[eBooks] Dreams Visions Metaphors The Photographs Of Manuel Alvarez Bravo

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Dreams--visions--metaphors - Manuel Alvarez Bravo - 1983
"The sequences of photographs in this book, carefully selected together with Manuel Alvarez Bravo, is an attempt to summarize the life's creation of the artist during the sixty years of activity in photographyMany of the images published here for the first time provide a new and different glimpse into Don Manuel's mind and world."--From page 5.

Dateline Israel - Susan Tumarkin Goodman - 2007-01-01
The contributors to this book explore the role of art and artists in contemporary Israel; discuss the roots of Israeli photography and video and their international context; and examine the aesthetic and political underpinnings of lens-based art made in Israel today.

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National Camera - Roberto Tejada - 2009

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.

Picturing Ourselves - Linda Haverty Rugg - 2007-12-01
Photography has transformed the way we picture ourselves. Although photographs seem to "prove" our existence at a given point in time, they also demonstrate the impossibility of framing our multiple and fragmented selves. As Linda Haverty Rugg convincingly shows, photography's double take on self-image mirrors the concerns of autobiographers, who see the self as simultaneously divided (in observing/being) and unified by the autobiographical act. Rugg tracks photography's impact on the formation of self-image through the study of four literary autobiographers concerned with the transformative power of photography. Obsessed with self-image, Mark Twain and August Strindberg both attempted (unsuccessfully) to integrate photographs into their autobiographies. While Twain encouraged photographers, he was wary of fakery and kept a fierce watch on the distribution of his photographic image. Strindberg, believing that photographs had occult power, preferred to photograph himself. Because of their experiences under National Socialism, Walter Benjamin and Christa Wolf feared the dangerously objectifying power of photographs and omitted them from their autobiographical writings. Yet Benjamin used them in his photographic conception of history, which had its testing ground in his often-ignored Berliner Kindheit um 1900. And Christa Wolf's narrator in Patterns of Childhood attempts to reclaim her childhood from the Nazis by reconstructing mental images of lost family photographs. Confronted with multiple and conflicting images of themselves, all four of these writers are torn between the knowledge that texts, photographs, and indeed selves are haunted by undecidability and the desire for the returned glance of a single self.

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Photography - Art Gallery of New South Wales - 2007
A handbook presenting a selection of photographs in the collection of the Art Gallery of New South Wales.

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Manuel Alvarez Bravo - Manuel Alvarez Bravo - 2008-10-29
"Over 370 tritone photographs, arranged in broadly chronological order, mark Alvarez Bravo's remarkable eighty-year career. Strikingly poetic and richly resonant, the collection includes iconic images as well as over thirty previously unpublished masterpieces. Urban and rural scenes, still lifes, nudes, religious and vernacular subjects, portraits of luminaries including Diego Rivera, Frida Kahlo and Octavio Paz: all illustrate the peerless acuity of the photographer's eye. Above all, Alvarez Bravo's work celebrates his beloved Mexico, with its indigenous rituals and age-old customs."--Jacket.

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Impure Vision - Moa Goysdotter - 2013-01-01
In the seventies, a group of American photographers challenged the established, modernist mode of photographic expression. Instead of viewing the camera as an objective, optical device and photographs as mechanically reproducible artistic products, the proponents of the new staged photography seized the possibilities of conveying holistic life experiences by employing a full range of sensory impressions. In Impure Vision, photography theorist Moa Goysdotter analyses the work of four of the leading names in this new genre -- Les Krims, Duane Michals, Arthur Tress, and Lucas Samaras. Applying new perspectives to Seventies art photography, she sheds fresh light on the four artists critiques of purist ideals, and looks closely at their efforts to transcend the limitations of the purely visual effect of photography. Impure vision not only tells the history of American staged photography in a broad perspective, drawing on
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**Revelaciones** - Manuel Álvarez Bravo - 1992
American Express is proud to salute Maneul Alvarez Bravo's lifetime of achievement in photography by sponsoring the traveling exhibition of his work.

