Andreas Gursky 2018 The exhibition includes some of the artist's most well known works including Paris, Montparnasse (1993), an immense and iconic photograph showing a seemingly endless block of flats; and Rhine II (1999/2015) a sleek digitally-tweaked vision of the river as a contemporary minimalist symbol.

Kamiokande (2007) featuring the vast underground water tank within the Kamioka Nucleon Decay Experiment, Japan; and May Day IV (2000/2014) depicting hundreds of revellers at Germany's long-running Mayday techno music festival. Often employing a bird's-eye perspective, these large-format pictures which rival the scale of monumental works by Monet and Picasso boast an abundance of detail and an uncanny focus. Since the late 1980s, Gursky has depicted a broad spectrum of contemporary life including sites of commerce, industry and tourism across the globe, making pictures that draw attention to our changing relationship with the natural world and chronicle the effects of globalisation on day-to-day life.

A Dog Named Jimmy Rafael Mantesso 2015-09-29 100 new and classic images of popular Instagram celebrity Jimmy Choo the Bull Terrier On Rafael Mantesso's thirtieth birthday, his wife left him. She took their cookware, their furniture, their photos, their decorations. She left Rafael alone in an empty all-white apartment. The only thing she didn't take was their bull terrier, whom she'd named after her favorite shoe designer: Jimmy Choo. With only Jimmy for company, Rafael found inspiration in his blank walls and his best friend and started snapping photos of Jimmy Choo as he trotted and cavorted around the house in glee. Then, when Jimmy collapsed in happy exhaustion next to the white wall, on a whim Rafael grabbed a marker and drew a new world around his ginger-eared pup. Suddenly, Rafael felt his long-dormant inspiration—for drawing, for art, for life—returning. The result?

Burning With Desire The Conception Of Photography Pdf

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locations across the globe. In Photographs from the Edge, you'll discover the secrets behind forty years of awe-inspiring photography from around the world. Wolfe takes you from the mountains of the Himalayas to the sandy shores of Mmamba Island, with stops in the crowded streets of India and the alkali lakes of Africa along the way. You'll learn the equipment, settings, and creative choices behind each photograph. From endangered species to cultural celebrations to natural wonders, Wolfe brings each subject to life through his stunning photography and the stories he shares in this one-of-a-kind photo safari.

Still Moving Karen Beckman 2008-08-27 In Still Moving noted artists, filmmakers, anthropologists, and film scholars explore the boundary between cinema and photography. The interconnectedness of the two media has emerged as a critical concern for scholars in the field of cinema studies responding to new media technologies, and for those in the field of art history confronting the ubiquity of film, video, and the projected image in contemporary art practice. Engaging still, moving, and ambiguous images from a wide range of geographical spaces and historical moments, the contributors to this volume address issues of indexicality, medium specificity, and hybridity as they examine how cinema and photography have developed and defined themselves through and against one another. Foregrounding the productive tension between stasis and motion, two terms inherent to cinema and to photography, the contributors trace the shifting contours of the encounter between still and moving images across the realms of narrative and avant-garde film, photography, and installation art. Still Moving suggests that art historians and film scholars must rethink their disciplinary objects and boundaries, and that the question of medium specificity is a necessarily interdisciplinary question. From a variety of perspectives, the contributors take up that challenge, offering new ways to think about what contemporary visual practice is and what it will become. Contributors: George Baker, Rebecca Baron, Karen Beckman, Raymond Bellour, Zoe Beloff, Timothy Corrigan, Nancy Davenport, Atom Egoyan, Rita Gonzalez, Tom Gunning, Louis Kaplan, Jean Ma, Janet Sarbanes, Juan A. Suárez.

