

Photography Reader Liz Wells

Six contemporary artists and writers reflect upon the theme of beauty in relation to their own practices. They create and examine stories relating to land and landscape, offering intricate accounts of their experiences of our environment.

Photography’s prominence in the representation and experience of India in contemporary and historical times has not guaranteed it a position of sustained attention in research and scholarship. For a technology as all pervasive as photography, and a country as colossal as India, this scenario is somewhat of an anomaly. Photography in India explores elements of the past, present and future of photography in the context of India through speculation and reflection on photography as an artistic, documentary and everyday practice. The perspectives of writers, theorists, curators and artists are selectively brought to bear upon known as well as previously unseen photographic archives, together with changes in photographic practice that have been synchronous with contemporary India’s rapid urban and rural transformation and the technological shift from chemistry and light to programming and algorithms. Essential reading for anyone interested in Indian photography, this book binds insights into a history of photography with its contemporary development, consolidating wide-ranging thinking on the topic and setting the agenda for future research.

The definitive history of photography book, Seizing the Light: A Social & Aesthetic History of Photography delivers the fascinating story of how photography as an art form came into being, and its continued development, maturity, and transformation. Covering the major events, practitioners, works, and social effects of photographic practice, Robert Hirsch provides a concise and discerning chronological account of Western photography. This fundamental starting place shows the diversity of makers, inventors, issues, and applications, exploring the artistic, critical, and social aspects of the creative process. The third edition includes up-to-date information about contemporary photographers like Cindy Sherman and Yang Yongliang, and comprehensive coverage of the digital revolution, including the rise of mobile photography, the citizen as journalist, and the role of social media. Highly illustrated with full-color images and contributions from hundreds of artists around the world, Seizing the Light serves as a gateway to the history of photography. Written in an accessible style, it is perfect for students newly engaging with the practice of photography and for experienced photographers wanting to contextualize their own work.

This compendium examines the choices, construction, inclusions and exemptions, and expanded practices involved in the process of creating a photograph. Focusing on work created in the past twenty-five years, this volume is divided into sections that address a separate means of creating photographs as careful constructs: Directing Spaces, Constructing Places, Performing Space, Building Images, and Camera-less Images. Introduced by both a curator and a scholar, each section features contemporary artists in conversation with curators, critics, gallerists, artists, and art historians. The writings include narratives by the artist, writings on their work, and examinations of studio practices. This pioneering book is the first of its kind to explore this topic beyond those artists building sets to photograph.

Reflections on Photography

Visual Methods in the Field

History and Theory

A Critical Introduction

Camera Lucida

Concepts and Debates

The second edition of Why Art Photography? is an updated, expanded introduction to the ideas behind today’s striking photographic images. Lively, accessible discussions of key issues such as ambiguity, objectivity, fiction, authenticity, and photography’s expanding field are supplemented with new material around timely topics such as globalization, selfie culture, and photographers’ use of advanced digital technologies, including CGI and virtual reality. The new edition includes: an expanded introduction extended chapters featuring emerging trends a larger selection of images, including new color images an improved and expanded bibliography. This new edition is essential for students looking to enrich their understanding of photography as a complex and multi-faceted art form.

Providing a thorough and comprehensive introduction to the study of photography, this second edition of Photography: The Key Concepts has been expanded and updated to cover more fully contemporary changes to photography. Photography is a part of everyday life; from news and advertisements, to data collection and surveillance, to the shaping of personal and social identity, we are constantly surrounded by the photographic image. Outlining an overview of photographic genres, David Bate explores how these varied practices can be coded and interpreted using key theoretical models. Building upon the genres included in the first edition – documentary, portraiture, landscape, still life, art and global photography – this second edition includes two new chapters on snapshots and the act of looking. The revised and expanded chapters are supported by over three times as many photographs as in the first edition, examining contemporary practices in more detail and equipping students with the analytical skills they need, both in their academic studies and in their own practical work.An indispensable guide to the field, Photography: The Key Concepts is core reading for all courses that consider the place of photography in society, within photographic practice, visual culture, art, media and cultural studies.

