

The Burden Of Representation Essays On Photographies And Histories

Explores the meanings of photographic 19th century photographic discourse, both visual and verbal, as it related to the status and image of women and children. Of particular importance to the author is how the work of women photographers addressed issues of early feminism. In the course of the book she attempts to use the material to help form the basis of a new critical theory of photography which can take a place next to the more mature theory of film. Distributed by St. Martin's Press. Annotation copyrighted by Book News, Inc., Portland, OR

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 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?

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Sources and Methods in Histories of Colonialism provides an in-depth study of the relationships between archives, knowledge and power. Exploring a diverse range of examples and surveying the now substantial scholarly literatures on the functions and scope of the 'imperial archive', it facilitates a deeper understanding of the challenges of working with a range of specific source genres within imperial and colonial archives. Covering the late eighteenth century to the present day and drawing on material from a range of modern empires including those established by Britain, France, the Netherlands, Spain and the United States, chapters discuss themes such as the emergence of photography as an archival tool, the use of oral history in histories of colonialism and the ways in which the state informs the archive and vice versa. This book considers the ways in which newer ways of thinking about the past have challenged more traditional views of 'the archive', provoking questions about what archives are and where their conceptual, geographical and chronological boundaries lie. Examining a wide selection of source material including government papers, censuses, petitions and case files and providing both an overarching introduction to the subject and close analysis of specific case studies, this book will be essential reading for students of imperial and colonial history.

A key collection of essays that looks at the specific issues related to the

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documentary form. Questions addressed include 'What is documentary?' and 'How fictional is nonfiction?'

This book studies the relationship between photography and history in colonial Southern Africa, using a series of encounters with Southern African photographic archives to reflect on photography as a distinct historical form. Through use of private and public archives, images produced by African itinerant photographers, white settlers, and colonial state institutions, this book explores the relationship between photography and history in colonial Southern Africa. Late nineteenth century Cape Colonial prison albums, police photographs from German Southwest Africa, African studio portraits, identity documents, travel permits and passports from the 1920s and 1930s, visual studies of whiteness and blackness authored by settler photographers, South African dompas photographs from the 1950s and 1960s, and aerial photography from the Eastern Cape in the mid-twentieth century are examined to highlight the ways in which photographic images cut across conventional institutional boundaries and complicate rigid distinctions between the private and the public, the political and the aesthetic, the colonial and the vernacular, or the subject and the object. Photography and History in Colonial Southern Africa argues that rather than understanding photographs as a means of preserving and recreating the past in the present, we

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can value them for how they evoke at once the need for and the limits of historical reconstruction. This book will be of interest to students and scholars of colonial history, photographic history, visual media, and African studies. The Television Studies Reader brings together key writings in the expanding field of television studies, providing an overview of the discipline and addressing issues of industry, genre, audiences, production and ownership, and representation. The Reader charts the ways in which television and television studies are being redefined by new and 'alternative' ways of producing, broadcasting and watching TV, such as cable, satellite and digital broadcasting, home video, internet broadcasting, and interactive TV, as well as exploring the recent boom in genres such as reality TV and docusoaps. It brings together articles from leading international scholars to provide perspectives on television programmes and practices from around the world, acknowledging both television's status as a global medium and the many and varied local contexts of its production and reception. Articles are grouped in seven themed sections, each with an introduction by the editors: Institutions of Television Spaces of Television Modes of Television Making Television Social Representation on Television Watching Television Transforming Television

On a typical day, you might make a call on a cell phone, withdraw money at an

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ATM, visit the mall, and make a purchase with a credit card. Each of these routine transactions leaves a digital trail for government agencies and businesses to access. As cutting-edge historian and journalist Christian Parenti points out, these everyday intrusions on privacy, while harmless in themselves, are part of a relentless (and clandestine) expansion of routine surveillance in American life over the last two centuries—from controlling slaves in the old South to implementing early criminal justice and tracking immigrants. Parenti explores the role computers are playing in creating a whole new world of seemingly benign technologies—such as credit cards, website "cookies," and electronic toll collection—that have expanded this trend in the twenty-first century. *The Soft Cage* offers a compelling, vitally important history lesson for every American concerned about the expansion of surveillance into our public and private lives.

