

Image2ico 23

David Freedberg

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.

What Images Do Jan Backlund, Henrik Oxvig, Michael Renner, Martin Soberg, 2019-09-13 When images look like something they do so because they are different from what they resemble. This difference is not sufficiently captured by the traditional theories of representation and mimesis, and yet it is the condition for any such theory. Various contemporary image theorists have pointed out that Plato already understood that images are not what they look like. Images have their own existence which cannot be identified with a concept, but should be examined in terms of actions. This book comprises fifteen articles that investigate what images do, particularly in relation to the disciplines of architecture, design and visual arts. It claims that it is the differentiating power of images—their actions—which constitutes their capacity to look like something they are not, as well as create something that does not yet exist. *What Images Do* addresses the crucial role that images might play in producing and investigating what we have not yet seen or understood in and of reality.

The Uncertain Image Ulrik Ekman, Daniela Agostinho, Nanna Bonde Thylstrup, Kristin Veel, 2020-04-28 Citizens of networked societies are almost incessantly accompanied by ecologies of images. These ecologies of still and moving images present a paradox of uncertainties emerging along with certainties. Images appear more certain as the technical capacities that render them visible increase. At the same time, images are touched by more uncertainty as their numbers, manipulabilities, and contingencies multiply. With the emergence of big data, the image is becoming a dominant vehicle for the construction and presentation of the truth of data. Images present themselves as so many promises of the certainty, predictability, and intelligibility offered by data. The focus of this book is twofold. It analyses the kinds of images appearing today, showing how they are marked by a return to modern photographic emphases on high resolution, clarity, and realistic representation. Secondly, it discusses the ways in which the uncertainty of images is increasingly underscored within such reiterated emphases on allegedly certain visual truths. This often involves renewed encounters with noise, grain, glitch, blur, vagueness, and indistinctness. This book provides the reader with an intriguing transdisciplinary investigation of the uncertainly certain relation between the cultural imagination and the techno-aesthetic regime of big data and ubiquitous computing. This book was originally published as a special issue of *Digital Creativity*.

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.

Transforming Images Barbara E. Savedoff, 2000 The author seeks to discern the distinctive character of photography as an art, asking why similar images affect us differently and how our reaction to a photograph of a painting is different to the response to the painting. She demonstrates perceived realism and the transformation of images.

Images Sunil Manghani, Arthur Piper, Jon Simons, 2006-12-04 *Images: A Reader* provides a key resource for students, academics, practitioners and other readers engaged in the critical, theoretical, and practical study of images. The Reader is concerned with the notion of the 'image' in all its theoretical, critical and practical contexts, uses and history. It provides a map of the differences and similarities between the various disciplinary approaches to images, breaking the ground for a new interdisciplinary study of images, in the arts and humanities and beyond. The selection of over 80 key readings, across the domains of philosophy, art, literature, science, critical theory and cultural studies tells the story of images through intellectual history from the Bible to the present. By including both well-established writings and more recent, innovative research, the Reader outlines crucial developments in contemporary discourses about images.

Theory of the Image Thomas Nail, 2019 We live in the age of the mobile image. Our world is now saturated with moving images of all kinds, both analog and digital. This sea change in image production and circulation is nothing less than the Copernican revolution of our time. The centrality of the movement and mobility of the image has never been more dramatic. And just like the Copernican revolution, the aesthetic revolution of the image has consequences not only for the way we think about the contemporary image but also the way we think about all previous images. *Theory of the Image* offers a new and systematic philosophy of art and aesthetics from the perspective of movement—the first of its kind. Throughout history, the image has been understood in many ways, but rarely has it been understood to be, primarily and above all, in motion. Thus, *Theory of the Image* offers not only the first aesthetics of motion but also the first history of the mobility of the image in the Western art tradition, from prehistory to the present.

Picture Perfect Kiku Adatto, 1994-05-12 When the photograph was invented, it was celebrated for its realism. Now we are aware as never before that pictures can deceive. Talk of "photo opportunities," "sound bites," and "spin control" has become standard fare in the media and part of our everyday discourse. But has our growing awareness that pictures can be fabricated enabled us to see through the artifice of professional image makers? In this important book, Kiku Adatto concludes that, in spite of our growing sophistication, we continue to be moved by the pictures we see on television, in movies, and in photographs because they tap into ideals and myths still alive in our culture. Based on hundreds of network newscasts and on interviews with reporters such as Walter Cronkite, Dan Rather, and Ted Koppel, as well as with political consultants such as Roger Ailes and Frank Shakespeare, *Picture Perfect* shows how the media find themselves in the paradoxical role of getting the best possible picture, even if this makes them accomplices in artifice, and then puncturing the picture to reveal the image as an image. The result is even more exposure for these contrivances. *Picture Perfect* traces the rise of our image-conscious sensibility beyond politics to art, popular culture, and social criticism, beginning with the invention of the photograph itself. With examples ranging from the Reagan presidency to Andy Warhol's hyperrealistic pop art to Oliver Stone's film *JFK*, Adatto documents the blurring of the boundaries between event and image, and the

consequences for our understanding of ourselves.