**Do Metaphors Dream of Literal Sleep?** - Seo-Young Chu - 2011-01-15
In culture and scholarship, science-fictional worlds are perceived as unrealistic and altogether imaginary. Seo-Young Chu offers a bold challenge to this perception of the genre, arguing instead that science fiction is a form of “high-intensity realism” capable of representing non-imaginary objects that elude more traditional, “realist” modes of representation. Powered by lyric forces that allow it to transcend the dichotomy between the literal and the figurative, science fiction has the capacity to accommodate objects of representation that are themselves neither entirely figurative nor entirely literal in nature. Chu explores the globalized world, cyberspace, war trauma, the Korean concept of han, and the rights of robots, all as referents for which she locates science-fictional representations in poems, novels, music, films, visual pieces, and other works ranging within and without previous demarcations of the science fiction genre. In showing the divide between realism and science fiction to be illusory, Do Metaphors Dream of Literal Sleep? sheds new light on the value of science fiction as an aesthetic and philosophical resource—one that matters more and more as our everyday realities grow increasingly resistant to straightforward representation.

**Travels in the Image Environment** - Roberto Tejada - 2003

**Dreams That Matter** - Amira Mittermaier - 2011
Based on the author's dissertation (Columbia University).

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Photography and the Optical Unconscious - Shawn Michelle Smith - 2017-05-05
Photography is one of the principal filters through which we engage the world. The contributors to this volume focus on Walter Benjamin's concept of the optical unconscious to investigate how photography has shaped history, modernity, perception, lived experience, politics, race, and human agency. In essays that range from examinations of Benjamin's and Sigmund Freud's writings to the work of Kara Walker and Roland Barthes's famous Winter Garden photograph, the contributors explore what photography can teach us about the nature of the unconscious. They attend to side perceptions, develop latent images, discover things hidden in plain sight, focus on the disavowed, and perceive the slow. Of particular note are the ways race and colonialism have informed photography from its beginning. The volume also contains photographic portfolios by Zoe Leonard, Kelly Wood, and Kristan Horton, whose work speaks to the optical unconscious while demonstrating how photographs communicate on their own terms. The essays and portfolios in Photography and the Optical Unconscious create a collective and sustained assessment of Benjamin's influential concept, opening up new avenues for thinking about photography and the human psyche. Contributors. Mary Bergstein, Jonathan Fardy, Kristan Horton, Terri Kapsalis, Sarah Kofman, Elisabeth Lebovici, Zoe Leonard, Gabrielle Moser, Mignon Nixon, Thy Phu, Mark Reinhardt, Shawn Michelle Smith, Sharon Sliwinski, Laura Wexler, Kelly Wood, Andrés Mario Zervigón

Phantasmagoria - Marina Warner - 2006
Phantasmagoria explores ideas of spirit and soul since the Enlightenment; it traces metaphors that have traditionally conveyed the presence of immaterial forces, and reveals how such pagan and Christian imagery about ethereal beings are embedded in a logic of the imagination, clothing spirits in the languages of air, clouds, light and shadow, glass, and ether itself. Moving From Wax to Film, the book also discusses key questions of imagination and cognition, and probes the perceived distinctions between fantasy and deception; it uncovers a host of spirit forms - angels, ghosts, fairies, revenants, and zombies - that are still actively present in contemporary culture. It reveals how their transformations over time illuminate changing idea about the self. Phantasmagoria also tells the accompanying story about the means used to communicate such ideas, and relates how the new technologies of the Victorian era were applied to figuring the invisible and the impalpable, and how magic lanterns (the phantasmagoria shows themselves), radio, photography and then moving pictures spread ideas about spirit forces. As the story unfolds, the book...
connects with some of the important scientific discoveries of a fertile age, in who in the Society of Psychical Research applied their considerable energies to the question of other worlds and other states of mind: they staged trance seances in which mediums produced spirit phenomena, including ectoplasm. The book shows how this often embarrassing story connects with some of the important scientific discoveries of a fertile age, in psychology and physics. Over a sequence of twenty-eight chapters, with over thirty illustrations in colour and black and white, Phantasmagoria thus tells an unexpected and often uncomfortable story about shifts in thought about consciousness and the individual person, from the first public waxworks portraits at the end of the eighteenth century to stories of hauntings, possession, and loss of self asin the case of the zombie, a popular figure of soullessness, in modern times.