Basic Critical Theory for Photographers generates discussion, thought and practical assignments around key debates in photography. Ashley la Grange avoids the trap of an elitist and purely academic approach to critical theory, taking a dual theoretical and practical approach when considering the issues. Key critical theory texts (such as Sontag’s ‘On Photography’ and Barthes’ ‘Camera Lucida’) are clarified and shortened. La Grange avoids editorilising, letting the arguments develop as the writers had intended; it is the assignments which call into question each writer’s approach and promote debate. This is the ideal book if you want to understand key debates in photography and have a ready-made structure within which to discuss and explore these fascinating issues. It is accessible to students, from high school to university level, but will also be of interest to the general reader and to those photographers whose training and work is concerned with the practical aspects of photography. Also includes invaluable glossary of terms and a substantial index that incorporates the classic texts, helping you to navigate your way through these un-indexed works. The book also contains useful information on photo-mechanical processes, explaining how a photograph can appear very differently, and as a result be interpreted in a range of ways, in a variety of books.

This seminal photography text, now in its 10th edition and celebrating its 50th anniversary, has been revamped, reorganized, and modernized to include the most up-to-date, need to know information for photographers. Ideal for students, beginners, and advanced users wanting to brush up on the fundamentals of photography, this book is a must have for any photographer’s bookcase. The heart of this text, however, retains the same comprehensive mix of scholarly and practical information. The new edition has been fully updated to reflect dynamic changes in the industry. These changes include: an expansion and overhaul of the information on digital cameras and digital printing; an emphasis on updating photographs to include a wider range of international work; replacement of many diagrams with photos; overhaul of the analogue sections to give a more modern tone (ie exposure measurement and film and filters with some more dynamic photo illustrations).

On Photography and Social Media

Seizing the Light

Active Landscape Photography

The Focal Press Companion to the Constructed Image in Contemporary Photography

Criticizing Photographs

An Introductory Guide to Professional Photography

This brief text is designed to help both beginning and advanced students of photography better develop and articulate thoughtful criticism. Organized around the major activities of criticism (describing, interpreting, evaluating, and theorizing), Criticizing Photographs provides a clear framework and vocabulary for students’ critical skill development.

This brilliant study provides a unique guide to the photographers in the world, from Fox Talbot, the father of photography, to the masters of today.

Winner of the National Book Critics Circle Award for Criticism and the Mark Lynton History Prize Through the story of the pioneering photographer Eadweard Muybridge, the author of Recollections of My Nonexistence explores what it was about California in the late 19th-century that enabled it to become such a center of technological and cultural innovation The world as we know it today began in California in the late 1800s, and Eadweard Muybridge had a lot to do with it. This striking assertion is at the heart of Rebecca Solnit’ s new book, which weaves together biography, history, and fascinating insights into art and technology to create a boldly original portrait of America on the threshold of modernity. The story of Muybridge—who in 1872 succeeded in capturing high-speed motion photographically—becomes a lens for a larger story about the acceleration and industrialization of everyday life. Solnit shows how the peculiar freedoms and opportunities of post-Civil War California led directly to the two industries—Hollywood and Silicon Valley—that have most powerfully defined contemporary society.

Formerly a British colony, the island of Cyprus is now a divided country, where histories of political and cultural conflicts, as well as competing identities, are still contested. Cyprus provides the ideal case study for this innovative exploration, extensively illustrated, of how the practice of photography in relation to its political, cultural and economic contexts both contributes and responds to the formation of identity. Contributors from Cyprus, Greece, the UK and the USA, representing diverse disciplines, draw from photography theory, art history, anthropology and sociology to explore how the island and its people have been represented photographically. They reveal how the different gazes- colonial, political, gendered, and within art photography- contribute to the creation of individual and national identities and, by extension, to the creation and re-creation of imagery of Cyprus as place. While Photography and Cyprus focuses on one geographical and cultural territory, the questions this book asks and the themes and arguments it follows apply also to other places characterized by their colonial heritage. The intriguing example of Cyprus thus serves as a fitting test-ground for current debates relating to photography, place and identity.