Inadvertent Images Peter Geimer, 2018-03-14 As an artistic medium, photography is uniquely subject to accidents, or disruptions, that can occur in the making of an artwork. Though rarely considered seriously, those accidents can offer fascinating insights about the nature of the medium and how it works. With *Inadvertent Images*, Peter Geimer explores all kinds of photographic irritation from throughout the history of the medium, as well as accidental images that occur through photo-like means, such as the image of Christ on the Shroud of Turin, brought into high resolution through photography. Geimer's investigations complement the history of photographic images by cataloging a corresponding history of their symptoms, their precarious visibility, and the disruptions threatened by image noise. Interwoven with the familiar history of photography is a secret history of photographic artifacts, spots, and hazes that historians have typically dismissed as "spurious phenomena," "parasites," or "enemies of the photographer." With such photographs, it is virtually impossible to tell where a "picture" has been disrupted—where the representation ends and the image noise begins. We must, Geimer argues, seek to keep both in sight: the technical making and the necessary unpredictability of what is made, the intentional and the accidental aspects, representation and its potential disruption.

The Documented Image Gabriel P. Weisberg, Laurinda A. Dixon, 1987-12-01

What is an Image? James Elkins, 2011 Brings together historians, philosophers, critics, postcolonial theorists, and curators to ask how images, pictures, and paintings are conceptualized. Issues discussed include concepts such as image and picture in and outside the West; semiotics; whether images are products of discourse; religious meanings; and the ethics of viewing--Provided by publisher.

The Human Image, 1976-01-01 Human Image

The Power of Images David Freedberg, 2013-02-01 This learned and heavy volume should be placed on the shelves of every art historical library.—E. H. Gombrich, *New York Review of Books* This is an engaged and passionate work by a writer with powerful convictions about art, images, aesthetics, the art establishment, and especially the discipline of art history. It is animated by an extraordinary erudition.—Arthur C. Danto, *The Art Bulletin* Freedberg's ethnographic and historical range is simply stunning. . . . The *Power of Images* is an extraordinary critical achievement, exhilarating in its polemic against aesthetic orthodoxy, endlessly fascinating in its details. . . . This is a powerful, disturbing book.—T. J. Jackson Lears, *Wilson Quarterly* Freedberg helps us to see that one cannot do justice to the images of art unless one recognizes in them the entire range of human responses, from the lowly impulses prevailing in popular imagery to their refinement in the great visions of the ages.—Rudolf Arnheim, *Times Literary Supplement*

Performing Image Isobel Harbison, 2019-04-09 An examination of how artists have combined performance and moving image for decades, anticipating our changing relation to images in the internet era. In *Performing Image*, Isobel Harbison examines how artists have combined performance and moving image in their work since the 1960s, and how this work anticipates our changing relations to images since the advent of smart phones and the spread of online prosumerism. Over this period, artists have used a variety of DIY modes of self-imaging and circulation—from home video to social media—suggesting how and why Western subjects might seek alternative platforms for self-expression and self-representation. In the course of her argument, Harbison offers close analyses of works by such artists as Robert Rauschenberg, Yvonne Rainer, Mark Leckey, Wu Tsang, and Martine Syms. Harbison argues that while we produce images, images also produce us—those that we take and share, those that we see and assimilate through mass media and social media, those that we encounter in museums and galleries. Although all the artists she examines express their relation to images uniquely, they also offer a vantage point on today's productive-consumptive image circuits in which billions of us are caught. This unregulated, all-encompassing image performativity, Harbison writes, puts us to work, for free, in the service of global corporate expansion. Harbison offers a three-part interpretive framework for understanding this new proximity to images as it is negotiated by these artworks, a detailed outline of a set of connected practices—and a declaration of the value of art in an economy of attention and a crisis of representation.