Forget Me Not Geoffrey Batchen 2006-08-03 'Forget Me Not' explores the relationship between photography and memory and shows how ordinary people have sought to strengthen the emotional appeal of photographs, primarily by embellishing them to create strange and often beautiful hybrid objects. The Burden of Representation John Tagg 1993 Photographs are used as documents, evidence, and records every day in courtrooms, hospitals, and police work, on passports, permits, and licenses. But how did such usages come to be established and accepted, and when? What kinds of photographs were seen seen as purely instrumental and able to function in this way? What sorts of agencies and
Institutions had the power to give them this status? And more generally, what conception of photographic representation did this involve, and what were its consequences?

Burning with Desire Geoffrey Batchen 1999-03-15 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 historiography 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.

A Companion to Photography Stephen Bull 2020-03-16 “A Companion to Photography presents a contemporary approach to the subject, advancing the critical ideas that inform the study of photography in the 21st century. Features a collection of original, up-to-date essays relating to contemporary photography Introduces several new ideas that expand current photographic theory Combines essays by established and emerging writers, providing a dynamic and engaging discussion essays are organized in thematic sections: photographic interpretation, markets, popular photography documents, and fine art Seamlessly incorporates discussion of digital photography throughout”.

The Blind Photographer Julian Rothenstein 2016-09-06 The blind photographer cannot see a butterfly perched perfectly still on a flower, a bowl of sweet-smelling fruit, or a child’s rattle on a darkened floor, but the mind’s eye is sharply focused. How then, do blind or partially sighted people capture such extraordinary images? The photographs in this revelatory book suggest a deeper truth: that blindness is itself a kind of seeing, and that those who can see are often blind to the strangeness and beauty of the world around them. As the blind photographer Evgen Bavcar writes, “Photography must belong to the blind, who in their daily existence have learned to become the masters of camera obscura.” Through the photographs of more than fifty blind or partially sighted people from around the world, this exhilarating book—the first to explore this phenomenon in all its vibrancy and diversity—will make you see differently.

My Body Emily Ratajkowski 2021-11-09 INSTANT NEW YORK TIMES BESTSELLER “My Body offers a lucid examination of the mirrors in which its author has seen herself, and her indoctrination into the cult of beauty as defined by powerful men. In its more transcendent passages ... the author steps beyond the reach of any ‘Pygmalion’ and becomes a more dangerous kind of beautiful. She becomes a kind of god, an icon artist.” —Melissa Febos, The New York Times Book Review “MOST ANTICIPATED” and “BEST OF FALL 2021” BOOK FOR * VOGUE * TIME * ESQUIRE * PEOPLE * USA TODAY * CHICAGO TRIBUNE * LOS ANGELES TIMES * SHONDALAND * ALMA * THRILLES * NYLON * FORTUNE A deeply honest investigation of what it means to be a woman and a commodity from Emily Ratajkowski, the archetypal, multi-hyphenate celebrity of our time Emily Ratajkowski is an acclaimed model and actress, an icon in the fashion and film industries, and the gray area between consent and abuse. Nuanced, fierce, and incisive, My Body marks the debut of a writer brimming with courage and intelligence.

Burning with Desire Geoffrey Batchen 1997 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. In this refiguring of the traditional story of photography’s origins, Batchen examines the output of the various nominees for “first photographer,” then incorporates this information into a mode of historiography 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.

The Civil Contract of Photography Ariella Azoulay 2021-09-14 In this groundbreaking work, Ariella Azoulay thoroughly revises our understanding of the ethical status of photography. It must, she insists, be understood in its inseparability from the many catastrophes of recent history. She argues that photography is a particular set of relations between individuals and the powers that govern them and, at the same time, a form of relations among equals that constrains that power. Anyone, even a stateless person, who addresses others through photographs or occupies the position of a photograph’s addressee, is or can become a member of the citizenry of photography. The crucial arguments of the book concern two groups that have been rendered invisible by their state of exception: the Palestinian noncitizens of Israel and women in Western societies. Azoulay’s leading question is: Under what legal, political, or cultural conditions does it become possible to see and show disaster that befalls those with flawed citizenship in a state of exception? The Civil Contract of Photography is an essential work for anyone seeking to understand the disasters of recent history and the consequences of how they and their victims are represented.