Since the 1990s, women artists have led the contemporary art world in the creation of art depicting female adolescence, producing challenging, critically debated, and avidly collected artworks that are driving the current and momentous shift in the perception of women in art. *Girls! Girls! Girls!* presents essays from established and up-and-coming scholars who address a variety of themes, including narcissism, nostalgia, post-feminism, and fantasy with the goal of approaching the overarching question of why women artists are turning in such

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numbers to the subject of girls – and what these artistic explorations signify. Artists discussed include Anna Gaskell, Marlene McCarty, Sue de Beer, Miwa Yanagi, Eija-Liisa Ahtila, Collier Schorr, and more.

Over his distinguished career as a European intellectual historian and cultural critic, Martin Jay has explored a variety of major themes: the Frankfurt School, the exile of German intellectuals in America during the Nazi era, Western Marxism, the denigration of vision in twentieth-century French thought, the discourse of experience in modern Europe and America, and lying in politics. *Essays from the Edge* assembles Jay's writings from the intersections of this intellectual journey. Several essays focus on methodological debates in the humanities and social sciences: the limits of interdisciplinarity, the issue of national or universal philosophy, cultural relativism and visibility, and the implications of periodization in historical narrative. Others examine the concept of "scopic regime" and the metaphors of revolution and the gardening impulse. Among the theorists treated at length are Theodor Adorno, Hannah Arendt, Jacques Derrida, and Michel Foucault. The essays also include several of Jay's *Salmagundi* columns, dealing with subjects as varied as the new Museum of Modern Art in New York, the impact of Colin Wilson's *The Outsider*, and the demise of the *Partisan Review*. All of these efforts can be considered what Arthur Schopenhauer called, to borrow the title of one of his most celebrated collections, "parerga and paralipomena." As essays from the edges of major projects, they illuminate Jay's major arguments, elaborate points made only in passing in the larger texts, and explore ideas farther than would have been possible, given the focus of the larger works themselves. The result is a lively, diverse offering from an extraordinary intellect.

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-- --Richard Wolin, the Graduate Center, City University of New York, author of *The Wind from the East: French Intellectuals, the Cultural Revolution, and the Legacy of the 1960s*

Jane M. Gaines examines the phenomenon of images as property, focusing on the legal status of mechanically produced visual and audio images from popular culture. Bridging the fields of critical legal studies and cultural studies, she analyzes copyright, trademark, and intellectual property law, asking how the law constructs works of authorship and who owns the country's cultural heritage.

Photography explores the photograph in the twenty-first century and its importance as a media form. Stephen Bull considers our media-saturated society and the place of photography in everyday life, introducing the theories used to analyse photographs and exploring the impact of digital technology. The text is split into short, accessible chapters on the broad themes central to the study and analysis of photography, and key issues are explained and applied to visual examples in each chapter. Topics covered include: the identity of photography the meanings of photographs photography for sale snapshots the photograph as document photography as art photographs in fashion photography and celebrity. *Photography* is an up-to-date, clear and comprehensive introduction to debates about photography now and is particularly useful to media, photography and visual culture students.

Outlaw Representation is a Beacon Press publication.

As the visual component of contemporary media has overtaken the verbal, visual reportage has established a unique and extremely significant role in 21st-century culture. Julianne Newton has prepared this comprehensive analysis of the development of the role of visual reportage as a critical player in the evolution of our understanding of ourselves, others, and the

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world. *The Burden of Visual Truth* offers a first assessment of the role of visual journalism within the context of the complex, cross-disciplinary pool of literature and ideas required for synthesis. Newton approaches the subject matter from several perspectives, examining the theoretical and ideological bases for visual truth, particularly as conveyed by the news media, and applying relevant research on photojournalism and reality imagery to contemporary newspaper, broadcast, and internet professional practice. She extends visual communication theory by proposing an ecology of the visual for 21st century life and developing a typology of human visual behavior. Scholars in visual studies, media studies, journalism, nonverbal communication, cultural history, and psychology will find this analysis invaluable as a comprehensive base for studying reality imaging and human visual behavior. The volume also is appropriate for journalism and media studies coursework at the undergraduate and graduate levels. With its conclusions about the future of visual reportage, *The Burden of Visual Truth* also will be compelling reading for journalism and mass communication professionals concerned with improving media credibility and maintaining a significant course for journalism in the 21st century. For all who seek to understand the role of visual media in the formation of their views of the world and of their own identities, this volume is a must-read.

