A Chronology of Photography Examining imagery of urban space in Britain, France and West Germany up to the early 1960s, this book reveals how photography shaped individual architectural projects and national rebuilding efforts alike. Exploring the impact of urban photography at a pivotal moment in contemporary European architecture and culture, this book addresses case studies spanning the destruction of the war to the modernizing reconfiguration of city spaces, including ruin photobooks about bombed cities, architectural photography of housing projects and imagery of urban life from popular photomagazines, as well as internationally renowned projects like UNESCO's Paris Headquarters, Coventry Cathedral and Berlin's Gedächtniskirche. This book reveals that the ways of seeing shaped in the postwar years by urban photography were a vital aspect of not only discourses on the postwar city but also debates central to popular culture, from commemoration and modernization to democratization and Europeanization. This book will be a fascinating read for researchers in the fields of photography and visual studies, architectural and urban history, and cultural memory and contemporary European history.

Photography This feminist retelling of the history of photography puts women in the picture—and, more importantly, behind the camera! In ten thematic, chronological sections, Tate Modern curator Emma Lewis explores the vital role women artists have played in shaping the ever-evolving medium of photography. Lewis has compiled work from more than 200 different women and nonbinary photographers along with short essays on 75 different artists, many informed by her interviews with the subjects. From the studio portraiture of the late nineteenth century to the photojournalism of Dorothea Lange and Lee Miller in the early twentieth—and from second-wave feminist critiques of gender roles to contemporary selfies and social media personae—this volume examines different genres, styles, and approaches to photography from the 1800s to the present. UNPARALLELED IN SCOPE: International, inclusive, and intersectional, this comprehensive volume tells the story of a versatile and innovative medium. From early-twentieth-century self-portraits responding to modernity and changing notions of womanhood, to photojournalistic images documenting the climate crisis, the photographs in this book demonstrate the varied ways that women respond to and shape the global cultural landscape. The artists profiled here include: • Sheila Pree Bright • Imogen Cunningham • Paz Errázuriz • Nan Goldin • Kati Horna • Mari Katayama • Dora Maar • Lee Miller • Tina Modotti • Zanele Muholi • Shirin Neshat • Cindy Sherman • Lieko Shiga • Lorna Simpson • Amalia Ulman • And more! INSIGHTFULLY ORGANIZED: The thematic chapters of this project showcase photography's changing role in society and art. They allow the author to explore and contextualize how this role has (or hasn't) made space for women and people of marginalized genders, and how the work done on the margins of the medium pushes the
boundaries of technology and creative expression. This is not simply a collection of "women photographers"—it's a book about how and why women and nonbinary artists have used photography to respond to and shape their own realities. Perfect for: Photographers, artists, and students, and art lovers. Anyone interested in the history of photography. Intersectional feminists. Trailblazing women—and the people who love and support them!

Northern Exposure How is photography connected to global practices? This is a first edited collection to trace the relationship between history, photography and memory in a global perspective on three interrelated levels: firstly, in the artistic and cultural production of pictures, secondly, in the decoding of colonial and contemporary photography, and thirdly, in collecting photographs in picture archives dealing with colonial, anthropological and family photography. The contributions sketch the contested field of global photography and trace the manifold intertwinements between historical and contemporary photographs.

A Cultural History of Underdevelopment The second half of the 19th century was a time of extensive political upheaval in central east Europe that saw the negotiation of conflicting territorial claims in the region by the Russian, Austrian and Prussian empires. The post-WW1 settlement gave rise to the formation of the independent nation states of Poland, Lithuania, Ukraine, Latvia and Belarus. Less well known is that this same period was also an era of keen photographic activity. During this time of empire-, state- and nation-building, cultural heritage was a potent vehicle and a provider of collective memory and identity. This innovative account analyses the relationship between politics, history, cultural heritage and photography in central east Europe between 1859 and 1945. To understand the work photographs ‘do’ in the construction of cultural heritage, the author analyses a wide range of little-known photographic archives created by contemporary professional and amateur photographers. Their work was extensively exploited in contemporary debates, appearing in albums, books, journals, exhibitions, museum exhibits, postcards and newspapers aimed at both scientific and popular and national and international publics. An extensive analysis of how photographic practices and outcomes were applied, borrowed, copied, appropriated and transmitted shows how photography was used to exert or subvert power, on the one hand, and as a tool in constructing and negotiating group identities on the other. By weaving photography and its patterns of making, dissemination and archival survival through major historical narratives, this volume reveals the centrality of photography and visual discourse at pivotal moments of modern history.

