

Sigrid Weigel *Techne Und Aisthesis Photo Und*

Topographies du souvenir Photography in Children's Literature Gabriel Lippmann's Colour Photography Political Censorship of the Visual Arts in Nineteenth-Century Europe Photography and Ontology AI Aesthetics The Colonising Camera Visual Protest, Viral Images, and Virtual Participation Errans Focus on Photography Theoriegeschichte der Photographie The Nude Hues Between Black and White Monatshefte ABM Are You Talking to Me? WESS Newsletter Vision, Gender and Power in Nineteenth-century American Women's Writing, 1860-1900 French Cinépoetry Intermedial Representations of 9/11 in U.S. American and German Newspapers Bernd Witte Elina Druker Hanin Hannouch Robert Justin Goldstein Donna West Brett Jan-Noël Thon Wolfram Hartmann Nicole A. Schneider Christoph F. E. Holzhey Toni Stooss Bernd Stiegler Peter Weiermair Wolfram Hartmann Thomas Florschuetz Birgit Spengler Christophe Marc Wall-Romana Susanne Ehrenreich-Blažeković

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photography in children's literature is the first study that examines the wide array of artistic techniques topics and genres used within photographic books for children covering a time period from the 1870s to the 1980s the collection offers multifaceted insights into changing perceptions of children and childhood during

an era when the world changed in unprecedented ways more than sixty full color illustrations demonstrate an impressive variety of genres from abc books concept books and country portraits to photo reportage and poetry by discussing photographic books from ten countries and three continents the collection offers an international scope providing a glimpse into the production and reception of photography in children's literature in a range of contexts and cultures photographic books for children thus open up new vistas for scholars interested in an interdisciplinary and transnational investigation of children's literature text and images across the centuries

physicist gabriel lippmann's 1845-1921 photographic process is one of the oldest methods for producing colour photographs so why do the achievements of this 1908 nobel laureate remain mostly unknown outside niche circles using the centenary of lippmann's death as an opportunity to reflect upon his scientific photographic and cultural legacy this book is the first to explore his interferential colour photography initially disclosed in 1891 the emergence of this medium is considered here through three shaping forces science media and museums a group of international scholars reassess lippmann's reception in the history of science where he is most recognised by going well beyond his endeavours in france and delving into the complexity of his colour photography as a challenge to various historiographies moreover they analyse colour photographs as optical media thus pluralising lippmann photography's ties to art cultural and imperial history as well as media archaeology the contributors also focus on the interferential plate as a material object in need of both preservation and exhibition one that continues to fascinate contemporary analogue photographers this volume allows readers to get to know lippmann grasp the interdisciplinary complexity of his colourful work and ultimately expand his place in the history of photography

in this comprehensive account of censorship of the visual arts in nineteenth century europe when imagery was accessible to the illiterate in ways that print was not specialists in the history of the major european countries trace the use of censorship by the authorities to implement their fears of the visual arts from caricature to cinema

this edited collection explores the complex ways in which photography is used and interpreted as a record of evidence as a form of communication as a means of social and political provocation as a mode of surveillance as a narrative of the self and as an art form what makes photographic images unsettling and

how do the re uses and interpretations of photographic images unsettle the self evident reality of the visual field taking up these themes this book examines the role of photography as a revelatory medium underscored by its complex association with history memory experience and identity

this volume investigates the intersection of generative ai and media aesthetics from an interdisciplinary perspective combining in depth theoretical reflection with a diverse selection of case studies its authors explore the aesthetic forms of ai generated medial objects as well as the cultural imaginaries that the latter draw upon bringing together a group of scholars from various geographic and disciplinary backgrounds the chapters move within and across different conceptualizations of ai aesthetics that can be located in between an aesthetics as artistics that is primarily concerned with aesthetic judgments related to skill and connoisseurship and an aesthetics as aisthetics that identifies all kinds of embodied perception as its object the book thus reflects on both the theoretical and the methodological implications of ai aesthetics while also demonstrating that this is still very much an emerging research field and that no dominant conceptualization of ai aesthetics has yet emerged considering its decidedly international and interdisciplinary scope ai aesthetics ai generated images between artistics and aisthetics will appeal to scholars and students within media studies cultural studies literary studies philosophy art history visual culture studies digital humanities and critical ai studies the open access version of this book available at taylorfrancis.com has been made available under a creative commons attribution non commercial no derivatives cc by nc nd 4 0 license

richly illustrated with black and white photographs this book brings together provocative and exciting new material on namibia s colonial past an eight page colour section looks at how present day namibians view themselves it includes contributions from the editors wolfram hartman jeremy silvester and patricia hayes as well as michel bollig jan bart gewald robert gordon brent harris paul landau rick rohde margo timm and marion wallace