River of Shadows

The Photography Reader

Contemporary Photography and Theory

The Guide for Serious Photographers

A Social & Aesthetic History of Photography

The Photographic Image in Digital Culture

Now in its sixth edition, this seminal textbook examines key debates in photographic theory and places them in their social and political contexts. Written especially for students in further and higher education and for introductory college courses, it provides a coherent introduction to the nature of photographic seeing. Individual chapters cover:
* 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 edition includes new case studies on topics such as: Black Lives Matter and the racialised body; the #MeToo movement; materialism and embodiment; nation branding; and an extended critical discussion of landscape as genre. Illustrated with over 100 colour and black and white photographs, it features work from Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Mari Katayama, Sant Khalsa, Karen Knorr, Dorothea Lange, Susan Meiselas, Lee Miller, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. A fully updated resource information, including guides to public archives and useful websites, full glossary of terms and a comprehensive bibliography, plus additional resources at routledge-textbooks.com/textbooks/9780367222758/ make this an ideal introduction to the field.

"Examining the themes of presence and absence, the relationship between photography and theatre, history and death, these 'reflections on photography' begin as an investigation into the nature of photographs. Then, as Barthes contemplates a photograph of his mother as a child, the book becomes an exposition of his own mind."--Alibris.

Borda's work is filled with nuance, personal connections and unexpected uses of imaging technology. --Galleries West A thought-provoking art book exploring changing landscapes through the pioneering work of Canadian photographer Sylvia Grace Borda. Sylvia Grace Borda made a substantial debut into new media and photo art when she launched Every Bus Stop in Surrey, BC. With this piece, Borda reclaimed California coastal conceptual photo strategies from the 1960s and used them to document a large Canadian city by its own transit system. This marked her entry into international recognition. Since then, Borda has undertaken epic projects to re-imagine urban spaces, from the New Towns of East Kilbride and Glenrothes in Scotland to modernist faith buildings in Northern Ireland. In this dazzling new monograph, Sylvia's exceptional body of work is examined and placed in both a regional and international context. Specifically, her practice developed in Surrey is examined in relation to art history, the Vancouver School of Art, digital media, community engagement, and projects concluded in Scotland, Northern Ireland, and Finland. Featuring essays by renowned curators, artists, and scholars--each presenting specific perspectives on how Borda's diverse arts practice has shifted and expanded the mediums of art, photography, and social awareness--Sylvia Grace Borda: Shifting Perspectives constructs a conversation between the remembrance of place and current narratives in art history.

In 1975 Laura Mulvey published her seminal essay on the male gaze, ushering in a new era in understanding the politics and theory of looking at the female body. Since then, feminist thinking has expanded upon and revised Mulvey's theory and much of the Western world has seen a resurgence in feminist activism as well as the rise of neoliberalism and shifts in digital culture and (self-)representation. For the first time, this book addresses what it means to look at the fashioned female body in this radical new landscape. In chapters exploring the fashioned body within contexts such as queerness, veiling, blackness, pregnancy, fatness, and criminality, Revisiting the Gaze addresses intersectional debates in feminism and re-evaluates the concept of the gaze in light of recent social and political changes. With an interdisciplinary approach, bridging fashion and fine art, this book opens the door to discussions about the male gaze and the fashioned body.

The Oxford Companion to the Photograph

When No One Was Looking

Photography in India

The End of Loneliness

The Photography History and Theory Reader

Reframing Photography

This is the first Oxford Companion to deal with the subject of photography. It appears at a watershed in the medium’s history, as digital imaging increasingly dominates the global photography scene at both amateur and professional levels. In addition to a wide range of technical information,the book encapsulates in a concise and readily accessible form the mass of recent scholarship on photography as a social and artistic practice, organized both thematically and geographically. There are over 800 biographical entries, both on photographers and on other individuals who havesignificantly influenced photographic culture from the early 19th century to the present day. The book’s scope is worldwide. The international team of contributors is made up of leading authorities in their fields, and include: Heather Angel, Sylvie Aubenas, Quentin Bajac, Marta Braun, Clement Cheroux, Elizabeth Edwards, John Falconer, Colin Ford, Ron Graham, Sarah Greenough, Mark Haworth-Booth, Roger Hicks, Paul Hill,Jens Jaeger, Jan-Erik Lundstrom, Naomi Rosenblum, Rolf Sachsse, Martha Sandweiss, Graham Saxby, Joan Schwartz, Sara Stevenson, Roger Taylor, Regine Thiriez, John Ward, Liz Wells, and Mike Ware. The book is generously illustrated and includes many pictures never before published. The majority of the 1,600-plus entries include suggestions for further reading, and the work’s usefulness is further enhanced by the inclusion of an extensive bibliography, a chronology of photographic history, alist of important websites, and an index of people.This fascinating, informative, and beautifully illustrated book is an ideal gift for anyone interested in photography.