Marxism and Morality Steven Lukes 1987 ... An honourable, instructive and impressively able book.” The Times Literary Supplement David Yarrow Photography David Yarrow 2019-10-01 The must-have photography monograph of the year, this lavish oversized volume celebrates David Yarrow’s unparalleled wildlife imagery. For more than two decades, legendary British photographer David Yarrow has been putting himself in harm’s way to capture immersive and evocative photography of the world’s most revered and endangered species. With his images heightening awareness of those species and also raising huge sums for charity and conservation, he is one of the most relevant
photographers in the world today. Featuring Yarrow's 150 most iconic photographs, this book offers a truly unmatched view of some of the world's most compelling animals. The collection of stunning images, paired with Yarrow's first-person contextual narrative, offers insight into a man who will not accept second best in his relentless pursuit of excellence. David Yarrow Photography offers a balanced retrospective of his spectacular work in the wild and his staged storytelling work, which has earned him wide acclaim in the fine-art market. Yarrow rarely just takes pictures—he almost always makes them. This approach sets him apart from others in the field. Yarrow's work will awaken our collective conscience, and—true to form—he plans to donate all the royalties from this book to conservation.

Photography Theory James Elkins 2013-10-18 Photography Theory presents forty of the world's most active art historians and theorists, including Victor Burgin, Joel Snyder, Rosalind Krauss, Alan Trachtenberg, Geoffrey Batchen, Carol Squiers, Michael Fried, and Hal Foster, among others. Each essay presents a different view of what constitutes photography. Photography has been around for nearly two centuries, but we are no closer to understanding what it is. For some people, a photograph is an optically accurate impression of the world, for others, it is mainly a way of remembering people and places. Some view it as a sign of bourgeois life, a kind of addiction of the middle class, whilst others see it as a troublesome interloper that has confused people's ideas of reality and fine art to the point that they have difficulty even defining what a photograph is. For some, the whole question of finding photography's nature is itself misguided from the beginning. This provocative second volume in the Routledge The Art Seminar series presents not one but many answers to the question: what is photography?

Capturing the Light Roger Watson 2013-11-26 An intimate look at the journeys of two men—a gentleman scientist and a visionary artist—as they struggled to capture the world around them, and in the process invented modern photography. During the 1830s, in an atmosphere of intense scientific enquiry fostered by the industrial revolution, two quite different men—one in France, one in England—developed their own dramatically different photographic processes in total ignorance of each other's work. These two lone geniuses—Henry Fox Talbot in the seclusion of his English country estate at Lacock Abbey and Louis Daguerre in the heart of post-revolutionary Paris—through diligence, disappointment and sheer hard work overcame extraordinary odds to achieve the one thing man had for centuries been trying to do—to solve the ancient puzzle of how to capture the light and in so doing make nature 'paint its own portrait'. With the creation of their two radically different processes—the Daguerreotype and the Talbotype—these giants of early photography changed the world and how we see it. Drawing on a wide range of original, contemporary sources and featuring plates in colour, sepia and black and white, many of them rare or previously unseen, Capturing the Light by Roger Watson and Helen Rappaport charts an extraordinary tale of genius, rivalry and human resourcefulness in the quest to produce the world's first photograph.

Negative/Positive Geoffrey Batchen 2020-12-21 As its title suggests, Negative/Positive begins with the negative, a foundational element of analog photography that is, in a way, usually ignored, and uses this to tell a representative, rather than comprehensive, history of the medium. The fact that a photograph is split between negative and positive manifestations means that its identity is always simultaneously divided and multiplied. The interaction of these two components was often spread out over time and space and could involve more than one person, giving photography the capacity to produce multiple copies of a given image and for that image to have many different looks, sizes and makers. This book traces these complications for canonical images by such figures as William Henry Fox Talbot, Kuosakke Kimbei, Dorothea Lange, Man Ray, Seydou Keita, Richard Avedon, and Andreas Gursky. But it also considers a number of related issues crucial to any understanding of photography, from the business practices of professional photographers to the repetition of pose and setting that is so central to certain familiar photographic genres. Ranging from the daguerreotype to the digital image, the end result is a kind of little history of photography, partial and episodic, but no less significant a rendition of the photographic experience for being so. This book represents a summation of Batchen's work to date, making it be essential reading for students and scholars of photography and for all those interested in the history of the medium.