this interdisciplinary study sees press photographs of the blm movement in the us as agents for black liberation close reading both the images and theoretical considerations on blackness photography and the often intangible articulations of racism in today s society the book focuses on the work the photographs do for the movement as they politically garner attention and create discursive places historically unsettle seemingly fixed narratives about the african american past and virtually establish room for digital activist

debate based on azoulay's event of photography and rancière's politics of aesthetics it builds the theory of an attentive reading of photography and addresses the larger frameworks of photography as event in anti racist considerations in their political aesthetic and performative dimensions these photographs negotiate the current matter of black lives in the united states and articulate ontological dimensions of blackness as political struggle and affirmative position they become mobile and material discursive places that lift the protested debates into wider fields of consideration and visibility complicating notions of society politics and interaction

today's critical discourses and theorizing vanguards agree on the importance of getting lost of failure of erring as do life coaches and business gurus the taste for a departure from progress and other teleologies the fascination with disorder unfocused modes of attention or improvisational performances cut across wide swaths of scholarly and activist discourses practices in the arts but also in business warfare and politics yet often the laudible failures are only those that are redeemed by subsequent successes what could it mean to think errancy beyond such restrictions and what would a radical critique of productivity success and fixed determination look like that doesn't collapse into the infamous i would prefer not to this volume looks for an answer in the complicated word field branching and stretching from the latin *errāre* its contributions explore the implications of embracing error randomness failure non teleological temporalities across different disciplines discourses and practices with critical attention to the ambivalences such an impossible embrace generates

fotografis bank austria's unique collection of international historical photographs traces the development of photography from its beginnings as an artistic medium to the 1970s the focus of this publication is a selection of these world famous photographs which are kept at the museum der moderne in salzburg this volume presents the earliest photographs of the inventor of photography william henry fox talbot from 1840 as well as those of julia margaret cameron from around 1900 edward steichen and heinrich kuhn who introduced painterly effects in the pictorialist style are also represented edward weston's straight photography marked the beginning of a new chapter in art photography in the 1920s focus on photography also includes the works of man ray alexander rodchenko and laszlo moholy nagy as well as the reportage photography of weegee and diane arbus it concludes with contemporary works such as those of arnulf rainer

dieses buch rekonstruiert zum ersten mal die geschichte der photographie von der erfindung der daguerreotypie um 1840 und den reaktionen die sie hervorgerufen hat bis hin zur digitalen fotografie ende des 20 jahrhunderts als theoriegeschichte dabei geht es sowohl um die einschlägigen theoretischen positionen von barthes derrida foucault moholy nagy emerson stieglitz bis hin zu rodschenko hausmann baudrillard flusser u v a m als auch um eine vielzahl von texten die erst bei genauerem hinsehen ihren theoretischen gehalt zeigen

this volume presents a selection of 200 extraordinary images that reflect the central role played by the genre of the nude in the history of photography and in its experimentation ever since the invention of photography in 1839 the nude has constituted a favorite subject among the practitioners of the medium through numerous extraordinary examples this volume documents the historical and stylistic development of the nude from its origins with the first daguerreotypes to the provocative images of contemporary photographers

abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews the scope of artbibliographies modern extends from artists and movements beginning with impressionism in the late 19th century up to the most recent works and trends in the late 20th century photography is covered from its invention in 1839 to the present a particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature approximately 13 000 new entries are added each year published with title loma from 1969 1971

vision and visual practices form a constant topic in the fiction of 19th century american female authors based on michel foucault s assumption that an epistemic shift in the visual organisation of power and knowledge marks the onset of modernity and on developments in visual technology and philosophical reasoning this study explores the ways in which issues of vision are addressed by american women writers before the ostensible visual turn of the late 19th and early 20th centuries authors such as elizabeth stoddard lousia may alcott harriet prescott spofford metta fuller victor and anna katharine green demonstrate a fundamental concern with the epistemological social and gender implications of visual practices in their works vision is exposed as a social and cultural practice a means of power and control that structures social relations in gender class and race specific ways however these authors also explore strategies of resistance and modes of empowerment through visual practices 19th century american women writers thus anticipate concerns that

became dominant around the turn of the century and provide an important tradition upon which late 19th century innovators such as Edith Wharton and Henry James could build upon

For many weeks the terrorist attacks of 9/11 dominated the newspapers which covered the consequences with an unprecedented immediateness. This study looks at diverging representations of 9/11 in U.S. and German newspapers: *New York Times*, *Washington Post*, *Frankfurter Allgemeine Zeitung*, *Süddeutsche Zeitung*, and explores effects on its possible readerships, the impact of the attacks, forms of heroism, the enactment of leadership, various demonstrations of patriotism and grief as well as the textual and visual presentation of the attacks. These intermedial representations reaffirm or contest U.S. American grand narratives while the German newspapers tend to focus on information and analysis. The U.S. papers tend to strengthen shattered U.S. American identity constructions. The study is based on nearly 2,000 newspaper articles and documents the wide scope of topics prevalent in the post-9/11 newspaper coverage.

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