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ФОТОГРАФИЯТА: ОКО И ОБЕКТИВ

Избрана библиография от колекциите на библиотеката на НБУ

КЛЮЧОВИ ДУМИ:

На български език: фотография, фотографско изкуство, философия, реалност, Сюзан Зонтаг, Валтер Бенямин, Ролан Барт

На английски език: Photography, Photographer, Art, Philosophy, Point of view, Reality, Susan Sontag, Walter Benjamin, Roland Barthes

ДОКУМЕНТИ: книги, статии, албуми

ХРОНОЛОГИЧЕН ОБХВАТ: 1992 – 2019 г.

БИБЛИОГРАФСКИ ИЗТОЧНИЦИ:

1. Каталог на библиотеката на НБУ

ЕЛЕКТРОННИ РЕСУРСИ:

1. Central and Eastern European Online Library (CEOOL)
2. EBSCO: Academic Search Complete
3. EBSCO: eBook Collection
4. JSTOR
5. ProQuest: University Press Ebook Collection

юли 2019

Книги

БАРТ, Ролан. *Camera lucida /Записка за фотографията*. София: АГАТА-А, 2001.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 165/Б 269

БАРТ, Ролан. *Въображението на знака: Есета*. София: Народна култура, 1991.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 165/Б 269

БЕНЯМИН, Валтер. *Кратка история на фотографията (1931)*. В сб. *Когато медиите бяха постмодерни*. Съставител: ЙОТОВ, Стилиян. София: АГАТА-А, 2011.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 316.7/К 728

БОЯДЖИЕВ, Цочо. *Философия на фотографията: Лекционен курс*. София: Изток-Запад, 2014.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/Б 734

Визуалният образ/ Докторантски семинар 2006-2007. Съставител: ГЕНОВА, Ирина. София: НБУ, 2007.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 7.01/В 583

Във фокус: Великите портрети. National geographic (албум). Съст.: ВАЛ, Лия Бендивейд и др. София: ЕГМОНТ, 2004.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/В 902

ГАЙМЕР, Петер. *Теории на фотографията*. София: Изток-Запад, 2011.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/Г 165

ГОМБРИХ, Ернст Х. *Изкуство и илюзия/ Изследване върху психологията на изображението в изкуството*. София: Български художник, 1988.

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Източник: Библиотечен каталог на НБУ; сигнатура 7.01/Г 640

ДЖАНСЪН, Х. У., ДЖАНСЪН, Антъни. *История на изкуството* том 4. София: Елементи, 2006.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 7.03/Д 497

ЗОНТАГ, Сюзан. *За фотографията*. София: Изток-Запад, 2013.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/З 892

Изкуството днес. Ред. РИМШНАЙДЕР, Буркхард, ГРЪОЗЕНИК, Ута. София: Алианс-97 ООД, Taschen, 2002.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 7.01/И 416

Когато медиите бяха постмодерни. Съставител: ЙОТОВ, Стилиян. София: АГАТА-А, 2011.

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Източник: Библиотечен каталог на НБУ; сигнатура 316.7/К 728

КОЛЕВ, Иван. *Философия на изкуството/Тематична антология.* София: ЛИК&Вермеер, 1996.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 7.01/К 780

ДАНЕВА, Анжела, Владимир ДИМИТРОВ, състав. *Между образа и текста : Сборник в чест на доц. Ружа Маринска.* София: НБУ, 2014.

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Източник: Библиотечен каталог на НБУ; сигнатура 7/М 454

ПОПОВА, Вяра. *Фотографията като път(уване) към...* София: Изток-Запад, 2018.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/П 761

През обектива: Великите фотографии. National geographic. България: Егмонт, 2003.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/П 864

ПРОЦМАН, Фердинанд. *Широк обхват: Великите панорами.* Егмонт, 2005.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/П 798

Разказвайки образа. Сб. Съставители: АНГЕЛОВ, Ангел/ ГЕНОВА, Ирина. София: Фондация СФРАГИДА, 2003.

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Източник: Библиотечен каталог на НБУ; сигнатура 7.01/С 447

Речник по естетика и философия на изкуството. Ред.: МОРИЗО, Жак и ПУИВЕ, Роже. София: РИВА, 2012.