Words of Light Eduardo Cadava 2018-06-05 Here Eduardo Cadava demonstrates that Walter Benjamin articulates his conception of history through the language of photography. In Benjamin's theories of the fluctuations of the flash and imagery of history, he argues that the questions raised by this link between photography and history touch on issues that belong to the entire trajectory of his writings: the historical and political consequences of technology, the relation between reproduction and mimesis, images and history, remembering and forgetting, allegory and mourning, and visual and linguistic representation. The book establishes the photographic constellation of motifs and themes around which Benjamin organizes his texts and thereby becomes a lens through which we can begin to view his analysis of the convergence between the new technological media and a revolutionary concept of historical action and understanding. Written in the form of a detective novel, Rhonda Noonan recounts her thirty-year quest to find the truth of her own background.... Her father was none other than Randolph Churchill, son of Sir Winston Churchill. The State Department of Human Services and the FBI laid down an intricate cover-up, with Averell Harriman and President Truman on the periphery. The evidence was clear—there was no question in her mind (though her efforts to secure incontrovertible proof in the form of a DNA test were stymied by the Churchill family). Rhonda had gone about finding her heritage just as her paternal grandfather had conducted his military campaigns: relentlessly and with no small amount of courage.---p. [4]. Cover.

Archives, Documentation, and Institutions of Social Memory Francis X. Blouin 2008-08-02 As sites of documentary preservation, archives are located in various nationzational and social contexts, artifacts of culture, and places of uncovering, archives provide tangible evidence of memory for individuals, communities, and states, as well as defining memory institutionally within prevailing political systems and cultural norms. By assigning the prerogatives of record keeper to the archivist, whose acquisition policies, finding aids, and various institutionalized predilections mediate between scholarship and information, archives produce knowledge, legitimize political systems, and construct identities. Far from being mere...
repositories of data, archives actually embody the fragments of culture that endure as signifiers of who we are, and why. The essays in Archives, Documentation, and Institutions of Social Memory conceive of archives not simply as historical repositories but as a complex of structures, processes, and epistemologies situated at a critical point of the intersection between scholarship, cultural practices, politics, and technologies.

**A History of Light**

Junko Theresa Mikuriya 2016-12-15 When was photography invented, in 1826 with the first permanent photograph? If we depart from the technologically oriented accounts and consider photography as a philosophical discourse an alternative history appears, one which examines the human impulse to reconstruct the photographic or "the evoking of light". Its signfificance throughout the history of ideas is explored via the Platonic Dialogues, Iamblichus' theurgic writings, and Marsilio Ficino's texts. This alternative history is distinct from alternative narratives of photographic history but rather offers a way of rethinking photography's ontological instability.

**Burning with Desire**

Geoffrey Batchen 2002-02-22 Essays on photography and the medium's history and evolving identity. In Each Wild Idea, Geoffrey Batchen explores a wide range of photographic subjects, from the timing of the medium's invention to the various implications of cyberculture. Along the way, he reflects on contemporary art photography, the role of the vernacular in photography's history, and the Australianness of Australian photography. The essays focus on a consideration of specific photographs - from a humble combination of baby photos and bronzed papers also shed light on painful secrets his father took to his grave. Melding the intimacy of personal memoir with the rigors of investigative journalism, What They Didn't Burn is a heartwarming, inspiring story of resilience and redemption. Laytner saw his father as a quintessential Type B: passive and conventional. As he掘ives his own distinctive formal attributes. In short, he sees photography as something that is simultaneously material and cultural. In an effort to evoke the lived experience of history, he frequently relies on sheer description as the mode of analysis, insisting that we look right at--rather than beyond--the photograph being discussed. A constant theme throughout the book is the question of photography's past, present, and future identity.