Following on from its hugely successful first edition, The Photography Reader: History and Theory provides deeper insight into the critical discussions around photography - its production, its uses and its effects. Presenting both the historical ideas and the continuing theoretical debates within photography and photographic study, this second edition contains essays by photographers including Edward Weston and László Moholy-Nagy, and key thinkers such as Walter Benjamin, Roland Barthes and Susan Sontag. Along with its companion text - The Photography Cultures Reader: Representation, Agency and Identity - this is the most comprehensive introduction to photography and photographic criticism. This new edition features:
- Over 50 additional photographs
- New essays from photographers and academics
- Revised introductions, setting ideas and debates in their historical and theoretical context
- Sections on Art photography, Documentary and Photomedia. Includes essays by: Jan Baetens, Roland Barthes, Geofffrey Batchen, David Bate, André Bazin, Walter Benjamin, Lynn Berger, Matthew Biro, Osip Brik, Victor Burgin, Hubert Damisch, Edmundo Desnoes, Umberto Eco, Elizabeth Edwards, Steve Edwards, Andy Grundberg, Lisa Henderson, Estelle Jussim, Sarah Kember, Siegfried Kracauer, Rosalind Krauss, Martin Lister, Lev Manovich, Christian Metz, W. J. T. Mitchell, Tina Modotti, László Moholy-Nagy, Wright Morris, Darren Newbury, Daniel Palmer, Marjorie Perloff, Fred Ritchin, Martha Rosler, Steven Skopik, Abigail Solomon-Godeau, Susan Sontag, Lucy Soutter, John Szarkowski, John Tagg, Hilde Van Gelder, Ian Walker, Liz Wells, Edward Weston, Peter Wollen.

As lead guitarist of the Rolling Stones, Keith Richards created the riffs, the lyrics, and the songs that roused the world. A true and towering original, he has always walked his own path, spoken his mind, and done things his own way. Now at last Richards pauses to tell his story in the most anticipated autobiography in decades. And what a story! Listening obsessively to Chuck Berry and Muddy Waters records in a coldwater flat with Mick Jagger and Brian Jones, building a sound and a band out of music they loved. Finding fame and success as a bad-boy band, only to find themselves challenged by authorities everywhere. Dropping his guitar’s sixth string to create a new sound that allowed him to create immortal riffs like those in "Honky Tonk Woman" and "Jumpin' Jack Flash." Falling in love with Anita Pallenberg, Brian Jones’s girlfriend. Arrested and imprisoned for drug possession. Tax exile in France and recording Exile on Main Street. Ever-increasing fame, isolation, and addiction making life an ever faster frenzy. Through it all, Richards remained devoted to the music of the band, until even that was challenged by Mick Jagger’s attempt at a solo career, leading to a decade of conflicts and ultimately the biggest reunion tour in history. In a voice that is uniquely and unmistakably him--part growl, part laugh--Keith Richards brings us the truest rock-and-roll life of our times, unfettered and fearless and true. Richards' rich voice introduces the audiobook edition of LIFE and leads us into Johnny Denny's performance, while fellow artist Joe Hurley bridges the long road traveled before Richards closes with the final chapter of this incredible 23-hour production, which includes a bonus PDF of photos.