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Източник: Библиотечен каталог на НБУ; сигнатура 7.01/Р 564, С 7.01/Р 564

СТЪКИ, Скот С. *Тайните на фотографията: Пътешествия в снимки.* Егмонт, 2010.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/С 886

СУЛАЖ, Франсоа. *Естетика на фотографията/Загубата и оставащото.* София: НБУ, 2012.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/С 910

УИЛЯМС, Вал. *Кое прави фотографията велика.* София: Книгомания ЕООД, 2012.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/У 405

Фотографията на 20. век. Музей „Лудвиг“, Кьолн. София: Алианс-97 ООД, Taschen, 2002.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/Ф 744

Фотографията: Цялата история. Ред. ХАКИНГ, Джулиет. София: Книгомания ЕООД, 2014.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/Ф 744

ФРИЙМЪН, Майкъл. *Макрофотография.* A&T publishing, 2005.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/Ф 836

ФРИЙМЪН, Майкъл. *Пейзаж и природа.* A&T publishing, 2005.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/Ф 836

ФРИЙМЪН, Майкъл. *Портретна фотография.* A&T publishing, 2005.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/Ф 836

ФРИЙМЪН, Майкъл. *През погледа на фотографа.* WHITE WALL MEDIA, 2016.

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ФРИЙМЪН, Майкъл. *Светлина и осветление.* A&T publishing, 2005.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/Ф 836

ФРИЙМЪН, Майкъл. *Черно-бяла фотография.* A&T publishing, 2006.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/Ф 836

ЩИГЛЕР, Бернд. *Образи на фотографията. Албум на фотографските метафори.* София: Изток-Запад, 2015.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/Щ 404

The Anthropology of Art. Edited by MORPHY, Howard and PERKINS, Morgan. Oxford: Blackwell Publishing, 2006.

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Източник: Библиотечен каталог на НБУ; сигнатура 7.01/А 62

CLARKE, Graham. *The Photograph.* New York: Oxford University Press, 1997.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/С 59

FREEMAN, Michael. *The Photographer's Vision*. Amsterdam: ELSEVIER, 2011.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/F 88

The History of Photography 1900-1938. Vol.1. Bratislava: Central European House of Photography, 2010.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/H 69

The History of Photography 1900-1938. Vol.2. Bratislava: Central European House of Photography, 2010.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/H 69

KAUFMAN, Valter. *Man's Lot*. N.Y.: Reader's Digest Press, 1978.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/K 24

KOETZLE, Hans-Michael. *Photo icons. The Story Behind the Pictures volume 2*. Koln: TASCHEN, 2002.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/K 67

KOETZLE, Hans-Michael. *50 Photo icons. The Story Behind the Pictures*. Koln: TASCHEN.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/K 67

KRATZ, Corinne A. *The Ones That are Wanted. Communication and the Politics of Representation in a Photographic Exhibition*. London: University of California Press, 2002.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/K 81

LESTER, Paul Martin. *Visual Communication: Images with Messages*. Dallas: WritingForTextbooks, 2018.

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Източник: Библиотечен каталог на НБУ; сигнатура 7.01/L 59

OWEN, William. *Modern Magazine Design*. Wm. C. Brown Publishers, 1992.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/O-96

Photographs Objects Histories. On the Materiality of Images. Ed. by EDWARDS, Elizabeth and HART, Janice. London: Routledge, 2004.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/P 58

Photography's Other Histories. Ed. by PINNEY, Christopher and PETERSON, Nicolas. Durham: Duke University Press, 2003.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/P 58

SELMAN, Robin. *Conceptual People Photography*. New York Gold inc., 1997.

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Източник: Библиотечен каталог на НБУ; сигнатура 77/S 45

SOBIESZEK, Robert A. *The Art of Persuasion*. New York: Harry N. Abrams, inc. Publishers, 1988.

[Съдържание](#)

Източник: Библиотечен каталог на НБУ; сигнатура 77/S 70

STURKEN, Marita and Lisa CARTWRIGHT. *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press, 2009.

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Източник: Библиотечен каталог на НБУ; сигнатура 7.01/S 90

Visual and Performing Arts. Ed. by ARBURY, Stephen Andrew and GEORGOULIA, Aikaterini. Athens: Athens Institute for Education and Research, 2011.