**Imagining Canada**

William Morassutti 2012-10-30 Sophisticated and well-curated, this photographic tour through Canada's history documents the nation's evolution over more than a century, as seen through the lens of photographers from The New York Times. The book compiles more than 100 iconic, momentous and inspiring images of Canada and includes ten commentary pieces from a range of important thinkers, historians and writers, including National Chief Shawn Atleo, MP Justin Trudeau, historians Charlotte Gray, Peter C. Newman and Tim Cook, and sports columnist Stephen Brunt. Through these pages and images, which represent a portal in time, a portrait of Canada emerges, not as seen by its citizens but as viewed through a distinctly American lens. The book includes photos arranged according to the following themes: • The Battlefield: Canada at War • Aboriginal People • The Changing Face of Canadian Society--Our Immigration Story • Landscape • The Political Arena • Industry • The War Machine: How the Homefront Supplied the W... • Hockey • Icons (Stars, Sports Heroes, Political Figures, Royalty) Touching Photographs Margaret Olin 2012-05-21 Photography does more than simply endure as signifiers of who we are, and why. The essays in Archives, Documentation, and Institutions of Social Memory conceive of archives not simply as historical repositories but as a complex of structures, processes, and epistemologies situated at a critical point of the intersection between scholarship, cultural practices, politics, and technologies.

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**The Intimacy of Personal Memoir with the Rigors of Investigative Journalism**

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represent the world. It acts in the world, connecting people to form relationships and shaping relationships to create communities. In this beautiful book, Margaret Olin explores photography's ability to "touch" us through a series of essays that shed new light on photography's role in the world. Olin investigates the publication of photographs in mass media and literature, the hanging of exhibitions, the posting of photocopied photographs of lost loved ones in public spaces, and the intense photographic activity of tourists at their destinations. She moves from intimate relationships between viewers and photographs to interactions around larger communities, analyzing how photography affects the way people handle cataclysmic events like 9/11. Along the way, she shows us James VanDerZee's Harlem funeral portraits, dusts off Roland Barthes's family album, takes us into Walker Evans and James Agee's photo-text Let Us Now Praise Famous Men, and logs onto online photo albums. With over one hundred illustrations, Olin's book is an insightful contribution to the theory of photography, visual studies, and art history.

*Ubiquity* Jacob W. Lewis 2021-12-15 From its invention to the internet age, photography has been considered universal, pervasive, and omnipresent. This anthology of essays poses how the question of when photography came to be everywhere shapes our understanding of all manner of photographic media. Whether looking at a portrait image on the polished silver surface of the daguerreotype, or a viral image on the reflective glass of the smartphone, the experience of looking at photographs and thinking with photography is inseparable from the idea of ubiquity—that is, the apparent ability to be everywhere at once. While photography's distribution across cultures today is undeniable, the insidious logics and pervasive myths that have governed its spread demand our critical attention, now more than ever.

*Photography and the Art of Chance* Robin Kelsey 2015 As anyone who has wielded a camera knows, photography has a unique relationship to chance. It also represents a struggle to reconcile aesthetic aspiration with a mechanical process. Robin Kelsey reveals how daring innovators expanded the aesthetic limits of photography in order to create art for a modern world.