Decoys and Disruptions is the first comprehensive collection of writings by American artist and critic Martha Rosler. Best known for her videos and photography, Rosler has also been an original and influential cultural critic and theorist for over twenty-five years. The writings collected here address such key topics as documentary photography, feminist art, video, government patronage of the arts, censorship, and the future of digitally based photographic media. Taken together, these thirteen essays not only show Rosler's importance as a critic but

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also offer an essential resource for readers interested in the issues confronting contemporary art. The essays in this collection illustrate Rosler's ongoing investigation into means of exposing truth and provoking change, providing a retrospective of characteristic issues in her work. Mixing analysis and wit, Rosler challenges many of the fundamental precepts of contemporary art practice. Her influential essay "In, around, and afterthoughts: on documentary photography" almost single-handedly dismantled the myth of liberal documentary photography when it appeared. Many of the essays in this volume have had a similarly wide-ranging influence; others are published here for the first time. Illustrating the essays are 81 images by Rosler and other artists and photographers.

This collection explores the cultural fascination with social media forms of self-portraiture, "selfies," with a specific interest in online self-imaging strategies in a Western context. This book examines the selfie as a social and technological phenomenon but also engages with digital self-portraiture as representation: as work that is committed to rigorous object-based analysis. The scholars in this volume consider the topic of online self-portraiture—both its social function as a technology-driven form of visual communication, as well as its thematic, intellectual, historical, and aesthetic intersections with the history of art and visual culture. This book will be of interest to scholars of photography, art history, and media studies.

Feeble-mindedness was a late Victorian and Edwardian obsession. Unlike madness, idiocy has not been much written about, but it has its own tragic story. This book examines both how and why certain children and adults were labeled as "feeble-minded" and segregated into special schools and colonies in late Victorian and Edwardian England. This challenging book exploits a rich variety of archival sources and a wide range of contemporary medical,

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educational, and parliamentary material.

This book addresses the function and status of the visual and verbal image as it relates to social, political, and ideological issues. The authors first articulate some of the lost connections between image and ideology, then locate their argument within the modernist/postmodernist debates. The book addresses the multiple, trans-disciplinary problems arising from the ways cultures, authors, and texts mobilize particular images in order to confront, conceal, work through, or resolve contradictory ideological conditions.

How do photographs gain their meaning and power? John Tagg claims that, to answer this question, we must look at the ways in which everything that frames photography - the discourse that surrounds it and the institutions that circulate it - determines what counts as truth.

Versions of Ireland brings a refined postcolonial theoretical optic to bear on many of the most urgent questions within contemporary Irish cultural studies. Drawing on, and extending, the most advanced critical work within the discipline, the book offers a subtle critical genealogy of the development of Ireland's diverse postcolonial projects. Furthermore, it reflects on the relevance and the effectiveness of postcolonial and subaltern historiographical methodologies in an Irish context, interrogating the ethical and political problematics of such discursive importation. Flannery's work highlights the operative dynamics of imperial modernity, together with its representational agents, in Ireland, and also divines moments of explicit and implicit resistance to modernity's rationalising and accumulative urges. The book is pioneering in the facility and ease with which it navigates the interdisciplinary terrain of Irish studies. Flannery provides enabling and challenging new readings of the poetry of the bi-lingual poet, Michael