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Източник: Библиотечен каталог на НБУ; сигнатура 7/V 75

Електронни ресурси

Статии

ALAM, Shahidul. With Photography as My Guide. *World Literature Today* [online]. 2013, vol. 87(2), pp. 132-137 [viewed 26 June 2019]. JSTOR. eISSN 1945-8134. Available from:

<https://www.jstor.org>

Източник: JSTOR

ALLEN, David and HANDLEY, Agata. The Most Photographed Barn in America: Simulacra of the Sublime in American Art and Photography. *Text Matters* [online]. 2018, vol. 8(8), pp. 365-385 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 2083-2931.

Available from: <http://search.ebscohost.com>

Abstract: In White Noise (1985) by Don DeLillo, two characters visit a famous barn, described as the "most photographed barn in America" alongside hordes of picture-taking tourists. One of them complains the barn has become a simulacrum, so that "no one sees" the actual barn anymore. This implies that there was once a real barn, which has been lost in the "virtual" image. This is in line with Plato's concept of the simulacrum as a false or "corrupt" copy, which has lost all connection with the "original." Plotinus, however, offered a different definition: the simulacrum distorts reality in order to reveal the invisible, the Ideal. There is a real building which has been called "the most photographed barn in America": the Thomas Moulton Barn in the Grand Teton National Park. The location-barn in the foreground, mountain range towering over it-forms a striking visual composition. But the site is not only famous because it is photogenic. Images of the barn in part evoke the heroic struggles of pioneers living on the frontier. They also draw on the tradition of the "American sublime." Ralph Waldo Emerson defined the sublime as "the influx of the Divine mind into our mind." He followed Plotinus in valuing art as a means of "revelation"-with the artist as a kind of prophet or "seer." The photographers who collect at the Moulton Barn are themselves consciously working within this tradition, and turning themselves into do-it-yourself "artist-seers." They are the creators, not the slaves of the simulacrum.

Източник: EBSCO: Academic Search Complete

APPLIN, J. *Found Sculpture and Photography from Surrealism to Contemporary Art*.

Modernism/Modernity [online]. 2014, vol. 21 (1), pp. 387-389 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 1071-6068. Available from: <http://search.ebscohost.com>

Источник: EBSCO: Academic Search Complete

ARNAUD, Jean. Touching to See. *October* [online]. 2005, (114), pp. 5-16 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0162-2870. Available from: <http://search.ebscohost.com>

Abstract: This article discusses filmmaker Michael Snow's use of visual contact in photography. Snow is an artist who constantly explores the relationships between things and their representation. Most of his work affirms the materiality of the image by situating the image in the space of sculpture, and his overall approach considers how the viewer will receive the image through the mediums and surfaces that are used. He seeks to reveal the transformations that occur when the subject is represented.

Источник: EBSCO: Academic Search Complete

ARRUTI, N. Tracing the Past: Marcelo Brodsky's Photography as Memory Art. *Paragraph* [online]. 2007, vol. 30(1), pp. 101-120 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0264-8334. Available from: <http://search.ebscohost.com>

Abstract: Andreas Huyssen has called the Argentinian photographer Marcelo Brodsky's latest project, Nexo (2001), memory art, that is, a form of public mnemonic art that oscillates from installation, photography and monument to memorial, breaking artistic boundaries. The article will explore the role of photography in the field of human rights and the interspace between private and public spheres. Brodsky's work aims to reinstate the gaps in the collective spheres of recollection and this will be contextualized in his artistic production from the late 1970s onwards. Nexo follows on from the internationally acclaimed project Buena memoria (1997) that was also an attempt to create a bridge for the memory for the new generation of Argentinians. This contribution aims to explore how Brodsky's artistic production represents what the Argentinian sociologist Elizabeth Jelin has described as art that wants to create a symbolic space to mediate traumatic experiences.

Источник: EBSCO: Academic Search Complete

BAKER, George. Photography's Expanded Field. *October* [online], 2015, vol. 114, pp. 120-140 [viewed 26 June 2019]. JSTOR. ISSN 0162-2870. Available from: <https://www.jstor.org>

Источник: JSTOR

BIAL, Raymond. The Book of Photography: The History, the Technique, the Art, the Future. *Library Journal* [online]. 2006, vol. 131(4), pp. 82-84 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0363-0277. Available from: <http://search.ebscohost.com>

Источник: EBSCO: Academic Search Complete

BIAL, RAIMOND. Photography Speaks: 150 Photographers on Their Art. *Library Journal* [online]. 2005, vol. 130(4), pp. 83-83 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0363-0277. Available from: <http://search.ebscohost.com>