A History of Photography Photography Visionaries is an inspiring guide to 75 of the most influential photographers from c.1900 to the present. Entertainingly written by an expert on photography, it provides a fascinating insight into the lives and careers of men and women working in a medium which perhaps more than any other in the visual arts has been deeply affected by technological change. The entries are arranged chronologically, instilling in the reader an understanding of what marks each photographer as a visionary. Each entry is less about providing a full biography of the person and more about creating a sense of excitement regarding their work and the lasting impact that it has had on photography. With the aid of an arresting selection of photographs, some well-known and others less so, this book offers a unique and engaging perspective on the development of photography through some of its most inventive practitioners.

The Routledge Companion to Cultural History in the Western World Since the mid-nineteenth century photography has played a central role in cultural encounters within and between migrant communities in the United States. Migrant histories have been mediated through the photographic image, and the cultural practices of photography have themselves been transformed as migrant communities mobilise the photographic image to navigate experiences of cultural dislocation and the forging of new identities. Exploring photographic images and the cultural practices of photography as ‘contact zones’ through which cultural exchange and transformation takes place, this volume addresses the role of photography in migrant histories in the United States from the mid-nineteenth century to today. Taking as its focal point photography’s role in shaping migrant experiences of cultural transformation, and how migrant experiences have re-configured culturally differentiated practices of
photography, case studies on migration from Europe, Central America, and North America position photography as entwined with cultural histories of migration and cultural transformation in the United States.

The World According to Colour Photography and its Critics offers an original overview of nineteenth-century American and European writing about photography from such disparate fields as art theory, social reform, and physiology. In this study, Mary Warner Marien argues that photography was an important social and cultural symbol for modernity and change in several fields, such as art and social reform. Moreover, she demonstrates how photography quickly emerged as a pliant symbol for modernity and change, one that could as easily oppose progress as promote democracy.

Photography The past 20 years have witnessed a turn towards the sensuous, particularly the aural, as a viable space for critical exploration in History and other Humanities disciplines. This has been informed by a heightened awareness of the role that the senses play in shaping modern identity and understanding of place; and increasingly, how the senses are central to the memory of past experiences and their representation. The result has been a broadening of our historical imagination, which has previously taken the visual for granted and ignored the other senses. Considering how crucial the auditory aspect of life has been, a shift from seeing to hearing past societies offers a further perspective for examining the complexity of historical events and experiences. Historians in many fields have begun to listen to the past, developing new arguments about the history and the memory of sensory experience. This volume builds on scholarship produced over the last twenty years and explores these dimensions by coupling the history of sound and the senses in distinctive ways: through a study of the sound of violence; the sound of voice mediated by technologies and the expression of memory through the senses. Though sound is the most developed field in the study of the sensorium, many argue that each of the senses should not be studied in isolation from each other, and for this reason, the final section incorporates material which emphasizes the sense as relational.

