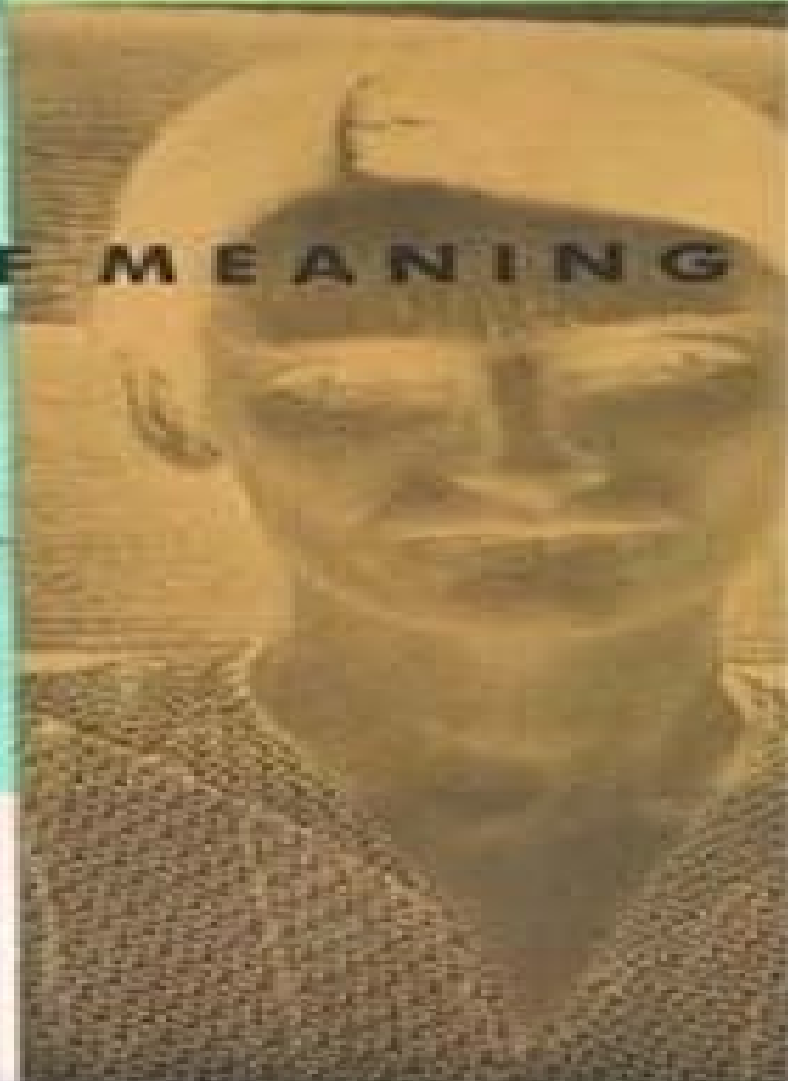


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THE CONTEST OF MEANING



CRITICAL HISTORY OF PHOTOGRAPHY

RICHARD BOLTON

The Contest Of Meaning Critical Histories Of Photography

Carol Quirke



The Contest Of Meaning Critical Histories Of Photography:

The Contest of Meaning Richard Bolton, 1992-02-25 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.

The Contest of Meaning : Critical Histories of Photography Richard Bolton, 1992 **Photography** Mary Warner Marien, 2006 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. Back Cover **The**

Nineteenth-century Visual Culture Reader Vanessa R. Schwartz, Jeannene M. Przyblyski, 2004 The nineteenth century is central to contemporary discussions of visual culture. This reader brings together key writings on the period exploring such topics as photographs, exhibitions, and advertising. *The Focal Encyclopedia of Photography* Michael R. Peres, 2013-05-29

This volume is a complete revision of the 1996 third edition, sharing the ever-changing breadth of photographic topics with a special emphasis on digital imaging and contemporary issues. Produced by an international team of photographic and imaging experts with collaboration from the George Eastman House, the world's oldest photography museum, this fourth edition contains essays and photographic reproductions sharing information where photography and imaging serve a primary role, ranging from the atomic to the cosmic. **The Routledge Companion to Aesthetics** Berys Gaut, Dominic