*The Past's Threshold* Siegfried Kracauer 2014-10-27 Siegfried Kracauer was a leading intellectual figure of the Weimar Republic and one of the foremost representatives of critical theory. Best known for a wealth of writings on sociology and film theory, his influence is felt in the work of many of the period's preeminent thinkers, including his friends, the critic Walter Benjamin, and Theodor W. Adorno, who once claimed he owed more to Kracauer than any other contemporary. This volume brings together for the first time all of Kracauer's essays on photography that he wrote between 1927 and 1933 as a journalist for the Frankfurter Zeitung, as well as an essay that appeared in the Magazine of Art twenty-first century writing also seeks to make its own contribution through original work, in the form of twenty-five short 'object lessons' commissioned specifically for this project. These new and innovative studies from key writers across a range of disciplines will enable students to look upon their surroundings with trained eyes to search out their own 'object studies'.

*Sophie's World* Jostein Gaarder 2007-03-28 One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins Jostein Gaarder’s unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.

*Amusing Ourselves to Death* Neil Postman 2005-12-27 What happens when media and politics become forms of entertainment? As our world begins to look more and more like Orwell’s 1984, Neil’s Postman’s essential guide to the modern media is more relevant than ever. "It’s unlikely that Trump has ever read Amusing Ourselves to
Death, but his ascent would not have surprised Postman. -CNN Originally published in 1985, Neil Postman's groundbreaking polemic about the corrosive effects of television on our politics and public discourse has been hailed as a twenty-first-century book published in the twentieth century. Now, with television joined by more sophisticated electronic media—from the Internet to cell phones to DVDs—it has taken on even greater significance. Amusing Ourselves to Death is a prophetic look at what happens when politics, journalism, education, and even religion become subject to the demands of entertainment. It is also a blueprint for regaining control of our media, so that they can serve our highest goals. "A brilliant, powerful, and important book. This is an indictment that Postman has laid down and, so far as I can see, an irrefutable one." –Jonathan Yardley, The Washington Post Book World

Apparitions Geoffrey Batchen 2019-02 An engaging and provocative account of photography's first commercial applications in England and their global implications. This book addresses a persistent gap in the study of photography's history, moving beyond an appreciation of single breakthrough works to consider the photographic image's newfound reproducibility and capacity for circulation through newsprint and other media in the nineteenth century.

Hide/Seek Jonathan D. Katz 2010-11-02 An entirely new interpretation of modern American portraiture based on the history of sexual difference. Hide/Seek: Difference and Desire in American Portraiture, companion volume to an exhibition of the same name at the National Portrait Gallery, Smithsonian Institution, traces the defining presence of same-sex desire in American portraiture through a seductive selection of more than 140 full-color illustrations, drawings, and portraits from leading American artists. Arcing from the turn of the twentieth century, through the emergence of the modern gay liberation movement in 1969, the tragedies of the AIDS epidemic, and to the present, Hide/Seek openly considers what has long been suppressed or tacitly ignored, even by the most progressive sectors of our society: the influence of gay and lesbian artists in creating American modernism. Hide/Seek shows how questions of gender and sexual identity dramatically shaped the artistic practices of influential American artists such as Thomas Eakins, Romaine Brooks, Marsden Hartley, Georgia O'Keeffe, Charles Demuth, Jasper Johns, Robert Rauschenberg, Andrew Wyeth, Andy Warhol, Robert Mapplethorpe, and many more--in addition to artists of more recent works such as Felix Gonzalez-Torres, Glenn Ligon, Catherine Opie, and Cass Birds. The authors argue that despite the late-nineteenth-century definition and legal codification of the "homosexual," in reality, questions of sexuality always remained fluid and continually redefined by artists concerned with the act of portrayal. In particular, gay and lesbian artists--of but not fully in the society they portrayed--occupied a position of influential marginality, from which vantage point they crafted innovative and revolutionary ways of painting portraits. Their resistance to society's attempt to proscribe them forced them to develop new visual vocabularies by which to code, disguise, and thereby express their subjects' identities--and also their own. Bringing together for the first time new scholarship in the history of American sexuality and new research in American portraiture, Hide/Seek charts the heretofore hidden impact of gay and lesbian artists on American art and portraiture and creates the basis for the necessary reassessment of the careers of major American artists--both gay and straight--as well as of portraiture itself.