Photographic Presidents For millennia corals were a marine enigma confounding classification and occupying a space between the animal and vegetable kingdoms. Ultimately their animal and symbiotic natures were recognized, and they remain the focus of intense fascination and research. The danger to seafarers posed by unseen underwater coral reefs led to their association with death and interment that has figured in literature, poetry, music and film. The bright redness of precious Mediterranean coral was associated with blood, including coral's gory origin in European and Indian mythology, and its place in religion. Corals have long been prized as jewellery and ornament, and were a feature of many Kunstkammer collections during the Renaissance. Seen as "rainforests of the sea", coral reefs have become greenly emblematic of fragile marine biodiversity, warning of human-driven global climate change. This book uniquely treats the many manifestations of corals in biology and geology; how diverse corals came to figure in art, expeditionary accounts, medicine, folklore, geopolitics, and international trade; and corals as builders of islands and protectors of coastlines, and as building materials themselves. Exceptionally illustrated with a wide range of natural history images, underwater photographs and fine art, this book provides a unique resource for all interested in ocean environments and the cultures that have flourished there.

Boxing Defining the Chief Executive via flash powder and selfie sticks Lincoln's somber portraits. Lyndon Johnson’s swearing in. George W. Bush’s reaction to learning about the 9/11 attacks. Photography plays an indelible role in how we remember and define American presidents. Throughout history, presidents have actively participated in all aspects of photography, not only by sitting for photos but by taking and consuming them. Cara A. Finnegan ventures from a newly-discovered daguerreotype of John Quincy Adams to Barack Obama's selfies to tell the stories of how presidents have participated in the medium's transformative moments. As she shows, technological developments not only changed photography, but introduced new visual values that influence how we judge an image. At the same time, presidential photographs—as representations of leaders who symbolized the
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Photography—sparked public debate on these values and their implications. An original journey through political history. Photographic Presidents reveals the intertwined evolution of an American institution and a medium that continues to define it.

A Cultural History of Twin Beds The Routledge Companion to Cultural History in the Western World is a comprehensive examination of recent discussions and findings in the exciting field of cultural history. A synthesis of how the new cultural history has transformed the study of history, the volume is divided into three parts – medieval, early modern and modern – that emphasize the way people made sense of the world around them. Contributions cover such themes as material cultures of living, mobility and transport, cultural exchange and transfer, power and conflict, emotion and communication, and the history of the senses. The focus is on the Western world, but the notion of the West is a flexible one. In bringing together 36 authors from 15 countries, the book takes a wide geographical coverage, devoting continuous attention to global connections and the emerging trend of globalization. It builds a panorama of the transformation of Western identities, and the critical ramifications of that evolution from the Middle Ages to the twenty-first century, that offers the reader a wide-ranging illustration of the potentials of cultural history as a way of studying the past in a variety of times, spaces and aspects of human experience. Engaging with historiographical debate and covering a vast range of themes, periods and places, The Routledge Companion to Cultural History in the Western World is the ideal resource for cultural history students and scholars to understand and advance this dynamic field.

Photography and Cultural Heritage in the Age of Nationalisms Between 1839 and the end of the nineteenth century, millions of nude photographs of the female form—artistic, pornographic, and everything in-between—were produced in France, the birthplace of photography. Drawing upon government records, legal decisions, newspaper accounts, and contemporary literature, Raisa Rexer recounts the history of these illicit and ubiquitous images and elucidates their immense cultural and artistic reach. Rexer focuses in particular on the ways that nude photographic imagery influenced some of the greatest authors of the period, including Charles Baudelaire, the Goncourt brothers, and Émile Zola, and sets their work against historical records and nonfiction print sources to tell the story of evolving perceptions of nude photography. In the period immediately after photography’s invention, nude photographs were vitally connected to the questions of art and artistry, particularly with regard to photography’s aspirations to high cultural status. By the end of the century, however, as production and sales expanded internationally and as photographs of nudes flooded the streets and shops, proliferation of these pictures was increasingly viewed as one of a host of social problems plaguing France. Illustrated with nearly ninety period images, The Fallen Veil offers the first full treatment of the photographic nude in the nineteenth century and considers how this history continues to influence many of the same questions we ask today about art, pornography, and the relation between the two.