Photographs play a hugely influential but largely unexamined role in the practice of landscape architecture and design. Through a diverse set of essays and case studies, this seminal text unpacks the complex relationship between landscape architecture and photography. It explores the influence of photographic seeing on the design process by presenting theoretical concepts from photography and cultural theory through the lens of landscape architecture practice to create a rigorous, open discussion. Beautifully illustrated in full color throughout, with over 200 images, subjects covered include the diversity of everyday photographic practices for design decision making, the perception of landscape architecture through photography, transcending the objective and subjective with photography, and deploying multiplicity in photographic representation as a means to better represent the complexity of the discipline. Rather than solving problems and providing tidy solutions to the ubiquitous relationship between photography and landscape architecture, this book aims to invigorate a wider dialogue about photography’s influence on how landscapes are understood, valued and designed. Active photographic practices are presented throughout for professionals, academics, students and researchers.

Life

The Photography of Sebastião Salgado
Thorn in My Heart
A Different Light
The Social Photo
Fortunes of War

Contemporary Photography and Theory offers an essential overview of some of the key critical debates in fine art photography today. Building on a foundational understanding of photography, it offers an in-depth discussion of five topic areas: identity, landscape and place, the politics of representation, psychoanalysis and the event. Written in an accessible style, it introduces the critical literature relevant to photography that has emerged over recent decades. Moving beyond seminal works by writers such as Walter Benjamin, Roland Barthes, and Susan Sontag, it enables readers to explore an extended canon of theorists including Jacques Lacan, Judith Butler and Giorgio Agamben. The book is illustrated throughout and analyses a range of works by established and emergent artists in order to show how these theoretical concepts are central to understanding contemporary photography. These 15 short essays encourage readers to apply critical thinking to both their own work and that of others. They are the perfect starting point for essays as well being of suitable length for assigned readings, making this the ideal resource for learning about contemporary photography and theory.

A new edition of the definitive title in the field of contemporary art photography by one of the world’s leading experts on the subject, Charlotte Cotton. In the twenty-first century, photography has come of age as a contemporary art form. Almost two centuries after photographic technology was first invented, the art world has fully embraced it as a legitimate medium, equal in status to painting and sculpture. The Photograph as Contemporary Art introduces the extraordinary range of contemporary art photography, from portraits of intimate life to highly staged directorial spectacles. Arranged thematically, the book reproduces work from a vast span of photographers, including Andreas Gursky, Barbara Kasten, Catherine Opie, Cindy Sherman, Deana Lawson, Diana Markosian, Elle Pérez, Gregory Halpern, Lieko Shiga, Nan Goldin, Paul Mpagi Sepuya, Pixy Liao, Susan Meiselas, and Zanele Muholi. This fully revised and updated new edition revitalizes previous discussion of works from the 2000s through dialogue with more recent practice. Alongside previously featured work, Charlotte Cotton celebrates a new generation of artists who are shaping photography as a culturally significant medium for our current sociopolitical climate. A superb resource, The Photograph as Contemporary Art is a uniquely broad and diverse reflection of the field.

From internationally bestselling author Benedict Wells, a sweeping novel of love and loss, and of the lives we never get to live “[D]azzling storytelling...The End of Loneliness is both affecting and accomplished -- and eternal.”—John Irving
Jules Moreau’s childhood is shattered after the sudden death of his parents. Enrolled in boarding school where he and his siblings, Marty and Liz, are forced to live apart, the once vivacious and fearless Jules retreats inward, preferring to live within his memories – until he meets Alva, a kindred soul caught in her own grief. Fifteen years pass and the siblings remain strangers to one another, bound by tragedy and struggling to recover the family they once were. Jules, still adrift, is anchored only by his desires to be a writer and to reunite with Alva, who turned her back on their friendship on the precipice of it becoming more. But, just as it seems they can make amends for time wasted, invisible forces – whether fate or chance – intervene. A kaleidoscopic family saga told through the fractured lives of the three Moreau siblings, alongside a faltering, recovering love story, The End of Loneliness is a stunning meditation on the power of our memories, of what can be lost and what can never be let go. With inimitable compassion and luminous, affecting prose, Benedict Wells contends with what it means to find a way through life, while never giving up hope you will find someone to go with you.