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Hartnett; the politically imaginative vistas of the republican mural tradition in the North of Ireland; the gothic anxieties inherent in the fiction of Eugene McCabe and the semi-fictional writing of Seamus Deane, and the differential codes of visual surveillance apparent in Irish tourist posters and late nineteenth century photography in Ireland. Versions of Ireland does not dwell on the exclusively theoretical, but offers rich critical analyses of a range of Irish cultural artefacts in terms of Ireland's protracted colonial history and contested postcolonial condition. The presentation of bodies in pain has been a major concern in Western art since the time of the Greeks. The Christian tradition is closely entwined with such themes, from the central images of the Passion to the representations of bloody martyrdoms. The remnants of this tradition are evident in contemporary images from Abu Ghraib. In the last forty years, the body in pain has also emerged as a recurring theme in performance art. Recently, authors such as Elaine Scarry, Susan Sontag, and Giorgio Agamben have written about these themes. The scholars in this volume add to the discussion, analyzing representations of pain in art and the media. Their essays are firmly anchored on consideration of the images, not on whatever actual pain the subjects suffered. At issue is representation, before and often apart from events in the world. Part One concerns practices in which the appearance of pain is understood as expressive. Topics discussed include the strange dynamics of faked pain and real pain, contemporary performance art, international photojournalism, surrealism, and Renaissance and Baroque art. Part Two concerns representations that cannot be readily assigned to that genealogy: the Chinese form of execution known as lingchi (popularly the "death of a thousand cuts"), whippings in the Belgian Congo, American lynching photographs, Boer War concentration camp photographs, and recent American capital punishment. These examples

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do not comprise a single alternate genealogy, but are united by the absence of an intention to represent pain. The book concludes with a roundtable discussion, where the authors discuss the ethical implications of viewing such images.

PHOTOGRAPHY AND PHILOSOPHY ESSAYS ON THE PENCIL OF NATURE "Many of the essays are well written and indeed groundbreaking...Given its overall depth, the anthology is worth reading by any critic, curator or student of the arts."-Prefix Photo "How does anyone accept or deny 'reality' in photographic excursions? This is the central issue in this extraordinary compilation of 13 essays by contemporary philosophers who argue back and forth (in editor Walden's clever arrangement) so that readers must engage their own minds within the constantly conflicting (theoretical and personal) propositions/explanations. This is a rich, provocative, intelligent, challenging, and important compilation. Highly recommended."-Choice "Required reading for anyone interested in analytic philosophy of photography, Scott Walden's collection includes essays by most of the major writers in this area. The combination of classic pieces with newly commissioned work makes this both a useful reference book and a stimulating contribution to ongoing debates about photographic representation."-Nigel Warburton, The Open University Seeing is believing or is it? In an era of digital-imaging technology, can photographs still be considered truthful or realistic? Photography and Philosophy takes an up-to-date look at the issues of photographic truth, objectivity, and realism. It tests the limits on what can ethically be done with a camera and examines the fundamental differences between photographic and non-photographic artwork. Unlike the numerous texts devoted to the subject of Film Theory, this collection contains essays specifically about the art form of Still Photography and the broader theoretical

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questions it raises. Written by contemporary philosophers in a thorough and engaging manner, it is an excellent resource for students studying aesthetics or fine arts and photography.

"This book offers a lively, accessible, and informative introduction to surveillance through the lens of globalization and globalization through the lens of surveillance. Ström traces the state's increasing control over its citizens and critically examines the social meaning and consequences of surveillance and globalization"--

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

This is a book about visual literacy. It both advocates and equips the scholarly use of visual images as visual evidence. The visual is not mere illustration, it is the text. Enabling a rediscovery of the visual skills of the past facilitates the investigation of history and the

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understanding of the present. Chapters by international authorities have been specially commissioned on the use of visual evidence from painting to political prints, photographs, documentary, feature films, television, news and advertising.

Images, Ethics, Technology explores the changing ethical implications of images and the ways they are communicated and understood. It emphasises how images change not only through their modes of representation, but through our relationship to them. In order to understand images, we must understand how they are produced, communicated, and displayed. Each of the 14 essays chart the relationship to technology as part of a larger complex social and cultural matrix, highlighting how these relations constrain and enable notions of responsibility with respect to images and what they represent. They demonstrate that as technology develops and changes, the images themselves change, not just with respect to content, but in the very meanings and indices they produce. This is a collection that not only asks: who speaks for the art? But also: who speaks for the witnesses, the cameras, the documented, the landscape, the institutional platforms, the taboos, those wishing to be forgotten, those being seen and the experience of viewing itself? Images, Ethics, Technology is ideal for advanced level students and researchers in media and communications, visual culture and cultural studies.