Photography and the Contemporary Cultural Condition During the 1930s, the world of photography was unsettled, exciting, and boisterous. John Raeburn’s A Staggering Revolution recreates the energy of the era by surveying photography’s rich variety of innovation, exploring the aesthetic and cultural achievements of its leading figures, and mapping the paths their pictures blazed public’s imagination. While other studies of thirties photography have concentrated on the documentary work of the Farm Security Administration (FSA), no previous book has considered it alongside so many of the decade’s other important photographic projects. A Staggering Revolution includes individual chapters on Edward Steichen’s celebrity portraiture; Berenice Abbott’s Changing New York project; the Photo League’s ethnography of Harlem; and Edward Weston’s western landscapes, made under the auspices of the first Guggenheim Fellowship awarded to a photographer. It also examines Margaret Bourke-White’s industrial and documentary pictures, the collective undertakings by California’s Group f.64, and the fashion magazine specialists, as well as the activities of the FSA and the Photo League.

Where We Find Ourselves Self-taught photographer Hugh Mangum was born in 1877 in Durham, North Carolina, as its burgeoning tobacco economy put the frontier-like boomtown
on the map. As an itinerant portraitist working primarily in North Carolina and Virginia during
the rise of Jim Crow, Mangum welcomed into his temporary studios a clientele that was both
racially and economically diverse. After his death in 1922, his glass plate negatives remained
stored in his darkroom, a tobacco barn, for fifty years. Slated for demolition in the 1970s, the
barn was saved at the last moment—and with it, this surprising and unparalleled document of
life at the turn of the twentieth century, a turbulent time in the history of the American
South. Hugh Mangum’s multiple-image, glass plate negatives reveal the open-door policy of
his studio to show us lives marked both by notable affluence and hard work, all imbued with
a strong sense of individuality, self-creation, and often joy. Seen and experienced in the
present, the portraits hint at unexpected relationships and histories and also confirm how
historical photographs have the power to subvert familiar narratives. Mangum’s photographs
are not only images; they are objects that have survived a history of their own and exist
within the larger political and cultural history of the American South, demonstrating the
unpredictable alchemy that often characterizes the best art—its ability over time to evolve
with and absorb life and meaning beyond the intentions or expectations of the artist.

Camera Lucida The Japanese passion for photography is almost a cliché, but how did it
begin? Although Japanese art photography has been widely studied this book is the first to
demonstrate how photography became an everyday activity. Japan’s enthusiasm for
photography emerged alongside a retail and consumer revolution that marketed products
and activities that fit into a modern, tasteful, middle-class lifestyle. Kerry Ross examines the
magazines and merchandise promoted to ordinary Japanese people in the early twentieth
century that allowed Japanese consumers to participate in that lifestyle, and gave them a
powerful tool to define its contours. Each chapter discusses a different facet of this
phenomenon, from the revolution in retail camera shops, to the blizzard of socially
constructive how-to manuals, and to the vocabulary of popular aesthetics that developed
from enthusiasts sharing photos. Ross looks at the quotidian activities that went into the
entire picture-making process, activities not typically understood as photographic in nature,
such as shopping for a camera, reading photography magazines, and even preserving one’s
pictures in albums. These very activities, promoted and sponsored by the industry,
embedded the camera in everyday life as both a consumer object and a technology for
understanding modernity, making it the irresistible enterprise that Eastman encountered in
his first visit to Japan in 1920 when he remarked that the Japanese people were "almost as
addicted to the Kodak habit as ourselves."

Seizing the Light This groundbreaking study explores the visual representations of Black
culture across the globe throughout the twentieth century and into the twenty-first. The
African diaspora—a direct result of the transatlantic slave trade and Western
colonialism—has generated a wide array of artistic achievements, from blues and reggae to
the paintings of the pioneering American artist Henry Ossawa Tanner and the music videos
of Solange. This study concentrates on how these works, often created during times of major
social upheaval and transformation, use Black culture both as a subject and as context. From
musings on “the souls of black folk” in late-nineteenth-century art to questions of racial and
cultural identities in performance, media, and computer-assisted arts in the twenty-first
century, this book examines the philosophical and social forces that have shaped Black
presence in modern and contemporary visual culture. Renowned art historian Richard J.
Powell presents Black art drawn from across the African diaspora, with examples from the
Americas, the Caribbean, and Europe. Black Art features artworks executed in a broad range
of media, including film, photography, performance art, conceptual art, advertising, and
sculpture. Now updated and expanded, this new edition helps to better understand how the
first two decades of the twenty-first century have been a transformative moment in which
previous assumptions about race and identity have been irrevocably altered, with art
providing a useful lens through which to think about these compelling issues.