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**History of Photography** - Laurent Roosens - 1989
An unannotated bibliography of 11,209 books on photography since 1914, grouped under 3,000 alphabetically arranged headings. Entries include author, editor, contributors, title, place and year of publication, publisher, and number of pages and illustrations. Annotation copyrighted by Book News, Inc., Portland, OR

**Ghosts of the Revolution in Mexican Literature and Visual Culture** - Erica Segre - 2013
The official centenary commemorating the Mexican Revolution of 1910 led to this specially commissioned volume, which explores notions such as 'revisitation', haunting and memorialization through a detailed examination of Mexican art, photography, film, narrative fiction, periodicals, travel-testimonies and poetry.

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**Dictator’s Dreamscape** - Joseph R. Hartman - 2019-04-16
Joseph Hartman focuses on the public works campaign of Cuban president, and later dictator, Gerardo Machado. Political histories often condemn Machado as a US-puppet dictator, overthrown in a labor revolt and popular revolution in 1933. Architectural histories tend to catalogue his regime’s public works as derivatives of US and European models. Dictator’s Dreamscape reassesses the regime’s public works program as a highly nuanced visual project embedded in centuries-old representations of Cuba alongside wider debates on the nature of art and architecture in general, especially in regards to globalization and the spread of US-style consumerism. The cultural production overseen by Machado gives a fresh and greatly broadened perspective on his regime’s accomplishments, failures, and crimes. The book addresses the regime’s architectural program as a visual and architectonic response to debates over Cuban national identity, US imperialism, and Machado’s own cult of personality.

**Creative Camera** - - 1989

**Photography Performing Humor** - Liesbeth Decan - 2019-03-11
New perspectives on humor within photography Despite the ubiquitous presence of photographic humor in art and popular media, the phenomenon has as yet received very little scholarly attention. Focusing on staged humor rather than on comic effects of snapshot photography, this volume brings together leading scholars in the field addressing humor performed in front of the camera, often specifically created for the camera, and the performative joke-work done by the medium itself. A first section explores how photography, due to its “shattering” qualities, turns into a privileged medium for eliciting humorous effects and how humor can be discerned within the photographic event. A second section discusses the toolbox of photographic trickery (photomontage, double exposure and cinematic movement) that allows photography to mock itself. The book closes with a section on photographic wit in conceptual art, both in canonized and more locally distinct practices. With artists’ pages from Paulien Oltheten, Lieven Segers and David Helbich

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Why do photographs interest writers, especially autobiographical writers? Ever since their invention, photographs have featured - as metaphors, as absent inspirations, and latterly as actual objects - in written texts. In autobiographical texts, their presence has raised particularly acute questions about the rivalry between these two media, their relationship to the 'real', and the nature of the constructed self. In this timely study, based on the most recent developments in the fields of photography theory, self-writing and photo-biography, Akane Kawakami offers an intriguing narrative which runs from texts containing metaphorical photographs through ekphrastic works to phototexts. Her choice of Marcel Proust, Herve Guibert, Annie Ernaux and Gerard Mace provides unusual readings of works seldom considered in this context, and teases out surprising similarities between unexpected conjunctions. Akane Kawakami is a Senior Lecturer in French and francophone literature at Birkbeck University of London.
Graciela Iturbide was born in Mexico City in 1942, the oldest of 13 children. When tragedy struck Iturbide as a young mother, she turned to photography for solace and understanding. From then on Iturbide embarked on a photographic journey that has taken her throughout her native Mexico, from the Sonora Desert to Juchitán to Frida Kahlo’s bathroom, to the United States, India, and beyond. Photographic is a symbolic, poetic, and deeply personal graphic biography of this iconic photographer. Iturbide’s journey will excite readers of all ages as well as budding photographers, who will be inspired by her resolve, talent, and curiosity.

