image, and cultural agency. Photographs in the book provide a view of Mashantucket, allowing the reader to study the spaces of the book's central arguments. They are a key methodology of the project and offer a non-textual opportunity to navigate the sites as well as one finely focused way to work through the representation and formation of the Native American photographic subject—the powerful popular imagining of Native Americans. Casino and Museum presents a unique understanding of the prodigious role that representation plays in the contemporary poetics and politics of Native America. It is essential reading for scholars of Native American studies, museum studies, cultural studies, and photography.**

**Narrative & Critical History of America**

**Photography and Political Violence**

**Photographs, Anthropology and Museums**

**Critical Histories of Photography**

**The Cultures of the American New West**

**Spanish Explorations and Settlements in America from the Fifteenth to the Seventeenth Century. 8,2**

*Within a few years of the introduction of photography into the United States in 1839, slaveholders had already begun commissioning photographic portraits of their slaves. Ex-slaves-turned-abolitionists such as Frederick Douglass had come to see how sitting for a portrait could help them project humanity and dignity amidst northern racism. In the first decade of the medium, enslaved people had begun entering southern daguerreotype studios of their own volition, posing for cameras, and leaving with visual treasures they could keep in their pockets. And, as the Civil War raged, Union soldiers would orchestrate pictures with fugitive slaves that envisioned racial hierarchy as slavery fell. In these ways and others, from the earliest days of the medium to the first moments of emancipation, photography powerfully influenced how bondage and freedom were documented, imagined, and contested. By 1865, it would be difficult for many Americans to look back upon slavery and its fall without thinking of a photograph. Exposing Slavery explores how photography altered and was, in turn, shaped by conflicts over human bondage. Drawing on an original source base that includes hundreds of unpublished and little-studied photographs of slaves, ex-slaves, free African Americans, and abolitionists, as well as written archival materials, it puts visual culture at the center of understanding the experience of late slavery. It assesses how photography helped southerners to defend slavery, enslaved people to shape their social ties, abolitionists to strengthen their movement, and soldiers to pictorially enact interracial society during the Civil War. With diverse goals, these peoples transformed photography from a scientific curiosity into a political tool over only a few decades. This creative first book sheds new light on conflicts over late American slavery, while also revealing a key moment in the relationship between modern visual culture and racialized forms of power and resistance. Essays by Russell Ferguson and Kerry Brougher.*

*Volume Two: 1830-Present*

*Narrative and Critical History of America ...: English explorations and settlements in North America, 1497-1689. [c1889*

*A Critical History of the Doctrine of a Future Life*

*The Cruel Radiance*

*Raw Histories*

*Photography and New Technologies at the Düsseldorf School*

**Accompanying CD includes Kramer's composition Revenants 32 variations in C Minor.**

**Visual Sociology and Using Film/video in Sociology Courses**

**Intellectual History Newsletter**