Photography Fifth Edition This innovative text recounts the history of photography through a
series of thematically structured chapters. Designed and written for students studying
photography and its history, each chapter approaches its subject by introducing a range of
international, contemporary photographers and then contextualizing their work in historical
terms. The book offers students an accessible route to gain an understanding of the key genres, theories and debates that are fundamental to the study of this rich and complex medium. Individual chapters cover major topics, including: · Description and Abstraction · Truth and Fiction · The Body · Landscape · War · Politics of Representation · Form · Appropriation · Museums · The Archive · The Cinematic · Fashion Photography Boxed focus studies throughout the text offer short interviews, curatorial statements and reflections by photographers, critics and leading scholars that link photography's history with its practice. Short chapter summaries, research questions and further reading lists help to reinforce learning and promote discussion. Whether coming to the subject from an applied photography or art history background, students will benefit from this book's engaging, example-led approach to the subject, gaining a sophisticated understanding of international photography in historical terms.

Photography, Reconstruction and the Cultural History of the Postwar European City

"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.

The Fallen Veil Here is the history we've 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 you're 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.

Photography and its Critics Authenticity is everywhere: political leaders invoke the idea to gain our support, advertisers use it to sell their products. But is authenticity a dangerous hoax? What is, and is not, authentic has been hotly debated ever since the concept was invented. Many academics have sought to "unmask" authenticity claims as deceptive. This book takes a different approach. In chapters covering historical and contemporary examples, the authors explore why authenticity, real or imagined, exercises such a powerful hold on our imaginations. The chapters trace how invocations of authenticity borrow from one another, across arenas such as philosophy and theology, encounters with nature, leisure, and mass consumption, political and corporate leadership, left-wing and right-wing ideologies. This cultural history of authenticity is of interest to academic and lay readers alike, who are interested in the significance and history of a concept that shapes how we understand ourselves and the world we live in.

Where Corals Lie Sheds new light on the long history of self-portraiture with fresh interpretations of famous examples and new works, ideas, and anecdotes. This broad cultural history of self-portraiture brilliantly maps the history of the genre, from the earliest myths of Narcissus and the Christian tradition of "bearing witness" to the prolific self-image-making of today's contemporary artists. Focusing on a perennially popular subject, the book tells the vivid history of works that offer insights into artists' personal, psychological, and creative worlds. Topics include the importance of the medieval mirror craze in early self-portraiture; the confessional self-portraits of Titian and Michelangelo; the mystique of the artist's studio, from Vermeer to Velázquez; the role of biography and geography for serial self-portraitists such as Courbet and Van Gogh; the multiple selves of modern and contemporary artists such as Cahun and Sherman; and recent developments in the era of globalization. Comprehensive and beautifully illustrated, the book features the work of a wide range of artists including
Beckmann, Caravaggio, Dürer, Gentileschi, Ghiberti, Giotto, Goya, Kahlo, Kauffman, Magritte, Mantegna, Picasso, Poussin, Raphael, Rembrandt and Van Eyck. The full range of the subject is explored, including comic and caricature self-portraits, “invented” or imaginary self-portraits, and important collections of self-portraiture such as that of the Medici.