American Photography 23 Kathy Ryan, 2007 The world is swimming in a sea of photographic images--on billboards, in magazines, glutting the Internet...*American Photography* has been bravely diving into that sea for the last two decades, emerging with the most innovative images of the year. This year's jury--composed of Kathy Ryan, Photo Editor of *The New York Times Magazine*; Stephen Frailey of the School of Visual Arts Photography Department; David Harris, Design Director of *Vanity Fair*; Lesley A. Martin, Executive Editor of *Aperture*; Stephen Mayes of *Image Source* and *World Press Photo*; and Greg Pond, Photo Editor for *Fortune* magazine--has found a treasure trove of images by seasoned professionals and talented emerging photographers. With the near-ubiquity of digital cameras, photographers are testing very new equipment and challenging us with results that are continually pushing this medium further than it has gone before. These photographers may be familiar to the art world, or the pages of fashion magazines, or they may be out on the front line, getting heart-stopping journalistic shots that convey the true cost of conflict. *American Photography* explores what it means to use photographic images to communicate--how what we are saying and how we are saying it changes by degrees year after year. Among this year's roster are Yael Ben-Zion, Paolo Pellegrin, Martin Parr, Annie Leibovitz, Brigitte Lacombe, Lauren Greenfield, Nan Goldin, Lee Friedlander, Luc Delahaye, Jean Paul Goude, Vincent Laforet, Spencer Platt, Martin Schoeller and Stephanie Sinclair.

Pedagogies of the Image Hannah M. Tavares, 2016-06-15 This work considers the potential of photographs for orienting in a critical direction the scope, questions and interests of the disciplinary conventions of the field of educational inquiry. Visual objects may help illuminate broader socio-historical events and logics that are deeply entwined with education yet remain marginal to or "outside" of what constitutes its domain of study. In this work photographic images are treated as resources for re-visioning the founding disciplinary objects of educational studies by reorienting its proper objects of study, traditional archives, persistent categories, frames of reference, and accepted portals of research and inquiry. A theoretic framing shapes the question taken up in this work, How might an engagement with photo-archives open new horizons in the study of education from a postfoundationalist, multi-theoretic and cross-disciplinary perspective? The author constructs a rather unconventional vantage point to explore this question that opens on to the discursive spaces of three photographs made of three women in the years 1897, 1949, and 1966. The photographs are analysed from three theoretic approaches. First, it is indicated how each photographic image not only marks a relationship to the past, the present, and the future but to the rules and conventions of photographic practices. These particular images give an account of what both persists and exceeds the photographic image, and permit to rewrite the bodies and lives pictured. Second, the subject matter of each photographic image while singular and local bears witness to the complex network of racial, patriarchal and colonial logics and their profound imbrication with a technically mediated inscription. For all their singularity the photographs cannot but evoke their relation to the deeply historical character of photography. Finally, the photographs make possible an account of broader occurrences, subterranean histories, contexts, and differently situated experiences that illuminate, much like the principle of montage, a sequence of overlapping events crosscutting with one another consequently throwing open the possibility of responding to and transforming the histories and archives we are given. This book '*Pedagogies of the Image*' is a winner of the 2017 American Educational Studies Association Critics' Choice Award

On Images John V. Kulvicki, 2006-08-03 Whether it was the demands of life, leisure, or a combination of both that forced our hands, we have developed a myriad of artefacts--maps, notes, descriptions, diagrams, flow-charts, photographs, paintings, and prints--that stand for other things. Most agree that images and their close relatives are special because, in some sense, they look like what they are about. This simple claim is the starting point

for most philosophical investigations into the nature of depiction. On Images argues that this starting point is fundamentally misguided. Whether a representation is an image depends not on how it is perceived but on how it relates to others within a system. This kind of approach, first championed by Nelson Goodman in his Languages of Art, has not found many supporters, in part because of weaknesses with Goodman's account. On Images shows that a properly crafted structural account of pictures has many advantages over the perceptual accounts that dominate the literature on this topic. In particular, it explains the close relationship between pictures, diagrams, graphs and other kinds of non-linguistic representation. It undermines the claim that pictures are essentially visual by showing that audio recordings, tactile line drawings, and other non-visual representations are pictorial. Also, by avoiding explaining images in terms of how we perceive them, this account sheds new light on why pictures seem so perceptually special in the first place. This discussion of picture perception recasts some old debates on the topic, suggests further lines of philosophical and empirical research, and ultimately leads to a new perspective on pictorial realism.

The Image and Appearance of the Human Body Paul Schilder,2013-11-05 First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

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.

The Rise of the Image Thomas Frangenberg,2017-07-05 The Rise of the Image reveals how illustrations have come to play a primary part in books on art and architecture. Italian Renaissance art is the main focus for this anthology of essays which analyse key episodes in the history of illustration from the sixteenth to the twentieth century. The authors raise new issues about the imagery in books on the visual arts by Leonardo da Vinci, Giorgio Vasari, Sebastiano Serlio, Andrea Palladio, Girolamo Teti and Andrea Pozzo. The concluding essays evaluate the roles of reproductive media, including photography, in Victorian and twentieth-century art books. Throughout, images in books are considered as vehicles for ideas rather than as transparent, passive visual forms, dependent on their accompanying texts. Thus The Rise of the Image enriches our understanding of the role of prints in books on art.

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