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Richard Le Gallienne

Softimage Ingrid Hoelzl, Remi Marie, 2015-09-01 With today's digital technology, the image is no longer a stable representation of the world, but a programmable view of a database that is updated in real time. It no longer functions as a political and iconic representation, but plays a vital role in synchronic data-to-data relationships. It is not only part of a program, but it contains its own operating code: the image is a program in itself. *Softimage* aims to account for that new reality, taking readers on a journey that gradually undoes our unthinking reliance on the apparent solidity of the photographic image and building in its place an original and timely theorization of the digital image in all its complexity, one that promises to spark debate within the evolving fields of image studies and software studies.

Ghost Image Hervé Guibert, 2014-03-26 *Ghost Image* is made up of sixty-three short essays—meditations, memories, fantasies, and stories bordering on prose poems—and not a single image. Hervé Guibert's brief, literary rumination on photography was written in response to Roland Barthes's *Camera Lucida*, but its deeply personal contents go far beyond that canonical text. Some essays talk of Guibert's parents and friends, some describe old family photographs and films, and spinning through them all are reflections on remembrance, narcissism, seduction, deception, death, and the phantom images that have been missed. Both a memoir and an exploration of the artistic process, *Ghost Image* not only reveals Guibert's particular experience as a gay artist captivated by the transience and physicality of his media and his life, but also his thoughts on the more technical aspects of his vocation. In one essay, Guibert searches through a cardboard box of family portraits for clues—answers, or even questions—about the lives of his parents and more distant relatives. Rifling through vacation snapshots and the autographed images of long-forgotten film stars, Guibert muses, "I don't even recognize the faces, except occasionally that of an aunt or great-aunt, or the thin, fair face of my mother as a young girl." In other essays, he explains how he composes his photographs, and how—in writing—he seeks to escape and correct the inherent limits of his technique, to preserve those images lost to his technical failings as a photographer. With strains of Jean Genet and recurring themes that speak to the work of contemporary artists across a range of media, Guibert's *Ghost Image* is a beautifully written, melancholic ode to existence and art forms both fleeting and powerful—a unique memoir at the nexus of family, memory, desire, and photography.

Man and His Image Georgine Oeri, 1968-11-27

Practical Web Design Philippe Hong, 2018-04-30 Web design is the process of creating websites. It encompasses several different aspects, including webpage layout, content production, and graphic design. This book offers you everything you need to know for building your websites.

Image Bank 1969 - 1977 AA AA Bronson, Angie Kiefer, Hadrien Laroche, Michael Morris, Felicity Tayler, Vincent Trasov, Gilbert Zanna, 2019-11-05 Can You Dig It? Digital—even before this word signified research-based processing, its original meaning referred to the fingers. The same goes for the artists Michael Morris and Vincent Trasov, whose *Image Bank*, founded in 1969, did not consist of ones and zeros but entirely of postal handwork. With the intent of a decentralized and network-based circulation and exchange of images, they anticipated the structures of today's image databases on the Internet. Moreover, from sending, receiving, and collecting, a multifaceted and expansive oeuvre formed, whose creator is no longer a single person, but a collective movement. Away from established institutions such as museums and galleries, a utopia of non-hierarchical and free exchange of images first took shape here, which has lost nothing of its topicality even from today's perspective. Exhibition: KW Institute for Contemporary Art, 22.6.-1.9.2019

Images that Move Patricia Spyer, Mary Margaret Steedly, 2013 *Images That Move* is concerned with how images take place in wider worlds: how they move around, via processes of transmission and uptake, but, equally importantly, how they move their audiences affectively. Images play a significant part in projects of poetic world-making and political transformation. They participate in the production of commensuration or of incommensurability, enact moments of prophecy or exposure, and attract or repel spectators' attention. Images move, then, but not just as they wish, and any examination of images in motion must also recognise the blockages and breakdowns that prevent their movement as well as the enframings or stickinesses that trap them in particular places, prevent them from reaching others, or hedge their arrival in specific ways. The contributors explore topics ranging from high art to mass media, religious iconography to pornography, and popular photography to political cartoons in a range of contexts and media including photography in early twentieth century China, art and literature in contemporary South Africa, upscale real estate development in India, occult media images and the aesthetic of appearance in urban Indonesia, and film censorship in Nigeria. All of these instances of the visual continuum require different ways of highlighting and addressing the problematics of images in motion. *Images That Move* traces some of the tangled paths of images' travels and returns, unfolding their effects and aftereffects and scanning the diverse and variable publics—fixed or ephemeral, situated or dispersed—that these moving images call into being. Contributors: Ernst van Alphen, Christiane Brosius, Steven C. Caton, Finbarr Barry Flood, Brian Larkin, Oliver Moore, Rosalind C. Morris, Christopher Pinney, Patricia Spyer, Mary Margaret Steedly.