Photography in the Third Reich: Art, Physiognomy and Propaganda Charting innovative directions in the environmental humanities, this book examines the cultural history of climate change under three broad headings: history, writing and politics. Climate change compels us to rethink many of our traditional means of historical understanding, and demands new ways of relating human knowledge, action and representations to the dimensions of geological and evolutionary time. To address these challenges, this book positions our present moment of climatic knowledge within much longer histories of climatic experience. Only in light of these histories, it argues, can we properly understand what climate means today across an array of discursive domains, from politics, literature and law to neighbourly conversation. Its chapters identify turning-points and experiments in the construction of climates and of atmospheres of sensation. They examine how contemporary ecological thought has repoliticised the representation of nature and detail vital aspects of the history and prehistory of our climatic modernity. This ground-breaking text will be of great interest to researchers and postgraduate students in environmental history, environmental governance, history of ideas and science, literature and eco-criticism, political theory, cultural theory, as well as all general readers interested in climate change.

Black Art: A Cultural History (Third) (World of Art) Drawing on the work of Barthes, Eco, Foucault, Baudrillard, Burgn and Tagg, and on the historians of mentalities, War and Photography presents a theoretical approach to the understanding of press photography in its historical and contemporary context. Brothers applies her argument with special reference to French and British newspaper images of the Spanish Civil War, a selection of which is presented in the book. Rejecting analyses based upon the content of the images alone, she argues that photographic meaning is largely predetermined by its institutional and cultural context. Acting as witnesses despite themselves, photographs convey a wealth of information not about any objective reality, but about the collective attitudes and beliefs particular to the culture in which they operate.

A Cultural History of Photography In this book, Osborne demonstrates why and how photography as photography has survived and flourished since the rise of digital processes, when many anticipated its dissolution into a generalised system of audio-visual representations or its collapse under the relentless overload of digital imagery. He examines how photography embodies, contributes to, and even in effect critiques how the contemporary social world is now imagined, how it is made present and how the concept and the experience of the Present itself is produced. Osborne bases his discussions primarily in cultural studies and visual cultural studies. Through an analysis of different kinds of photographic work in distinct contexts, he demonstrates how aspects of photography that once appeared to make it vulnerable to redundancy turn out to be the basis of its survival and have been utilised by much important photographic work of the last three decades.

Authenticity: The Cultural History of a Political Concept This compelling book chronicles the most influential ideas that have shaped photography from the invention of the daguerreotype in the early 19th century up to the digital revolution and beyond. Each idea is presented through lively text and arresting visuals, and explores when the idea first evolved and its subsequent impact on photography.

A Staggering Revolution 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.

A Cultural History of Climate Change A rich and fresh perspective on the history of photography, tracing the complex links between technological innovation, social change, and artistic intervention.

War and Photography A beguiling cultural history of colour by the BAFTA nominated broadcaster and art historian James Fox 'This book is a triumph. James Fox's passionate and illuminating exploration of the extraordinary relationship we have with colour is itself extraordinary. It is an intellectual feast as well as a visual one - a true biography of colour which will delight readers.' Edmund de Waal, author of The Hare with Amber Eyes The subject of this book is humankind's extraordinary relationship with colour. It is composed of a series of voyages, ranging across the world and throughout history, which reveal the meanings that have been attached to the colours we see around us and the ways these have shaped our culture and imagination. It takes seven primary colours - black, red, yellow, blue, white, purple and green - and uncovers behind each a root idea, based on visual resemblances or properties so rudimentary as to be common to all societies. The book traces these meanings to show how they have changed and multiplied, the role that they have played in our culture and history, and how understanding them allows us to see many of the milestones in the history of art - from Bronze Age gold-work to Turner, Titian to Yves Klein - in a new way. It proceeds by stories, which cumulatively tell another, larger one: a history of the world from the black nothing which preceded existence to the birth of our red-blooded species, the gilded gods who animated the world in antiquity to the blue horizons which framed the Age of Discovery; the pristine aspirations of Enlightenment, the technicolour innovation which fuelled the Industrial Revolution and the colour which most embodies the environmental crisis which now faces us.

Cultural History This book revisits and celebrates the cultural legacy of the cult television series Northern Exposure. With a focus on its production history, fan culture, and individual episodes, it reveals the show's profound influence and argues its status as the prototype contemporary television series.