Abstract: This distinctive book is a revised and expanded edition of two earlier volumes, Photography Speaks I (1987) and Photography Speaks II (1995), here combined in a single paperback volume. Arranged chronologically from 1850 to 2003, the book provides a fascinating history of photography on a personal level. A broad sampler of fine art photography, the book features 150 of the best-known photographers, ranging from early pioneers Albert Sands Southworth and Josiah Johnson Hawes to Gabriel Orozco, Ansel Adams, Laura Gilpin, and many other greats. In what proves to be a wonderful concept, two pages are devoted to each photographer, with a brief biographical sketch and statement from the photographer featured on the left-hand page. The facing page features one of the photographer's most representative works, drawn from the collections of the Chrysler Museum of Art. Johnson, photo curator at the museum, has masterfully succeeded in matching insightful statements with superb photographs. He has also authored the preface and introduction, which both offer helpful insight into his innovative approach. The book ultimately serves as a useful introduction to the history of photography and an in-depth look into the lives of the finest artists since the invention of photography. Highly recommended for all libraries with major photography collections, especially those that do not already own the earlier editions.

Источник: EBSCO: Academic Search Complete

BOOM, Mattie, Steven JOSEPH and Hans ROOSEBOOM. Acquisitions: Photography. *The Rijksmuseum Bulletin* [online]. 2009, vol. 57(2), pp. 170-199 [viewed 26 June 2019]. JSTOR. ISSN 1877-8127. Available from: <https://www.jstor.org>

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BREVERN, Jan. The Eternal Child: On Expectations in the History of Photography. *Getty Research Journal* [online]. 2015, (7), pp. 67-80 [viewed 26 June 2019]. JSTOR. ISSN 2329-1249. Available from: <https://www.jstor.org>

Источник: JSTOR

BREVERN, Jan. Resemblance After Photography. *Representations* [online]. 2013, vol. 123(1), pp. 1-22 [viewed 26 June 2019]. JSTOR. ISSN 1533-855X. Available from: <https://www.jstor.org>

Источник: JSTOR

BRITAIN, D. Found in the uk's national collection of the art of photography. *Afterimage* [online]. 2007, vol. 35(3), pp. 17-19 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0300-7472. Available from: <http://search.ebscohost.com>

Abstract: The article focuses on the national collection of the art of photography of the Victoria & Albert Museum in London, England. The museum set in motion a process that resulted in the formation of a prestigious national collection of the art of photography. In 1977, around 300,000 prints began a journey from an archive in the art library, where they were classed by subject, to the department of prints and drawings, where they were destined to become exemplars of the art of photography, classified according to author.

Источник: EBSCO: Academic Search Complete

BROWN, Joshua. Historians and Photography. *American Art* [online]. 2007, vol. 21(3), pp. 9-13 [viewed 26 June 2019]. JSTOR. eISSN 1549-6503. Available from: <https://www.jstor.org>

Источник: JSTOR

BUNNELL, Peter. Pictorial Photography. *Record of the Art Museum* [online], 1992, vol. 51(2), pp. 12-15 [viewed 26 June 2019]. JSTOR. ISSN 0032-843X. Available from: <https://www.jstor.org>

Источник: JSTOR

BURNS, Mirela Roncevic. Face to Face: The Art of Portrait Photography. *Library Journal* [online]. 2004, vol. 129(20), pp. 113-113 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0363-0277. Available from: <http://search.ebscohost.com>

Abstract: Judging from how many art books inundate LJ offices every fall, the art book market is as big as ever. With the proliferation of books on a variety of subjects, movements, and genres, we face a greater challenge when choosing what to review. To help reduce the inevitable backlog, here we present a fall favorite.

What is the role of a portrait? To capture? Tell a story? Inform? This sumptuous book explores such questions through the work of dozens of photographers (e.g., Annie Liebovitz, Cecil Beaton), whose subjects include such icons as Marilyn Monroe and Fidel Castro.