Moving Image Cataloging Martha M. Yee, 2007-10-30 Libraries, archives, and museums hold a wide variety of moving images. All of which require the same level of attention to issues of organization and access as their print counterparts. Consequently, the people who create collection level records and metadata for these resources need to be equally conversant in the principles of cataloging. Martha Yee covers both descriptive (AACR2R, AMIM, and FIAF rules) and subject cataloging (with a focus on LCSH). In the process, the reader is encouraged to think critically and to be prepared to make decisions in ambiguous situations where solutions to problems are not always obvious or clearly dictated by specific rules.

Give Me Your Image Bertien van Manen, 2006 From 2002 through 2005, Bertien van Manen traveled all over Europe visiting families and documenting their personal photographs, some selected from albums or hanging on walls, and others stashed in less obvious places around their lives. She collected traces of war and suppression and of happiness and sadness, encompassing a century of history in these recorded—and here re-recorded—meetings of human eyes, minds and hearts. Beyond its very basic appeal, the project seems to reassess van Manen's earlier work—a career of more direct photojournalism including *A Hundred Summers*, *A Hundred Winters*, on the people of the former Soviet Union, and *East Wind West Wind* on the people of China—and to memorialize the paper print itself, in light of pervasive new digital cameras and photo-enabled cell phones that make her work all the more rare.

The Worshipper of the Image Richard Le Gallienne, 2018-07-07 *The Worshipper of the Image* (Dodo Press) by Richard Le Gallienne Richard Thomas Le Gallienne (1866-1947) was an English man of letters, very much associated with the literary world of London in the 1890s. He was born in Liverpool. He started work in an accountant's office, but

abandoned this to write. My Ladies' Sonnets appeared in 1887, and in 1889 he became for a short time literary secretary to Wilson Barrett. He joined the staff of The Star in 1891, and wrote for various papers using the signature of Logroller. He contributed to The Yellow Book, and associated with the Rhymer's Club. In 1906 he translated, from the Danish, Peter Nansen's Loves Trilogy. Among his famous works are: English Poems (1892), The Quest of the Golden Girl (1896), Prose Fancies (1896), Young Lives (1899), The Worshipper of the Image (1900), October Vagabonds (1910), The Lonely Dancer, and Other Poems (1913), and A Jongleur Strayed (1922). We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

The Image Daniel Joseph Boorstin, 1971 First ed. published under title: The image; or, What happened to the American dream. Includes index. Bibliography: p. 263-294.

Book of Images Erik Kessels, Stefano Stoll, 2020-01-30 This Book of Images comes as a true storm, full of ideas on how to think differently about photography and context. How they can blend in with each other, enhance each other or clash with each other, creating an adventure that goes far further than basic, passive viewing. Images on buildings, under water, up in the sky, printed, projected, still, moving, tiny or extremely large. You can touch them, smell them, play with them and immerse in them. This is a celebration of photography in its greatest form. Learn how to look differently and see more, and get inspired by this book on how to SHOW photography' - Erik Kessels Discover how to: reel and unreel with Francis Alys . go to jail with John Baldessari . play hide-and-seek with Liu Bolin . fight for your copyrights with René Burri . fly a drone with Tadao Cern . investigate crimes with Mat Collishaw . travel to the moon with Cristina De Middel . learn to count with Hans Eijkelboom . count numbers with Hans Peter Feldman . go for a road trip with Lee Friedlander . ride a funeral train with Paul Fusco . play with shadows with Shilpa Gupta . take an inside out selfie with JR . upload pictures with Erik Kessels . inflate a whale with Daido Moryama . listen to street music with Christian Marclay . scuba dive with Guido Mocafico . stand on your head with Arnold Odermatt . shoot crazy music videos with Ok Go . enter a picture with Martin Parr . open a drugstore with Christian Patterson . get lost in a crowd with Alex Prager . choose a gun with Andres Serrano . be supersized with Cindy Sherman . shoot a target with Roman Signer . sleep with Alec Soth . drill images with Vhils . build a house with Erwin Wurm...

Structures of Image Collections Howard F. Greisdorf, Brian C. O'Connor, 2007-12-30 Human beings have always had a penchant for collecting images. The challenge today is that almost anything and everything in the world is available as a viewable image. Consequently, say O'Connor and Greisdorf, image collections can no longer be the result of ad hoc processes rooted in antiquated methodologies. To this end, they present the reader with an interdisciplinary approach to the principles, practices and belief systems underlying categorization and image management. The book is divided into three parts: defining the nature of images; describing how images are used; and explaining how and why images are collected (including the mechanics of storage and accessibility). Individual chapters contain a historical perspective on the subject matter and supporting research. Liberally enhanced with illustrations from the authors' own collections. For anyone who cognitively engages with image collections either vocationally or avocationally.

And the Image Became Word Vanessa Uhrhahn, 2015-06-01 The photos in this book are the images Vanessa has collected throughout her last couple years of travel to Haiti, Colombia, and countries in Europe. She gained new perspective through experiencing others' views from around the world, and that is how the book blossomed. In the same way that great stories cannot be reduced to simply one line, she strives for her art to express tension in perceptions rather than simple answers. Art should offer new ways of perceiving and reacting to subject matter. She writes ekphrastic responses to her travel images in the hope of displaying new perspectives. Ekphrasis is the verbal representation of and response to image. Vanessa couples her photography with poems she has written in response. Enjoy and discover new perspectives.