The Colors of Photography Boxing is one of the oldest and most exciting of sports: its bruising and bloody confrontations have permeated Western culture since 3000 BC. During that period, there has hardly been a time in which young men, and sometimes women, did not raise their gloved or naked fists to one other. Throughout this history, potters, sculptors, painters, poets, novelists, cartoonists, song-writers, photographers and film-makers have been there to record and make sense of it all. In her encyclopaedic investigation, Kasia Boddy sheds new light on an elemental sports and struggle for dominance whose weapons are nothing more than fists. Boddy examines the shifting social, political and cultural resonances of this most visceral of sports, and shows how from Daniel Mendoza to Mike Tyson, boxers have embodied and enacted our anxieties about race, ethnicity, gender and sexuality. Looking afresh at everything from neoclassical sculpture to hip-hop lyrics, Boxing explores the way in which the history of boxing has intersected with the history of mass media, from cinema to radio to pay-per-view. The book also offers an intriguing new perspective on the work of such diverse figures as Henry Fielding, Spike Lee, Charlie Chaplin, Philip Roth, James Joyce, Mae West, Bertolt Brecht, and Charles Dickens. An all-encompassing study, Boxing ultimately reveals to us just how and why boxing has mattered so much to so many.

Photography and the Non-Place A Cultural History of Twin Beds challenges our most
ingrained assumptions about intimacy, sexuality, domesticity and hygiene by tracing the rise and fall of twin beds as a popular sleeping arrangement for married couples between 1870 and 1970. Modern preconceptions of the twin bed revolve around their use by couples who have no desire to sleep in the same bed space. Yet, for the best part of a century, twin beds were not only seen as acceptable but were championed as the sign of a modern and forward-thinking couple. But what lay behind this innovation? And why did so many married couples ultimately abandon the twin bed? In this book, Hilary Hinds presents a fascinating insight into the combination of beliefs and practices that made twin beds an ideal sleeping solution. Using nuanced close readings of marriage guidance and medical advice books, furnishing catalogues, novels, films and newspapers, this volume offers an accessible and rigorous account of the curious history of twin beds. This is vital reading for those with an interest in cultural history, sociology, anthropology and psychology.

Global Photography The fourth edition of this comprehensive history of photography spans the entire history of the medium, from its early development to current practice, and provides a focused understanding of the cultural contexts in which photographers have lived and worked. Mary Warner Marien discusses photography from a truly global viewpoint and examines a wide-range of images through the lenses of art, science, travel, war, fashion, the mass media, and individual photographers. Professional, amateur, and art photographers are all represented, with "Portrait" boxes devoted to highlighting important individuals and "Focus" boxes charting particular cultural debates. This indispensable book shows how photography has charted, shaped, and sharpened our perception of the world.

Contact Zones The expression 'cultural history' is generally used today to signal a particular approach to history, one which could be applied to any object, and is mainly concerned with the sense men and women from the past gave to the world they lived in. In this introduction to cultural history as a subdiscipline, the reader will find the key steps in the historical development of the field from 1850 to the present. It surveys different ways in which cultural history has been practised, exploring intellectual history, the history of ideas and concepts, of mentalities, of symbols and representations, and of languages and discourses. Cultural History also maps the territory cultural history most effectively enlightens: gender; the family and sexuality; the body; senses and emotions and images; material culture and consumption; the media and communication. Lastly, it includes an appendix of biographies of a number of influential cultural historians. This concise and accessible introduction will be an essential volume for any university student studying cultural history.

The Self-Portrait: A Cultural History

Photography Visionaries The Colors of Photography aims to provide a deeper understanding of what color is in the field of photography. Until today, color photography has marked the "here and now," while black and white photographs have been linked to our image of history and have formed our collective memory. However, such general dichotomies start to crumble when considering the aesthetic, cultural, and political complexity of color in photography. With essays by Charlotte Cotton, Bettina Gockel, Tanya Sheehan, Blake Stimson, Kim Timby, Kelley Wilder, Deborah Willis. Photographic contributions by Hans Danuser and Raymond Meier.