Источник: EBSCO: Academic Search Complete

CHALIFOUR, Bruno. Photography speaks. 150 Photographers on their Art. *Afterimage* [online]. 2005, vol. 32(4), pp. 14-14 [viewed 26 June 2019]. ISSN 0300-7472. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Источник: EBSCO: Academic Search Complete

CHING, Barbara. High Regard: Words and Pictures in Tribute to Susan Sontag. *American Quarterly* [online]. 2007, vol. 59(1), pp. 157-164 [viewed 26 June 2019]. ISSN 0003-0678. EBSCO: Academic Search Complete. Available from:

<http://search.ebscohost.com>

Abstract: The article highlights the exhibition entitled "On Photography: A Tribute to Susan Sontag," organized by the Metropolitan Museum of Art in New York and held from June 6 to September 4, 2006. It featured more than forty photographs drawn from the Metropolitan's collection juxtaposed with wall text. Major themes that were used highlighted Sontag's preoccupation with the modern relationship between words, pictures and experience.

Источник: EBSCO: Academic Search Complete

CHONG, Albert. The Photograph as a Recentacle of Memory. *Small Axe: A Caribbean Journal of Criticism* [online]. 2009, vol. 13(2), pp. 128-134. [viewed 26 June 2019]. ISSN 0799-0537. Available from: <http://search.ebscohost.com>

Abstract: This article focuses on the representation of photographs. It considers photographs as the collection of memories on the experiences shared by a group of related people. It cites the role of photographs in constructing the identity of a person. It also highlights the author's construction of still-life photographs using the family photograph.

Источник: EBSCO: Academic Search Complete

CHONG HO YU, Alyce. Mind and Eyes: Photography as a visual art of common sense. *PSA Journal* [online]. 2004, vol. 70(2), pp. 27-29 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0030-8277. Available from: <http://search.ebscohost.com>

Abstract: Discusses the utilization of common sense in photography. Information on treating photography as an art of common sense; Use of thinking and feeling in photography; Comparison of photography and writing; Medium and message in photography.

Источник: EBSCO: Academic Search Complete

COHEN, Laurie, Philip HANCOCK and Melissa TYLER. Beyond the Scope of the Possible: Art, Photography and Organisational Abjection. *Culture & Organization* [online]. 2006, vol. 12 (2), pp. 109-125 [viewed 26 June 2019]. ISSN 1475-9551. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Abstract: This paper reflects on the potential value of art photography as a means of critically interrogating the relationship between organisation and abjection. Inspired by Adorno's (1997) understanding of art as a non-conceptual mode of communication and Kristeva's (1982) concept of the abject, we consider the work of several contemporary photographic artists, who have specifically chosen the subject of work organisations in their images. We do so in an attempt to illustrate our argument that art photography shares a capacity with other art forms to reveal, in an immediate and powerful manner, that which is formally excluded from traditional modes of organisational analysis and those discourses that surround and support it.

Источник: EBSCO: Academic Search Complete

COHN, Susan. As Seen by Others: Photography as Strategy. *Metalsmith* [online]. 2013, vol. 33(4), pp. 10-21 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0270-1146.

Available from: <http://search.ebscohost.com>

Abstract: In this article, the author explores how photography is used as a creative strategy by artists and craftspeople. Particular focus is given to how photography is utilized by metalsmiths and jewelers including Robert Smit, Bruce Metcalf and Maisie Broadhead. Additional topics discussed include the artistic practice of the author, the book "On Photography," by Susan Sontag and insights on the history of photography in the late 20th and early 21st-centuries.

Источник: EBSCO: Academic Search Complete

COLLINS, Kathleen. The Art of Photography, 1839-1989. *Library Journal* [online]. 1989, vol. 114(11), pp. 56-56 [viewed 26 June 2019]. Available from: <http://search.ebscohost.com>

Источник: EBSCO: Academic Search Complete

COSTELLO, Diarmuid. The Question Concerning Photography. *The Journal of Aesthetics and Art Criticism* [online]. 2012, vol. 70(1), pp. 101-113 [viewed 26 June 2019]. ISSN 0021-8529. JSTOR. Available from: <https://www.jstor.org>
Источник: JSTOR

COSTELLO, Diarmuid and Margaret IVERSEN. Introduction: Photography after conceptual art. *Art History* [online]. 2009, vol. 32(5), pp. 825-835 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0141-6790. Available from: <http://search.ebscohost.com>
Abstract: The article introduces the articles featured in this edition of the journal as part of project titled Aesthetics after Photography. The articles include "Ed Ruscha, Heidegger, and Deadpan Photography," by Aron Vinegar, "Auto-maticity: Ruscha and Performative Photography," by Margaret Iversen, and "Subject, Object, Mimesis: The Aesthetic World of the Bechers' Photography," by Sarah James.
Источник: EBSCO: Academic Search Complete