Aktuelle Erkenntnisse der Hirnforschung und Implikationen für die Werbegestaltung Jennifer Ziegner, 2014 Seit geraumer Zeit beschäftigen Fragen wie die nach der Existenz eines „Buy-Buttons“, eines Kaufknopfs im Konsumentenhirn, gleichermaßen Marketingexperten wie Verbraucherschützer. Ist die moderne Gesellschaft willenloses Opfer der unbewussten Beeinflussung durch Konsumgüterhersteller? Neue Erkenntnisse der Hirnforschung haben gezeigt, dass das Unbewusste sowie emotionale Prägungen das menschliche Verhalten und individuelle Entscheidungen dominieren. Vor diesem Hintergrund erklärt sich das in den letzten Jahren rasant gestiegene Interesse der Wirtschaftswissenschaften für die Hirnforschung, welches zur Entstehung des neuen Forschungsfeldes der Neuroökonomie führte. Einen Forschungszweig der Neuroökonomie bildet das Neuromarketing, bei dem der Fokus vor allem auf die Erklärung des Konsumentenverhaltens gerichtet ist. Die vorliegende Bachelorarbeit stellt die Frage, wie aktuelle Erkenntnisse aus den Neurowissenschaften auf den Kontext der Kommunikationspolitik übertragen werden können. Dabei wird sich speziell auf die Gestaltung effektiver Werbung konzentriert.

Beyond the Surface , 2015

Macromedia Dreamweaver MX 2004 Hands-on Training Garo Green, Lynda Weinman, 2003 These hands-on exercises teach you how to define a Web site, work with tables to lay out pages, create JavaScript rollovers, create frames, use Cascading Style Sheets effectively, and much more. This book comes complete with insider tips, is illustrated with detailed graphics, and accompanied by a CD loaded with classroom-proven exercises and QuickTime movies.

The Incredible Adventures of Toot and Jimmy Paul Moncrieffe, 2022-06-13 Introducing The Incredible Adventures of Toot and Jimmy! A new illustrated chapter book for early readers by Toot Books Inc. This action packed comic and hilariously written story surrounds a 10-year-old boy named Jimmy Jam Jeremiah and his magical fart, Toot Toot Jeremiah, and how they discover and use the power of STINK to vanquish villains that threaten their town! Of course, Toot and Jimmy also tackle the meaning of friendship, the challenges of being in elementary school, the sacred art of recess, and most importantly... FARTS! Children of all ages won't be able to put this book down! Make sure to join in on all the stinky adventures by visiting www.tootbooks.com or following us on all social platforms @tootbooksinc

Kara's Party Ideas Kara Allen,2023-02-02 Plan the perfect party! Popular blogger and style maven Kara Allen offers you all the inspiration you need to turn your special moments into unforgettable memories. In this full-color guide you'll find a wide variety of party themes to choose from, plus tips and tricks that will wow your family and friends for truly spectacular soirees, no matter what the occasion!

Habitual Entrepreneurs Deniz Ucbasaran,2008 Habitual Entrepreneurs examines the scale of habitual entrepreneurship and uses insights from human capital theory and cognitive theories to present a theoretical case for distinguishing between different types of entrepreneurs with reference to their prior business ownership experience.

Desserts in Jars Shaina Olmanson,2012-05-15 Some desserts in jars are baked or otherwise prepared right in the jar, while others are spooned into jars. Either way, the sparkling and pretty vessel and the appealing treat it holds make for a beautiful presentation. Olmanson's clever and cute desserts are at once playful and well-crafted, appropriate for a kids' birthday one weekend (Peanut Butter Cup Cupcakes) and a grown-up gathering, the next (Neapolitan Cakes). The book includes chapters on cakes, pies, crumbles and cobblers, quick breads and frozen indulgences like Strawberry Lemonade Granitas. Desserts in jars are fun to make and, of course, to eat, and they are especially suited for gift-giving. They store, travel and stay fresh well, and even can be delivered with a lid on the jar and with gift tags, ribbons, and other embellishments. Olmanson devotes a special chapter to as-yet-unbaked mixes, with the flour, brown sugar, and so on attractively layered in the jar, a timeless idea now undergoing its own revival.

Unveiling the Energy of Verbal Artistry: An Mental Sojourn through **ImgAboutUs.jpg**

In some sort of inundated with screens and the cacophony of instantaneous conversation, the profound power and emotional resonance of verbal beauty often diminish in to obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, set within the lyrical pages of **ImgAboutUs.jpg**, a captivating perform of literary elegance that pulses with raw emotions, lies an remarkable journey waiting to be embarked upon. Written by a virtuoso wordsmith, this magical opus courses readers on an emotional odyssey, lightly exposing the latent potential and profound affect stuck within the complex web of language. Within the heart-wrenching expanse of this evocative analysis, we will embark upon an introspective exploration of the book is main themes, dissect its charming writing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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