Photography for Everyone This book presents a critical and aesthetic defence of "non-place” as an act of cultural reclamation. Through the restorative properties of photography, it re-conceptualises the cultural significance of non-place. The non-place is often referred to as “wasteland”, and is usually avoided. The sites investigated in this book are located where access and ownership are often ambiguous or in dispute; they are places of cultural forgetting. Drawing on the author’s own photographic research-led practice, as well as material from photographers such as Ed Ruscha, Joel Sternfeld and Richard Misrach, this study employs a deliberately allusive intertextuality to offer a unique insight into the contested notions surrounding landscape representation. Ultimately, it argues that the non-place has the potential to reveal a version of England that raises questions about identity, loss, memory, landscape valorisation, and, perhaps most importantly, how we are to arrive
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at a more meaningful place.

Photography, A Feminist History The fifth edition of this indispensable history of photography spans the history of the medium, from its early development to current practice, and providing a focused understanding of the cultural contexts in which photographers have lived and worked throughout, this remains an all-encompassing survey. Mary Warner Marien discusses photography from around the world and through the lenses of art, science, travel, war, fashion, the mass media and individual photographers. Professional, amateur and art photographers are all represented, with 'Portrait' boxes devoted to highlighting important individuals and 'Focus' boxes charting particular cultural debates. Mary Warner Marien is also the author of 100 Ideas that Changed Photography and Photography Visionaries. New additions to this ground-breaking global survey of photography includes 20 new images and sections on advances in technology and the influence of social media platforms. An essential text for anyone studying photography.

100 Ideas that Changed Photography This lucid and comprehensive collection of essays by an international group of scholars constitutes a photo-historical survey of select photographers who embraced National Socialism during the Third Reich. These photographers developed and implemented physiognomic and ethnographic photography, and, through a Selbstgleichschaltung (a self-co-ordination with the regime), continued to practice as photographers throughout the twelve years of the Third Reich. The volume explores, through photographic reproductions and accompanying analysis, diverse aspects of photography during the Third Reich, ranging from the influence of Modernism, the qualitative effect of propaganda photography, and the utilisation of technology such as colour film, to the photograph as ideological metaphor. With an emphasis on the idealised representation of the German body and the role of physiognomy within this representation, the book examines how select photographers created and developed a visual myth of the ‘master race’ and its antitheses under the auspices of the Nationalist Socialist state. Photography in the Third Reich approaches its historical source photographs as material culture, examining their production, construction and proliferation. This detailed and informative text will be a valuable resource not only to historians studying the Third Reich, but to scholars and students of film, history of art, politics, media studies, cultural studies and holocaust studies.

A Cultural History of Sound, Memory, and the Senses A Cultural History of Underdevelopment explores the changing place of Latin America in U.S. culture from the mid-nineteenth century to the recent U.S.-Cuba détente. In doing so, it uncovers the complex ways in which Americans have imagined the global geography of poverty and progress, as the hemispheric imperialism of the nineteenth century yielded to the Cold War discourse of "underdevelopment." John Patrick Leary examines representations of uneven development in Latin America across a variety of genres and media, from canonical fiction and poetry to cinema, photography, journalism, popular song, travel narratives, and development theory. For the United States, Latin America has figured variously as good neighbor and insurgent threat, as its possible future and a remnant of its past. By illuminating the conventional ways in which Americans have imagined their place in the hemisphere, the author shows how the popular image of the United States as a modern, exceptional nation has been produced by a century of encounters that travelers, writers, radicals, filmmakers, and others have had with Latin America. Drawing on authors such as James Weldon Johnson, Willa Cather, and Ernest Hemingway, Leary argues that Latin America has figured in U.S. culture not just as an exotic "other" but as the familiar reflection of the United States’ own regional, racial, class, and political inequalities.

Global Photographies Surveys technical developments in photography, shows the work of famous photographers, and discusses different types and styles of photography.

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