Photographic - Isabel Quintero - 2018-03-06
Graciela Iturbide was born in Mexico City in 1942, the oldest of 13 children. When tragedy struck Iturbide as a young mother, she turned to photography for solace and understanding. From then on Iturbide embarked on a photographic journey that has taken her throughout her native Mexico, from the Sonora Desert to Juchitán to Frida Kahlo’s bathroom, to the United States, India, and beyond. Photographic is a symbolic, poetic, and deeply personal graphic biography of this iconic photographer. Iturbide’s journey will excite readers of all ages as well as budding photographers, who will be inspired by her resolve, talent, and curiosity.

Photographic - 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.

American Photography and the American Dream - James Guimond - 1991
Looks at how documentary photographers have contested the idea of the American dream, and discusses the work of Francis Benjamin Johnston, Lewis Hine, Walker Evans, Dorothea Lange, William Klein, Diane Arbus, and Robert Frank.

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In Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets, Linda A. Kinnahan explores the making of Mina Loy’s late modernist poetics in relation to photography’s ascendance, by the mid-twentieth century, as a distinctively modern force shaping representation and perception. As photography develops over the course of the century as an art form, social tool, and cultural force, Loy’s relationship to a range of photographic cultures emerging in the first half of the twentieth century suggests how we might understand not only the intriguing work of this poet, but also the shaping impact of photography and new technologies of vision upon modernist poetics. Framing Loy’s encounters with photography through intersections of portraiture, Surrealism, fashion, documentary, and photojournalism, Kinnahan draws correspondences between Loy’s late poetry and visual discourses of the body, urban poverty, and war, discerning
Writing with Light - Mick Gidley - 2010
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Writing with Light - Mick Gidley - 2010
Contributor Martin Padget's essay: Native Americans, the Photobook and the Southwest: Ansel Adams' and Mary Austin's Taos Pueblo was awarded the 2010 Arthur Miller Essay Prize. This book offers a collection of essays on the interface between literature and photography, as exemplified in important North American texts.

Photography in and out of Africa - Kylie Thomas - 2018-02-02
This book offers a range of perspectives on photography in Africa, bringing research on South African photography into conversation with work from several other places on the continent, including Angola, the DRC, Kenya, Mali, Morocco, Nigeria, Ethiopia, and Eritrea. The collection engages with the history of photography and its role in colonial regulatory regimes; with social documentary photography and practices of self-representation; and with the place of portraits in the production of subjectivities, as well as contemporary and experimental photographic practices. Through detailed analyses of particular photographs and photographic archives, the chapters in this book trace how photographs have been used both to affirm colonial worldviews and to disrupt and critique such forms of power. This book was originally published as a special issue of Social Dynamics.

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Fiery Cinema - Weihong Bao - 2015-03-15
What was cinema in modern China? It was, this book tells us, a dynamic entity, not strictly tied to one media technology, one mode of operation, or one system of aesthetic code. It was, in Weihong Bao’s term, an affective medium, a distinct notion of the medium as mediating environment with the power to stir passions, frame perception, and mold experience. In Fiery Cinema, Bao traces the permutations of this affective medium from the early through the mid-twentieth century, exploring its role in aesthetics, politics, and social institutions. Mapping the changing identity of cinema in China in relation to Republican-era print media, theatrical performance, radio broadcasting, television, and architecture, Bao has created an archaeology of Chinese media culture. Within this context, she grounds the question of spectatorial affect and media technology in China’s experience of mechanized warfare, colonial modernity, and the shaping of the public into consumers, national citizens, and a revolutionary collective subject.

Carrying on a close conversation with transnational media theory and history, she teases out the tension and affinity between vernacular, political modernist, and propagandistic articulations of mass culture in China’s varied participation in modernity. Fiery Cinema advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses. By centering media politics in her inquiry of the forgotten future of cinema, Bao makes a major intervention into the theory and history of media.

Democratic Visions - Celeste Connor - 2001-01-23
This work provides an in depth examination of the the group of American artists known as the Steiglitz circle. The book offers a synthetic, critical discussion of these artists’ work which illustrates the social, political, and economic contexts of the 1920s and 1930s.