Lopes, 2005-07-25 First Published in 2000, Routledge is an imprint of Taylor & Francis, an information company. **Photography Theory in Historical Perspective** Hilde Van Gelder, Helen Westgeest, 2011-04-25 Photography Theory in Historical

Perspective Case Studies from Contemporary Art aims to contribute to the understanding of the multifaceted and complex character of the photographic medium by dealing with various case studies selected from photographic practices in contemporary art discussed in the context of views and theories of photography from its inception uses case studies to explain photographic practices in contemporary art and place them in the context of theory presents current debates on theory of photography through comparisons to research of other visual media applicable to vernacular and documentary photography as well as art photography

The Violence of the Image Liam Kennedy, Caitlin Patrick, 2020-09-13 Photography has visualized international relations and conflicts from the midnineteenth century onwards and continues to be an important medium in framing the worlds of distant suffering others Although photojournalism has been challenged in recent decades claims that it is dead are premature *The Violence of the Image* examines the roles of image producers and the functions of photographic imagery in the documentation of wars violent conflicts and human rights issues tackling controversial ideas such as witnessing the making of appeals based on displays of human suffering and the much cited concept of compassion fatigue In the twenty first century the advent of digital photography camera phones and socialmedia platforms has altered the relationship between photographers the medium and the audience as well as contributing to an ongoing blurring of the boundaries between news and entertainment and professional and amateur journalism *The Violence of the Image* explores how new vernacular and artistic modes of photographic production articulate international friction This innovative timely book makes a major contribution to discussions about the power of the image in conflict

Photographs Objects

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

Photography and the Arts Juliet Hacking, Joanne Lukitsh, 2020-10-29 Photography both in the form of contemporary practice and that of historical material now occupies a significant place in the citadels of Western art culture It has an institutional network of its own embedded within the broader art world with its own specialists including academics critics curators collectors dealers and conservators All of this cultural activity consolidates an artistic practice and critical discourse of photography that distinguishes what is increasingly termed art photography from its commercial scientific and amateur guises But this long awaited recognition of photography as high art brings new challenges How will photography s newly privileged place in the art world affect how the history of creative photography is written Modernist claims for the

medium as having an aesthetic often turned on precedents from painting Postmodernism challenged a cultural hierarchy organized around painting Nineteenth century photographs move between the symbolic spaces of the gallery wall and the archive de contextualised for art and re contextualised for history But what of the contemporary writings images and practices that negotiated an aesthetic status for the photographic Photography and the Arts revisits practices both celebrated and elided by the modernist and postmodernist grand narratives of art and photographic history in order to open up new critical spaces Written by leading scholars in the fields of photography art and literature the essays examine the metaphorical as well as the material exchanges between photography and the fine graphic reproductive and sculptural arts

Reframings Diane Neumaier,1995 This diverse and compelling collection of contemporary feminist visual art is now available in a paperback edition Reframings makes visible what has been for too long nearly invisible contemporary feminist visual art that represents a remarkable range of perspectives styles and subject matter The forty five women who created these works artists and writers such as Deborah Willis Carrie Mae Weems Nan Goldin and Carm Little Turtle are connected by a belief that images are political and that today s feminist concerns cannot be separated from such issues as ethnicity class age and sexuality They share a consciousness that historically women have been framed and can now be reframed Author note Diane Neumaier is Associate Professor of Visual Arts at Mason Gross School of the Arts Rutgers University

Class and News Don Heider,2004 News as a cultural product has earned a place in scholarly research over the past several decades and media scholars and sociologists have successfully looked at news for ideological content and how news may shape an audience s ideas on politics gender and race But how does news influence an audience s ideas about social structure Class and News is a multidisciplinary collection of essays examining how the news media treats or neglects this structure in everyday reporting Are certain stories chosen for their appeal to the upper or middle classes Are stories of interest to lower class readers viewers avoided How are issues of social order reported or reflected in stories that aren t about class This in depth work will be a valuable resource for students scholars and general readers interested in the dynamics of class and news in the United States

Reading Marie al-Khazen's Photographs Yasmine Nachabe Taan,2020-11-26 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

