

Afterimage Photography 20

Aileen Blaney,Chinar Shar

Afterimage ,2022-05-20

Photography Beyond Technique: Essays from F295 on the Informed Use of Alternative and Historical Photographic Processes Tom Persinger,2014-02-24 Photography is not dying and has not died. It has been an ever-changing medium since its earliest days, and while near-obsession with the technology of the day may have defined photography over the course of its existence, photography is so much more than hardware and software. Photography is communication, whether chemical or digital, tangible or ephemeral in form. Photography Beyond Technique is a compelling selection of essays and images that reveal the thoughts and methods of some of today's most exciting contemporary photographers. These artists employ alternative, historical, or handmade processes and techniques, and they share a comprehensive view of the medium: that the choice of photographic process is just as important as the selection of subjects. While other books concentrate solely on process, or theory, or artistic intent, none focus on photography in which these decisions are considered inseparable. These 20 essays, originally presented at the annual F295 symposium and seminar series, provide a thought-provoking read for anyone interested in photography as an art form and as a medium through which to view the world. Includes: Looking Backward, Seeing Forward: Reframing Visual History by Robert Hirsch Mystery, Memory, and Narrative by Martha Casanave Finding Confidence: Combining Process with Purpose by Mark Osterman Photograph, Material, and Metaphor by Jerry Spagnoli

Transformational Imagemaking: Handmade Photography Since 1960 Robert Hirsch,2014-01-10 This groundbreaking survey of significant work and ideas focuses on imagemakers who have pushed beyond the boundaries of photography as a window on our material world. Through interviews with more than 40 key artists, this book explores a diverse group of curious experimentalists who have propelled the medium's evolution by visualizing their subject matter as it originates from their mind's eye. Many favor the historical techniques commonly known as alternative photographic processes, but all these makers demonstrate that the real alternative is found in their mental approach and not in their use of physical methods. Within this context, photographer and photography historian Robert Hirsch outlines the varied approaches these artists have utilized to question conventional photographic practices, to convey internal realities, and to examine what constitutes photographic reality. Hirsch explores the half-century evolution of these concepts and methodologies and their popularity among contemporary imagemakers who are merging digital and analog processes to express what was thought to be photographically inexpressible. Read an interview with the author at Photo.net: <http://photo.net/learn/photographer-interviews/robert-hirsch>

Afterimage of Empire Zahid R. Chaudhary,2012 How the colonial photograph revolutionized the very nature of perception

Animals, Plants and Afterimages Valérie Bienvenue,Nicholas Chare,2022-03-11 The sixth mass extinction or Anthropocene extinction is one of the most pervasive issues of our time. Animals, Plants and Afterimages brings together leading scholars in the humanities and life sciences to explore how extinct species are represented in art and visual culture, with a special emphasis on museums. Engaging with celebrated cases of vanished species such as the quagga and the thylacine as well as less well-known examples of animals and plants, these essays explore how representations of recent and ancient extinctions help advance scientific understanding and speak to contemporary ecological and environmental concerns.

Afterimage: Critical Essays on Photography James Richard Hugunin,2016 Literary Nonfiction. Art. Critical essays on photography from the journal Afterimage, 1977-1988, by James R. Hugunin, recipient of the David Logan Award for Distinguished New Writing in the Field of Photography.

Afterimages Liam Kennedy,2016-03 Liam Kennedy here takes as his focus the ways in which selected photographers have sought to frame the activities and effects of American foreign policy, often with a critical perspective, and how their work engages the dynamics of power and knowledge that attend the American worldview. What is at issue in this book is understanding relations between

the geopolitical conditions of visibility and the particulars of the image. Conditions of visibility, for Kennedy, are the ideologies that determine certain ways of seeing, that support actions and representations which establish (in)visibilities and which police the relationship between seeing and believing the American worldview. The individual photographers whose work Kennedy so insightfully dissects are those who have pushed the boundaries of photographic practice and who reflect critically on the contexts and scenery of war: Larry Burrows and Philip Jones Griffiths in Vietnam, Gilles Peress covering the Iranian Revolution, Susan Meiselas in El Salvador and Nicaragua, Ron Haviv and Gary Knight in the Balkans, Ashley Gilbertson and Chris Hondros in Iraq, and Tim Hetherington and Lynsey Addario in Afghanistan. These individuals expanded the conception and technical repertoire of photojournalism, receiving critical acclaim, provoking public and professional controversy, and often incurring great personal cost to themselves. *Afterimages* presents us with a revisionary understanding of the art of conflict photography. The images are often searing they sometimes demonize and dehumanize the enemy, but also humanize friend or victim: a focus on the human roots the range of feeling in such imagery, from horror to pity.