In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled, and often troubling, relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive 'performative turn' in International Politics and a critical return to

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the centrality of politics and the concept of 'the political' in Performance Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into dialogue and mutual relation. Exploring a wide range of issues including rioting, youth-driven protests, border security practices and the significance of cultural awareness in war, this text provides an accessible and cutting edge survey of the intersection of international politics and performance examining issues surrounding the politics of appearance, image, event and place; and discusses the development and deployment of innovative critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical aesthetics to the aesthetic thought of new securities scenario-planning. The book's focus throughout is on the materiality of performance practices—on the politics of making, spectating, and participating in a variety of modes as political actors and audiences—whilst also seeking to explicate the performative dynamics of creative and critical thinking. Structured thematically and framed by a detailed introduction and conclusion, the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR, performance studies and cultural studies.

A foundational collection of essays that demonstrate how to study race and media From graphic footage of migrant children in cages to #BlackLivesMatter and #OscarsSoWhite, portrayals and discussions of race dominate the media landscape. Race and Media adopts a wide range of methods to make sense of specific occurrences, from the corporate portrayal of mixed-race identity by 23andMe to the cosmopolitan fetishization of Marie Kondo. As a whole,

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this collection demonstrates that all forms of media—from the sitcoms we stream to the Twitter feeds we follow—confirm racism and reinforce its ideological frameworks, while simultaneously giving space for new modes of resistance and understanding. In each chapter, a leading media scholar elucidates a set of foundational concepts in the study of race and media—such as the burden of representation, discourses of racialization, multiculturalism, hybridity, and the visuality of race. In doing so, they offer tools for media literacy that include rigorous analysis of texts, ideologies, institutions and structures, audiences and users, and technologies. The authors then apply these concepts to a wide range of media and the diverse communities that engage with them in order to uncover new theoretical frameworks and methodologies. From advertising and music to film festivals, video games, telenovelas, and social media, these essays engage and employ contemporary dialogues and struggles for social justice by racialized communities to push media forward. Contributors include: Mary Beltrán Meshell Sturgis Ralina L. Joseph Dolores Inés Casillas Jennifer Lynn Stoever Jason Kido Lopez Peter X Feng Jacqueline Land Mari Castañeda Jun Okada Amy Villarejo Aymar Jean Christian Sarah Florini Raven Maragh-Lloyd Sulafa Zidani Lia Wolock Meredith D. Clark Jillian M. Báez Miranda J. Brady Kishonna L. Gray Susan Noh

This book examines how prominent national exhibitions in Europe represent the Jewish minority and its cultural and religious self-understandings, historically and today, in particular in the context of the Holocaust.

Emotions underpin how political communities are formed and function. Nowhere is this more pronounced than in times of trauma. The emotions associated with suffering caused by war, terrorism, natural disasters, famine and poverty can play a pivotal role in shaping communities

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and orientating their politics. This book investigates how 'affective communities' emerge after trauma. Drawing on several case studies and an unusually broad set of interdisciplinary sources, it examines the role played by representations, from media images to historical narratives and political speeches. Representations of traumatic events are crucial because they generate socially embedded emotional meanings which, in turn, enable direct victims and distant witnesses to share the injury, as well as the associated loss, in a manner that affirms a particular notion of collective identity. While ensuing political orders often re-establish old patterns, traumatic events can also generate new 'emotional cultures' that genuinely transform national and transnational communities.

"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"--

Original critical engagements at the intersection of the biomedical sciences, arts, humanities and social sciences In this landmark Companion, expert contributors from around the world map out the field of the critical medical humanities. This is the first volume to comprehensively introduce the ways in which interdisciplinary thinking across the humanities and social sciences might contribute to, critique and develop medical understanding of the human individually and collectively. The thirty-six newly commissioned chapters range widely within

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and across disciplinary fields, always alert to the intersections between medicine, as broadly defined, and critical thinking. Each chapter offers suggestions for further reading on the issues raised, and each section concludes with an Afterword, written by a leading critic, outlining future possibilities for cutting-edge work in this area.