This new edition of The Photographic Image in Digital Culture explores the condition of photography after some 20 years of remediation and transformation by digital technology. Through ten especially commissioned essays, by some of the leading scholars in the field of contemporary photography studies, a range of key topics are discussed including: the meaning of software in the production of photograph; the nature of networked photographs; the screen as the site of photographic display; the simulation of photography in the videogame; photography, ubiquitous computing and technologies of ambient intelligence; developments in vernacular photography and social media; the photograph and the digital archive; the curation and exhibition of the networked photograph; the dominance of the image bank in commercial and advertising photography; the complexities of citizen photojournalism. A recurring theme addressed throughout is the nature of ‘photography after photography’ and the paradoxical nature of the medium in the 21st century; a time when the traditional technology of photography has become defunct while there is more ‘photography’ than ever. This is an ideal book for students studying photography and digital media.

Photography in Alter Space

A Concise History

Shifting Perspectives

About 70 Photographs

The Photograph as Contemporary Art (World of Art)

Photography for the Social Sciences

The use of images, particularly photography, has been steadily gaining popularity in academia, but there has not yet been a book that deals with the act and process of photo-taking in the field. Drawing upon 21 years of photographic experience and sociological research, Terence Heng's immersive and narrative style will: introduce photography as a qualitative method; discuss the intricacies of, challenges in and opportunities for using a camera in the field; explore common themes and topics in social science research, including photographing rituals, space, people and objects; advise on navigating the always evolving technological landscapes of traditional, digital and mobile photography. Visual Methods in the Field: Photography for the Social Sciences is a photography guide written for researchers by a researcher. Using in-depth ethnographic case studies from research done in various urban environments, this book will act as a crucial bridge for students in geography, sociology, education, media studies and other social sciences to incorporate photography into their research repertoire.

Nothing—and no one—will stand in Kathy’s way of winning the tennis championship. After all winning is everything . . . or is it? Kathy Bardy doesn’t have the good looks and ease of her best friend, Julia. She doesn’t have the grades of her little sister, Jody. What she has is tennis. Kathy’s coach even says she’s the most promising New England junior to come along in years. With tennis come trophies, free equipment, and tournament prize money—and all these things put Kathy on equal more footing with pretty and well-heeled Julia. Then, out of nowhere, comes Ruth Gumm, an indifferent player Kathy should beat every time. But Kathy can’t beat her. She loses her cool and her nerves every time Ruth is on the other side of the net. And Ruth is supposed to play Kathy in the first round of an important tournament, one that could lead to enormous future success for young Kathy Bardy. Suddenly, Ruth is found drowned in a swimming pool. Is Kathy connected to Ruth’s death? Was it just an accident, or had someone else stepped into the picture? This chilling mystery was named a runner-up for the Edgar Award from the Mystery Writers of America, an ALA Best Book for Young Adults, and a School Library Journal choice for Best Book for Young Adults. This ebook features an illustrated biography of Rosemary Wells including rare images from the author’s collection.

Photography is often associated with the psychic effects of trauma: the automatic nature of the process, wide-open camera lens, and light-sensitive film record chance details unnoticed by the photographer—similar to what happens when a traumatic event bypasses consciousness and lodges deeply in the unconscious mind. Photography, Trace, and Trauma takes a groundbreaking look at photographic art and works in other media that explore this important analogy. Examining photography and film, molds, rubbings, and more, Margaret Iversen considers how these artistic processes can be understood as presenting or simulating a residue, trace, or “index” of a traumatic event. These approaches, which involve close physical contact or the short-circuiting of artistic agency, are favored by artists who wish to convey the disorienting effect and elusive character of trauma. Informing the work of a number of contemporary artists—including Tacita Dean, Jasper Johns, Mary Kelly, Gabriel Orozco, and Gerhard Richter—the concept of the trace is shown to be vital for any account of the aesthetics of trauma; it has left an indelible mark on the history of photography and art as a whole.

This is the first full critical study of the work of the popular documentary photographer Sebastião Salgado. Nair explores all the stages of Salgado's work, including the recent more ecological subjects, showing its planetary commitments.