International Photography Index ,1981

Filmmakers on Film ,2023-08-24 This book bridges the gap between film theory and filmmakers' thoughts and poetics, and proposes a new way to address and elaborate film theory. It brings together primary sources by filmmakers themselves, drawing on their films, interviews, books, texts, and manifestos. Divided into three parts, the book covers the main aspects of this approach. Part one discusses the concepts of 'author' and 'filmmaker'. Part two evaluates the creative processes of a broad range of filmmakers, including Víctor Gaviria (Colombia), Kleber Mendonça Filho (Brazil), Jean-Luc Godard and Agnès Varda (France), Abbas Kiarostami (Iran) Pa. Ranjith (India), Andy Warhol (USA), Maya Deren (Ukraine-USA) and Nuri Bilge Ceylan (Turkey). The final part examines filmmakers' various techniques, particularly the use of multi-images, after-(dialectical)-images, and the use of sound as a sensorial and narrative tool. This curated selection of writings, with contributors from a range of countries including the USA, UK, India, China, Portugal, Brazil, Belgium and New Zealand, reflects the global perspective of this new approach. The volume also discusses the ways in which filmmakers influence each other, the spectator as seen by filmmakers, and ways to critically address a filmography that takes into account filmmakers other than the director.

Encyclopedia of Twentieth-Century Photography, 3-Volume Set Lynne Warren,2005-11-15 The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

Afterimages of Gilles Deleuze's Film Philosophy David Norman Rodowick,2010 The French philosopher Gilles Deleuze was one of the most innovative and revolutionary thinkers of the twentieth century. Author of more than twenty books on literature, music, and the visual arts, Deleuze published the first volume of his two-volume study of film, *Cinema 1: The Movement-Image*, in 1983 and the second volume, *Cinema 2: The Time-Image*, in 1985. Since their publication, these books have had a profound impact on the study of film and philosophy. Film, media, and cultural studies scholars still grapple today with how they can most productively incorporate Deleuze's thought. The first new collection of critical studies on Deleuze's cinema writings in nearly a decade, *Afterimages of Gilles Deleuze's Film Philosophy* provides original essays that evaluate the continuing significance of Deleuze's film theories, accounting systematically for the ways in which they have influenced the investigation of contemporary visual culture and offering new directions for research.

Contributors: Raymond Bellour, Centre Nationale de Recherches Scientifiques; Ronald Bogue, U of Georgia; Giuliana Bruno, Harvard U; Ian Buchanan, Cardiff U; James K. Chandler, U of Chicago; Tom Conley, Harvard U; Amy Herzog, CUNY; András Bálint Kovács, Eötvös Loránd U; Patricia MacCormack, Anglia Ruskin U; Timothy Murray, Cornell U; Dorothea Olkowski, U of Colorado; John Rajchman, Columbia U; Marie-Claire Ropars-Wuilleumier, U Paris VIII; Garrett Stewart, U of Iowa; Damian Sutton, Glasgow School of Art; Melinda Szaloky, UC Santa Barbara.

Data Practices Evelyn Ruppert, Stephan Scheel, 2021-11-02 How EU data practices establish and assign people to categories, and how this matters in enacting--making up--Europe as a population and people. What is Europe and who are Europeans? Data Practices approaches this contemporary political and theoretical question by treating it as a practical problem of counting. Only through the myriad data practices that make up methods such as censuses can EU member states know their national populations, and this in turn is utilized by the EU to understand the population of Europe. But this volume approaches data practices not simply as reflecting populations but as performative in two senses: they simultaneously enact--that is, make up--a European population and, by so doing--intentionally or otherwise--also contribute to making up a European people. The book develops a conception of data practices to analyze and interpret findings from collaborative ethnographic multisite fieldwork conducted by an interdisciplinary team of social science researchers as part of a five-year project, *Peopling Europe: How Data Make a People*. The book focuses on data practices that involve establishing and assigning people to categories and how this matters in enacting Europe as a population and people. Five core chapters explore key categories of people--usual residents, refugees, homeless people, migrants, and ethnic minorities--and how they come into being through specific data practices such as defining, estimating, recalibrating and inferring. Two additional chapters address two key subject positions that data practices produce and require: the data subject and the statistician subject.

Photography and Its Publics Melissa Miles, Edward Welch, 2020-08-05 Photography is a ubiquitous part of the public sphere. Yet we rarely stop to think about the important role that photography plays in helping to define what and who constitute the public. *Photography and Its Publics* brings together leading experts and emerging thinkers to consider the special role of photography in shaping how the public is addressed, seen and represented. This book responds to a growing body of recent scholarship and flourishing interest in photography's connections to the law, society, culture, politics, social change, the media and visual ethics. *Photography and Its Publics* presents the public sphere as a vibrant setting where these realms are produced, contested and entwined. Public spheres involve yet exceed the limits of families, interest groups, identities and communities. They are dynamic realms of visibility, discussion, reflection and possible conflict among strangers of different race, age, gender, social and economic status. Through studies of photography in South America, North America, Europe and Australasia, the contributors consider how photography has changed the way we understand and locate the public sphere. As they address key themes including the referential and imaginative qualities of photography, the transnational circulation of photographs, online publics, social change, violence, conflict and the ethics of spectatorship, the authors provide new insight into photography's vital role in defining public life.