Key Features

- Offers an introduction to the second wave of the field of the medical humanities
- Positions the humanities not as additive to medicine but as making a decisive intervention into how health, medicine and clinical care might think about individual, subjective and embodied experience
- Exemplifies the commitment of the critical medical humanities to genuinely interdisciplinary thinking by stimulating multi-disciplinary dialogue around key areas of debate within the field
- Presents thirty-six original chapters from leading and emergent scholars in the field, who are defining its new critical edge

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.

Jennifer Tucker studies the interaction of photography and modern science in late Victorian Britain, examining the role of the photograph as witness in scientific investigation and exploring the interplay between photography and scientific authority.

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This broad-ranging text offers a comprehensive outline of how visual images, language and discourse work as 'systems of representation'. Individual chapters explore: representation as a signifying practice in a rich diversity of social contexts and institutional sites; the use of photography in the construction of national identity and culture; other cultures in ethnographic museums; fantasies of the racialized 'Other' in popular media, film and image; the construction of masculine identities in discourses of consumer culture and advertising; and the gendering of narratives in television soap operas.

First published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Using detailed case studies of specific persons, places, and practices linked to broader themes and ideological frameworks, Ryan shows how Imperial Britain produced and projected its imaginative geography through photography. He begins by considering the role of photography in the exploration of "darkest Africa" by David Livingstone's Zambezi Expedition of 1858-63. Finding that other travelers used photographs as a powerful means of organizing and domesticating foreign landscapes, Ryan explores this theme through the topographical and landscape photography of Samuel Bourne in India and John Thompson in Cyprus.

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Postmodern Vernaculars examines the work of Chicana authors such as Gaspar de Alba, Anzaldúa, Cantú, Castillo, Cisneros, Mora, Pérez, and Viramontes in relation to theories of postmodernism. Working with a fluid concept of postmodernism, one that traces the term's evolution from the 1960s to the present, this book argues that Chicana literature is one vernacular, a regional variation of postmodernism. Drawing on the interdisciplinary scholarship that postmodernism itself has enabled - specifically recent developments in the fields of geography, ethnography, photography, history, and linguistics - Postmodern Vernaculars shows that Chicana literature participates in the ongoing reconstruction of postmodernism.

In an age of globalization and connectivity, the idea of "mainstream culture" has become quaint. Websites, magazines, books, and television have all honed in on ever-diversifying subcultures, hoping to carve out niche audiences that grow savvier and more narrowly sliced by the day. Consequently, the discipline of graphic design has undergone a sea change. Where visual communication was once informed by a designer's creative intuition, the proliferation of specialized audiences now calls for more research-based design processes. Designers who ignore research run the risk of becoming mere tools for communication rather than bold voices. Design Studies, a collection of 27 essays from an international

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cast of top design researchers, sets out to mend this schism between research and practice. The texts presented here make a strong argument for performing rigorous experimentation and analysis. Each author outlines methods in which research has aided their design whether by investigating how senior citizens react to design aesthetics, how hip hop culture can influence design, or how design for Third World nations is affected by cultural differences. Contributors also outline inspired ways in which design educators can teach research methods to their students. Finally, Design Studies is rounded out by 7 annotated bibliographies to further aid designers in their research. This comprehensive reader is the definitive reference for this new direction in graphic design, and an essential resource for both students and practitioners.

Introduction : beginning with Stigma -- The Stigma archive -- Just watching -- A sociological periplum -- Doing being deviant -- Afterword : the politics of stigma. The face is central to contemporary politics. In Deleuze and Guattari's work on faciality we find an assertion that the face is a particular politics, and dismantling the face is also a politics. This book explores the politics of such diverse issues as images and faces in photographs and portraits; expressive faces; psychology and neuroscience; face recognition; face blindness; facial injury, disfigurement and face transplants through questions such as: What it might mean to dismantle

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the face, and what politics this might entail, in practical terms? What sort of a politics is it? Is it already taking place? Is it a politics that is to be desired, a better politics, a progressive politics? The book opens up a vast field of further research that needs to be taken forward to begin to address the politics of the face more fully, and to elaborate the alternative forms of personhood and politics that dismantling the face opens to view. The book will be agenda-setting for scholars located in the field of international politics in particular but cognate areas as well who want to pursue the implications of face politics for the crucial questions of subjectivity, sovereignty and personhood.

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