COSTELLO, Diarmuid and Margaret IVERSEN. Introduction: Photography between Art History and Philosophy. *Critical Inquiry* [online]. 2012, vol. 38(4), pp. 679-693 [viewed 26 June 2019]. ISSN 0093-1896. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>
Abstract: An introduction to the journal is presented in which the editor discusses various reports published within the issue including one by Jeff Wall on photography and depictive arts and one by Carol Armstrong on the aesthetic character of photographic art.
Источник: EBSCO: Academic Search Complete

DEMPSEY, Shawna. The Power of Perception. *Herizons* [online]. 2015, vol. 29(2), pp. 22-25 [viewed 26 June 2019]. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>
Abstract: The article discusses the Cyborg Hybrids photography series of visual artists KC Adams. It states that the photography featured portraits of artists who wear white T-shirt with beaded words or phrases stating racist stereotype or slur. It mentions that the series has been purchased by the National Gallery of Canada and is part of permanent collection.
Источник: EBSCO: Academic Search Complete

DENTON, Margaret. Francis Wey and the Discourse of Photography as Art in France in the Early 1850s: „Rien n'est beau que le vrai; mais il faut le choisir“. *Art History* [online]. 2002, vol. 25(5), pp. 622-649 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0141-6790. Available from: <http://search.ebscohost.com>
Abstract: Discusses the discourse of photography as art in France during the early 1850s. Change in terminology; Reference to artistic effects; Placement of the daguerreotype at the bottom of an artist's hierarchical arrangement.
Источник: EBSCO: Academic Search Complete

DERY, Mark. The Eyes of The World Are Watching Now. *Publishers Weekly* [online]. 2017, vol. 264(15), pp. 28-34 [viewed 26 June 2019]. Available from: <http://search.ebscohost.com>
Abstract: The article reflects on the level of political unrest and activism depicted in art and photography in U.S. in 2017. It depicts the issues related to income inequality, killing of unarmed African Americans by police, and harassment of women. The article discusses rise in interest in books on black politics, immigration, and feminism among Americans. Also discussed are details of images published in books like "Street Spirit" by Michael O'Mara and "In the Company of Women" by Grace Bonney.
Источник: EBSCO: Academic Search Complete

FORGÁCS, Éva. This Is the Century of Light: László Moholy-Nagy's Painting and Photography Debate in i 10, 1927. *Leonardo* [online]. 2017, vol. 50(3), pp. 274-278 [viewed 26 June 2019]. ISSN 0024-094X. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Abstract: The emergence in the 1920s of the idea that photography could be a full-fledged form of artistic expression—rather than mere mechanical imaging—led artists and art experts alike to wrestle with the question: What exactly constitutes art? Photography now challenged painting, both figurative and abstract, and as photography's many previously unsuspected potentials were revealed and explored, artists and experts felt an urgency to articulate photography's relationship to the concept of art. Invested in photography and ever the advocate of a new innovative medium and genre, László Moholy-Nagy wanted to hear what some of the most respected artists and experts of the time had to say about photography, and so in 1927 he moderated a debate on the subject of "painting and photography" in the journal *Internationale Revue* i 10.

Источник: EBSCO: Academic Search Complete

FRANZRAICH, Lisa. Photo Art: Photography in the 21st Century. *Library Journal* [online]. 2008, vol. 133(14), pp. 126-126 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0363-0277. Available from: <http://search.ebscohost.com>

Abstract: The article reviews the book "Photo Art: Photography in the 21st Century," edited by Uta Grosenick and photographs by Thomas Seelig.

Источник: EBSCO: Academic Search Complete

FREITAG, Wolfgang. Early Uses of Photography in the History of Art. *Art Journal* [online]. 1979, vol. 39(2), pp. 117 [viewed 26 June 2019]. ISSN 0004-3249. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Источник: EBSCO: Academic Search Complete

FUZI, Izabella. „Where is Reality?“ Photographic Trace and Infinite Image in Gábor Bódy's Film Theory. *Acta Universitatis Sapientiae* [online]. 2009, (1), pp. 35-46 [viewed 26 June 2019]. CEEOL. Available from: <https://www.ceeol.com>

Abstract: The article deals with the question of indexicality and the nature of cinematic signification drawing upon the terms of Gábor Bódy's film theory. The trace-like character of cinema is investigated through the medium-specific possibilities of the moving image and the gap inscribed between human perception and the inhumanity of the medium. Both the photographic and the cinematic trace are subject to infinite interpretation due to the inaccessibility of the trace as trace and its transformation into a meaningful sign. Instead of minimal units, cinematic language is based on the logic of seriality and can be interpreted on different levels of meaning attribution. Serial meaning is emphasized as a site where images can enter in endless relations to each other. Finally, Bódy's theoretical work can be interpreted as a proposal to redefine the status of the image in cinematic signification. Bódy's short or experimental films are used as examples and realizations of his theoretical considerations.