Photography, Trace, and Trauma

A Novel

What Photography Is

Revisiting the Gaze

Image & Imagination

A Cultural History

Eric Lesdema’s photographic series Fortunes of War was awarded the UN Nikon World Prize in 1997. Originally a series of fifteen images, this extended edit includes 83 colour photos, accompanied by a series of essays by leading academics in the field. The essays explore ideas raised by the prescient nature of the work, offering a highly original and engaging debate about its alternative approach to documentary photography, vhich views photography as an alternate space with the potential to project events rather than record them. In exploring an approach that cuts against the traditional concept central to documentary photography since its inception, the book thus raises important questions about twenty-first century interpretations and applications of photography and media. With thought-provoking research and a diverse array of essay contributions, Fortunes of War proposes new lines of interdisciplinary investigation, reflection and inquiry. Nikon Award info: https://www.artimage.org.uk/artists//eric-lesdema/

The Photography Cultures Reader: Representation, Agency and Identity engages with contemporary debates surrounding photographic cultures and practices from a variety of perspectives, providing insight and analysis for students and practitioners. With over 100 images included, the diverse essays in this collection explore key topics, such as: conflict and reportage; politics of race and gender; the family album; fashion, tourism and surveillance; art and archives; social media and the networked image. The collection brings together essays by leading experts, scholars and photographers, including Geoffrey Batchen, Elizabeth Edwards, Stuart Hall, bell hooks, Martha Langford, Lucy R. Lippard, Fred Ritchin, Allan Sekula and Val Williams. The depth and scope of this collection is testament to the cultural significance of photography and photographic study, with each themed section featuring an editor’s introduction that sets the ideas and debates in context. Along with its companion volume - The Photography Reader: History and Theory - this is the most comprehensive introduction to photography and photographic criticism. Includes essays by: Jan Avgikos, Ariella Azoulay, David A. Bailey, Roland Barthes, Geoffrey Batchen, David Bate, Gail Baylis, Karin E. Becker, John Berger, Lily Cho, Jane Collins, Douglas Crimp, Thierry de Duve, Karen de Perthuis, George Dimock, Sarah Edge, Elizabeth Edwards, Francis Frascina, André Gunthert, Stuart Hall, Elizabeth Hoak-Doering, Patricia Holland, bell hooks, Yasmin Ibrahim, Liam Kennedy, Annette Kuhn, Martha Langford, Ulrich Lehmann, Lucy R. Lippard, Catherine Lutz, Roberta McGrath, Lev Manovich, Rosy Martin, Mette Mortensen, Fred Ritchin, Daniel Rubinstein, Allan Sekula, Sharon Sliwinski, Katrina Sluis, Jo Spence, Carol Squiers, Theopisti Stylianou-Lambert, Ariadne van de Ven, Liz Wells, Val Williams, Judith Williamson, Louise Wolthers and Ethan Zuckerman.

A set of bold theoretical reflections on how the social photo has remade our world. With the rise of the smart phone and social media, cameras have become ubiquitous, infiltrating nearly every aspect of social life. The glowing camera screen is the lens through which many of seek to communicate our experience. But our thinking about photography has been slow to catch-up; this major fixture of everyday life is still often treated in the terms of art or journalism. In The Social Photo, social theorist Nathan Jurgenson develops bold new ways of understanding photography in the age of social media and the new kinds of images that have emerged: the selfie, the faux-vintage photo, the self-destructing image, the food photo. Jurgenson shows how these devices and platforms have remade the world and our understanding of ourselves within it.

While written sources on the history of Greece have been studied extensively, no systematic attempt has been made to examine photography as an important cultural and material process. This is surprising, given that Modern Greece and photography are almost peers: both are cultural products of the 1830s, and both actively converse with modernity. Camera Graeca: Photographs, Narratives, Materialities fills this lacuna. It is the first inter-disciplinary volume to examine critically and in a theorised manner the entanglement of Greece with photography. The book argues that photographs and the photographic process as a whole have been instrumental in the reproduction of national imagination, in the consolidation of the nation-building process, and in the generation and dissemination of state propaganda. At the same time, it is argued that the photographic field constitutes a site of memory and counter-memory, where various social actors intervene actively and stake their discursive, material, and practical claims. As such, the volume will be of relevance to scholars and photographers, worldwide. The book is divided into four, tightly integrated parts. The first, 'Imag(in)ing Greece', shows that the consolidation of Greek national identity constituted a material-cum-representational process, the projection of an imagery, although some photographic production sits uneasily within the national canon, and may even undermine it. The second part, 'Photographic narratives, alternative histories', demonstrates the narrative function of photographs in diary-keeping and in photobooks. It also examines the constitution of spectatorship through the combination of text and image, and the role of photography as a process of materializing counter-hegemonic discourses and practices. The third part, 'Photographic matter-realities', foregrounds the role of photography in materializing state propaganda, national memory, and war. The final part, 'Photographic ethnographiesa