Representing Consumers - Barbara Stern - 2003-09-02
Consumer research has traditionally focused on issues of epistemology in the collection and analysis of data. As a consequence, the crisis in representation which has radically reshaped understanding in the social sciences, has, so far, had very little impact on consumer research. This book redresses the balance with an investigation of representation and constructions of ‘truth’ in consumer research. Subjects covered include: * construction of the researcher and consumer voice * quantitative tools and representation * advertising narratives * poetic representation of consumer experience * the crisis in the crisis concept * consumer-oriented ethnographic research. The essays are written by experts from Britain and the United States and draw on a broad range of theoretical approaches.
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**In the Shadow of Freud’s Couch** - Mark Gerald - 2019-08-22

In the Shadow of Freud’s Couch: Portraits of Psychoanalysts in Their Offices uses text and images to form a complex portrait of psychoanalysis today. It is the culmination of the authors 15-year project of photographing psychoanalysts in their offices across 27 cities and ten countries. Part memoir, part history, part case study, and part self-analysis, these pages showcase a diversity of analysts: male and female and old-school and contemporary. Starting with Freud’s iconic office, the book explores how the growing diversity in both analysts and patient groups, and changes in schools of thought have been reflected in these intimate spaces, and how the choices analysts make in their office arrangements can have real effects on treatment. Along with the presentation of images, Mark Gerald explores the powerful relational foundations of theory and clinical technique, the mutually vulnerable patient-analyst connection, and the history of the psychoanalytic office. This book will be of great interest to psychoanalysts and psychoanalytic psychotherapists, as well as psychotherapists, counsellors, and social workers interested in understanding and innovating the spaces used for mental health treatment. It will also appeal to interior designers, office architects, photographers, and anyone who ever considered entering a psychoanalyst’s office.

**Making Images Move** - Gregory Zinman - 2020-01-03

Making Images Move reveals a new history of cinema by uncovering its connections to other media and art forms. In this richly illustrated volume, Gregory Zinman explores how moving-image artists who worked in experimental film pushed the medium toward abstraction through a number of unconventional filmmaking practices, including painting and scratching directly on the film strip; deteriorating film with water, dirt, and bleach; and applying materials such as paper and glue. This book provides a comprehensive history of this tradition of “handmade cinema” from the early twentieth century to the present, opening up new conversations about the production, meaning, and significance of the moving image. From painted film to kinetic art, and from psychedelic light shows to video synthesis, Gregory Zinman recovers the range of forms, tools, and intentions that make up cinema’s shadow history, deepening awareness of the intersection of art and media in the twentieth century, and anticipating what is to come.
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Refining the Imagination - Vassar College. Frances Lehman Loeb Art Center - 1999

Global Perspectives on Death in Children's Literature - Lesley D. Clement - 2015-07-30
This volume visits death in children’s literature from around the world, making a substantial contribution to the dialogue between the expanding fields of Childhood Studies, Children’s Literature, and Death Studies. Considering both textual and pictorial representations of death, contributors focus on the topic of death in children’s literature as a physical reality, a philosophical concept, a psychologically challenging adjustment, and/or a social construct. Essays covering literature from the US, Mexico, El Salvador, Guatemala, Canada, the UK, Sweden, Germany, Poland, Bulgaria, Brazil, Czechoslovakia, the Soviet Union, India, and Iran display a diverse range of theoretical and cultural perspectives. Carefully organized sections interrogate how classic texts have been adapted for the twenty-first century, how death has been politicized, ritualized, or metaphorized, and visual strategies for representing death, and how death has been represented within the context of play. Asking how different cultures present the concept of death to children, this volume is the first to bring together a global range of perspective on death in children’s literature and will be a valuable contribution to an array of disciplines.

After Images - Eric Downing - 2006
Examining literature and cultural theory of the late nineteenth and early twentieth centuries, this volume considers connections between photography, archaeology, and psychoanalysis and their effects on conceptions of the self and Bildung.

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