Источник: CEEOL: Central and Eastern European Online Library

GARLICK, Steve. Revealing the unseen: Tourism, Art and Photography. *Cultural Studies* [online]. 2002, vol. 16(2), pp. 289-305 [viewed 26 June 2019]. ISSN 0950-2386. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Abstract: Contemporary cultural criticism is increasingly recognizing the central place that tourism occupies in organizing interactions, both economic and social, between different peoples in the world today. In this paper, I take up the question of what role photography plays in determining the nature of touristic experience. By drawing on Martin Heidegger's account of modernity as the epoch of modern technology, I seek to articulate an understanding of touristic photography that goes beyond conventional critiques of its objectifying character and tendency to conform to predetermined semiotic markers. Instead, by considering the examples of the photographing of local peoples, and of attempts to photograph what I refer to 'the unphotographable sight', I develop an alternative perspective on both the dangers and the epistemic possibilities of touristic photography. Such a perspective, it is argued, allows us to move beyond the identification of photography with the ocularcentric discourses of Western modernity and towards a consideration of the possibilities of touristic photography as art. By foregrounding the role of photographic images in the production of memory and self identity, it is suggested that tourism can be understood in terms of what Michel Foucault refers to as the creation of one's life as a work of art. Finally, I argue that by attending to the limits of touristic photography, the potential to develop a new way of seeing may be fostered.

Источник: EBSCO: Academic Search Complete

GIONET, Denis. The Power of the Vision and Photography. *PSA Journal* [online]. 2011, vol. 77 (3), pp. 34-37 [viewed 26 June 2019]. ISSN 0030-8277. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Abstract: The article emphasizes the importance of personal vision to photographers in the U.S. as it enables them to live a life with art and establish a connection. It stresses the role of art in letting a person to grow and obtain a life. In the author's view, exploring various subjects is vital to determining which one can allow a person to have more connections with. He says that individuals must have endurance to maintain their personal vision.

Источник: EBSCO: Academic Search Complete

GORDIN, Misha. Conceptual Photography: Idea, Process, Truth. *World Literature Today* [online], 2013, vol. 87(2), pp. 76-81 [viewed 26 June 2019]. ISSN 0196-3570. JSTOR. Available from: <https://www.jstor.org>

Источник: JSTOR

GREEN, David and Joanna LOWRY. Photography, cinema and medium as social practice. *Visual Studies* [online]. 2009, vol. 24(2), pp. 132-142 [viewed 26 June 2019]. Available from: <http://search.ebscohost.com>

Abstract: One of the more interesting aspects of the dialogue between the mediums of the still and moving image that has taken place over recent years has been a concern within fine-art photography for the cinematic. Photographers have turned to the style and iconography of the established genres of cinema as a means of reinventing the pictorial form of the tableau and thereby to explore the possibilities of narrativity within the static image. However, beyond any aesthetic interest the contemporary genre of the 'cinematic photograph' may hold, it is argued here that it may be indicative of an important shift in the social, economic and technological bases of fine-art photography. This essay suggests that the significance of the 'cinematic photograph' lies in its complex forms of technical production, the mobilisation of skilled labour and professional expertise, and the deployment of substantial economic resources, which are to be found in the film industry. Through an analysis of the work of the American photographer Gregory Crewdson, the authors demonstrate how the formal and iconographic properties of his images are inseparable from his adoption of the cinema's specific modes of production and that the latter is central to a reading of Crewdson's photographs. The consequences this holds for our understanding of the medium of photography are developed with reference to Raymond Williams's concept of 'medium as social practice'. The authors conclude that the 'cinematic photograph' might be regarded as symptomatic of a trend within contemporary art practices to model themselves on cinema as the emblematic form of cultural production of 'late capitalism', a trend that has significant implications for the dominant conceptions concerning the nature of the work of art and the role of the artist.