Visual History Ulrike Mietzner,Nick Peim,2005 Addressing questions about representation this book critically explores the potential of different types of visual material to illuminate historical studies The contributions in this collection range from explorations of picture schemes used in 19th century classrooms to contemporary popular representations of schooling Film and photographic images are considered in specific contexts presenting case studies along with theoretical reflections about methods values and the very nature of historical studies Images are examined in children s literature in the induction of history of education students in the recreation of past practices and in the promotion of government policies Visions of education are put alongside discussion of the visual turn its value to historians its relations with questions about the construction of knowledge and the archive A range of positions on the visual are represented in the collection Without presenting an orthodoxy the book aims to promote new awarenesses of this important aspect of education history and the issues it raises

Women's Albums and Photography in Victorian England Patrizia Di Bello,2017-07-05 This beautifully illustrated study recaptures the rich history of women photographers and image collectors in nineteenth century England Situating the practice of collecting exchanging and displaying photographs and other images in the context of feminine sociability Patrizia Di Bello shows that albums express Victorian women s experience of modernity The albums of individual women and the broader feminine culture of collecting and displaying images are examined uncovering the cross references and fertilizations between women s albums and illustrated periodicals and demonstrating the way albums and photography itself were represented in women s magazines fashion plates and popular novels Bringing a sophisticated eye to overlooked images such as the family photograph Di Bello not only illustrates their significance as historical documents but elucidates the visual rhetorics at play In doing so she identifies the connections between Victorian album making and the work of modern day amateurs and artists who use digital techniques to compile and decorate albums with Victorian style borders and patterns At a time when photographic album making is being re vitalised by digital technologies this book rewrites the history of photographic albums placing the female collector at its centre and offering an alternative history of photography focused on its uses rather than on its aesthetic or artistic considerations It is remarkable in elegantly connecting the history of photography with the fields of material culture and women s studies

Cultural Antagonism and the Crisis of Reality in Latin America Horacio Legrás,2022-10-06 For most of the 20th century Latin American literature and art have contested political and cultural projects of homogenization of a manifestly diverse continent Cultural Antagonism and the Crisis of Reality in Twentieth Century Latin America explores literary and humanist experimentations and questions of gender race and ethnicity as well as the contradictions of capitalist development that belie such homogenization by reconfiguring the sense of the real in Latin America Covering four key geographical areas Mexico the Caribbean Central

America and the Andes every chapter delves into a question that has been central to the humanities in the last 20 years Indigenous world views gender race neo liberalism and visual culture Legr s illuminates these issues with a thorough consideration of the theoretical questions inherent to how new identities disrupt the imaginary stability of social formations

Eyes on Labor Carol Quirke,2012-08-30 *Eyes on Labor* narrates an essential chapter in American cultural history offering a fascinating broad stroke history of the relationship of photography to the complex and troubled history of 20th century labor and unionization movements

Visual Methodologies Gillian Rose,2007 Comprehensively revised and updated the Second Edition of the bestselling *Visual Methodologies* provides a critical introduction to the study and interpretation of visual culture The Second Edition contains a completely new chapter on how to use the book each chapter follows the same structure making comparisons between methods easier three extra chapters each discussing a method not covered in the First Edition

Fifty Key Writers on Photography Mark Durden,2013 A clear and concise survey of some of the most significant writers on photography who have played a major part in defining and influencing our understanding of the medium It provides a succinct overview of writing on photography from a diverse range of disciplines and perspectives and examines the shifting perception of the medium over the course of its 170 year history Key writers discussed include Roland Barthes Susan Sontag Jacques Derrida Henri Cartier Bresson Geoffrey Batchen Fully cross referenced and in an A Z format this is an accessible and engaging introductory guide

Using Photographs in Social and Historical Research Penny Tinkler,2013-02-01 Sophisticated original and comprehensive this book investigates photographic research practices and the conceptual and theoretical issues that underpin them Using international case studies and behind the scenes interviews Penny Tinkler sets out research practices and explores the possibilities and challenges of working with different methods and photographic sources The book guides the reader through all aspects of doing photographic research including practical issues and ethical considerations Key topics include Working with images Generating photos in research Managing large archives and digital databases Reviewing personal photos Photo elicitation interviews Written in a clear accessible style this dynamic book is essential reading for students and researchers working with photographs in history and the social sciences

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