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.

Photographic Theory Andrew E. Hershberger, 2014-01-07 Hershberger is the winner of a 2015 Insight Award from the Society for Photographic Education for his work on this book and for his overall contributions to the field! *Photographic Theory: An Historical Anthology* presents a compendium of readings spanning ancient times to the digital age that are related to the history, nature, and current status of debates in photographic theory. Offers an authoritative and academically up-to-date compendium of the history of photographic theory Represents the only collection to include ancient, Renaissance, and 19th-, 20th-, and 21st-century writings related to the subject Stresses the drama of historical and contemporary debates within theoretical circles Features comprehensive coverage of recent trends in digital photography Fills a much-needed gap in the existing literature

Photography and Cinema Teresa M. Flores, Joana Cunha Leal, Margarida Medeiros, 2015-09-18 Eclecticism seems to be one of the most recognized features of Chris Marker's work. He is often presented as a filmmaker and a photographer, a poet, a translator, a cartoonist, a visual artist, an editor, a software designer and a television and video director. Given the 50 years since the release of his most well-known film, *La Jetée* (1963), this volume fosters discussion of the intertwining of photography and cinema within a framework that analyses Marker's influence in film and photography's scholarship. In the last ten years, many books have been published on the subjects of photography and.

Afterimage Naomi Hughes, 2018-09-18 This tale deserves a prominent place on sci-fi shelves.—SLJ “[This] high-action, science-fiction thriller starts with a bang and never slows for a beat. ...[P]lot twists, flashbacks, and alternate timelines keep the story full of surprises. A wild, fast-paced ride full of unexpected turns.” —Kirkus Reviews A horrific explosion levels part of the city and Camryn Kingfisher is the sole survivor. Amidst controversy, conspiracy theories, and threats from government officials, Camryn longs for the truth. But the only person who she can turn to is a transparent boy in a lab coat named Quint. Unsure whether he's a hallucination or a ghost, Camryn has no choice but to trust him as they become embroiled in a plot that is bigger than either of them realize. In a race where the fabric of time and space is at stake, they must figure out who caused the explosion before the culprit comes back to finish Camryn—and her city—off for good.

Exploring Color Photography Fifth Edition Robert Hirsch, 2013-02-11 The classic book on color photography is back in print and completely revamped for a digital photography audience! Learn from step-by-step instruction, illustrative charts, and unbelievably inspirational imagery in this guide meant just for color photographers. World renowned artists give you insight as to how they did that and the author provides challenging assignments to help you take photography to a new level. With aesthetic and technical instruction like no other, this book truly is the bible for color photographers. Be sure to visit the companion website, featuring portfolios and commentary by contemporary artists: www.exploringcolorphotography.com

Photo-Attractions Ajay Sinha, 2022-11-11 In Spring 1938, an Indian dancer named Ram Gopal and an American writer-photographer named Carl Van Vechten came together for a photoshoot in New York City. Ram Gopal was a pioneer of classical Indian dance and Van Vechten was reputed as a prominent white patron of the African-American movement called the Harlem Renaissance. *Photo-Attractions* describes the interpersonal desires and expectations of the two men that took shape when the dancer took pose in exotic costumes in front of Van Vechten's Leica camera. The spectacular images provide a rare and compelling record of an underrepresented history of transcultural exchanges during the interwar years of early-20th century, made briefly visible

through photography. Art historian Ajay Sinha uses these hitherto unpublished photographs and archival research to raise provocative and important questions about photographic technology, colonial histories, race, sexuality and transcultural desires. Challenging the assumption that Gopal was merely objectified by Van Vechten's Orientalist gaze, he explores the ways in which the Indian dancer co-authored the photos. In Sinha's reading, Van Vechten's New York studio becomes a promiscuous contact zone between world cultures, where a "photo-erotic" triangle is formed between the American photographer, Indian dancer, and German camera. A groundbreaking study of global modernity, *Photo-Attractions* brings scholarship on American photography, literature, race and sexual economies into conversation with work on South Asian visual culture, dance, and gender. In these remarkable historical documents, it locates the pleasure taken in cultural difference that still resonates today.

Photography in India Aileen Blaney, Chinar Shar, 2020-09-23 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.

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