From Archives to Contemporary Practice

Photography

Photography and Cyprus

Time, Place and Identity

Land/Water and the Visual Arts

Lighting for Photographers

Lighting is one of the most important aspects of any photograph. The best images create dimension and drama, which goes beyond formulas and lighting recipes. In Lighting for Photographers: An Introductory Guide to Professional Photography, commercial photographers and instructors Joe Lavine and Brad Bartholomew offer a unique philosophy of lighting, starting with an understanding of the characteristics of lighting to build great shots. Including interviews from professional photographers and illustrated with over 200 images, this book introduces basic photographic concepts and equipment needs, and takes the reader from the lighting process through to starting a successful career in photography both in the studio and on location.

Readers will learn a comprehensive approach to lighting including what light does, composition, experimentation, practical tools and techniques, equipment, metering and histograms, and how to launch and grow their career. With downloadable instructor resources featuring discussion questions and quizzes, this fully updated edition is ideal for introductory level photography and lighting courses as well as the amateur photographer looking to apply the appropriate lighting to realize their conceptual and aesthetic goals.

Two brothers fight to claim one father's blessing. Two sisters long to claim one man's heart. In the autumn of 1788, amid the moors and glens of the Scottish Lowlands, two brothers and two sisters each embark on a painful journey of discovery. Jamie and Evan McKie both want their father Alec's flocks and lands, yet only one brother will inherit Glentrool. Leana and Rose McBride both yearn to catch the eye of the same handsome lad, yet only one sister will be his bride. A thorny love triangle emerges, plagued by lies and deception, jealousy and desire, hidden secrets and broken promises. Brimming with passion and drama, Thorn in My Heart brings the past to vibrant life, revealing spiritual truths that transcend time and penetrate the deepest places of the heart.

A richly illustrated exploration of the imagination in photography featuring the work of over sixty international artists.

In an accessible yet complex way, Rebekah Modrak and Bill Anthes explore photographic theory, history, and technique to bring photographic education up to date with contemporary photographic practice. --

Theoretical Groundwork for Landscape Architecture

The Key Concepts

The Fashioned Body and the Politics of Looking

Beauty

Eadweard Muybridge and the Technological Wild West

Camera Graeca: Photographs, Narratives, Materialities

In What Photography Is, James Elkins examines the strange and alluring power of photography in the same provocative and evocative manner as he explored oil painting in his best-selling What Painting Is. In the course of an extended imaginary dialogue with Roland Barthes's Camera Lucida, Elkins argues that photography is also about meaninglessness--its apparently endless capacity to show us things that we do not want or need to see--and also about pain, because extremely powerful images can sear permanently into our consciousness.

Extensively illustrated with a surprising range of images, the book demonstrates that what makes photography uniquely powerful is its ability to express the difficulty--physical, psychological, emotional, and aesthetic--of the act of seeing.

Here is the history weve been waiting for . . . erudite and entertaining . . . she shows how pictures really did change our world. Her shrewd selection of over 600 fascinating photos (many in colour) illustrate a history that meets the ultimate test; open to any page and youre hooked . . . and its free from tormenting academic jargon. Camera Arts This groundbreaking survey of international photography, which examines the discipline across the full range of its uses by both professionals and amateurs, has been expanded and brought up to date for this second edition. Each of the eight chapters takes a period of up to forty years and examines the medium through the lenses of art, science, social science, travel, war, fashion, the mass media and individual practitioners. These broad topics complement a fully developed cultural context whose emphasis is more on key ideas than individuals. The author also pays close attention to how contemporary practitioners, commentators and beholders have talked about specific works, the nature of photography and the photographers changing

role in society.
Basic Critical Theory for Photographers
Langford's Basic Photography
Why Art Photography?
Theory and Practice
Sylvia Grace Borda