Источник: EBSCO: Academic Search Complete

GRUNDBERG, Andy. Of Time and the Camera: An art critic and historian turns his attention to contemporary photography. *American Scholar* [online]. 2009, vol. 78(1), pp. 139-141 [viewed 26 June 2019]. ISSN 0003-0937. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Abstract: Reviews the book "Why Photography Matters Now as Art as Never Before," by Michael Fried.

Источник: EBSCO: Academic Search Complete

GUERIN, Frances. Introduction: European photography today. *Journal of European Studies* [online]. 2017, vol. 47(4), pp. 331-341 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0047-2441. Available from: <http://search.ebscohost.com>

Abstract: This introduction briefly sketches the relationship between Europe and photography from its earliest days, through the experiments of the 1920s, and into the post-war years. This history is the background for approaching the contemporary concerns of European photography today. Concerns discussed include: the fluidity of Europe's borders, the commemoration and integration of mass violence, the marginalization of non-citizens, the fallout of the end of industrial capitalism, and the responsibility of the viewers of the photographs in which these issues are envisioned. In addition, the appropriateness of photography, as well as its inadequacy to the task of documenting and imagining the current challenges to Europe, is discussed.

Источник: EBSCO: Academic Search Complete

HANNUM, Gillian Greenhill. A Review of „Mirrors of Memory: Freud, Photography, and the History of Art“. *History: Reviews of New Books* [online]. 2012, vol. 40(3), pp. 95-96 [viewed 26 June 2019]. ISSN 0361-2759. EBSCO: Academic Search Complete. Available from:

<http://search.ebscohost.com>

Abstract: A review of the book "Mirrors of Memory: Freud, Photography, and the History of Art," by Mary Bergstein is presented.

Источник: EBSCO: Academic Search Complete

HEIFERMAN, Marvin and Carole KISMARIC. Fame after Photography. *MoMA* [online]. 1999, vol. 2(6), pp. 6-9 [viewed 26 June 2019]. JSTOR. ISSN 0893-0279. Available from:

<https://www.jstor.org>

Источник: JSTOR

HULICK, Diana Emery. Photography: Modernism's Stepchild. *Journal of Aesthetic Education* [online]. 1992, vol. 26(1), pp. 75-81 [viewed 26 June 2019]. JSTOR. eISSN 1543-7809. Available from:

<https://www.jstor.org>

Источник: JSTOR

INGELEVIC, V. Research as Art (as Curriculum). Alternate Title: L'art de la recherche (au programme d'étude). *Canadian Review of Art Education: Research & Issues* [online]. 2007, vol. 34(1), pp. 8-31 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0706-8107. Available from:

<http://search.ebscohost.com>

Abstract: The history of photography is a history of a technology that has seemed, from the beginning, to offer objective visual evidence of the world. With the growth of conceptual art in the 1970s, artists worked at striking a balance between the notion of art as intuitive or subjective, and the place of social context and structure as part of the dimension and purpose of art work. As part of these developments, photography's dialectical capacity be both disbelieved and believed, to be discredited as subjective and yet utilized as if it wasn't, has continued to offer much fodder for contemporary artists. Examples from research-based studio practice and from a specific art course are detailed as evidence of a decade long process of inquiry and pedagogy captured in the course's title: Search/Research/ Resolution.

Источник: EBSCO: Academic Search Complete

IVERSEN, Margareth. What is a photograph? *Art History* [online]. 1994, vol. 17(3), pp. 450-464. [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0141-6790. Available from:

<http://search.ebscohost.com>

Abstract: Focuses on photography as an art form. Photographic themes; Principles of homeostasis; Photography as a mechanical reproduction of art; Psychoanalytic understanding of photographs; Review of the book 'Camera Lucida,' by Roland Barthes.

Источник: EBSCO: Academic Search Complete

JAMES, Sarah. The Truth about Photography. *Art Monthly* [online]. 2005, (292), pp. 7-10. [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0142-6702. Available from:

<http://search.ebscohost.com>

Abstract: Addresses several fundamental issues pertaining to contemporary photographic art practices as of December 2005. Lack of any significant development in photographic theory; concept of photography in the 1970s and its evolution to photographic art; Relation of photographic art to Postmodernism.

Источник: EBSCO: Academic Search Complete

KENAAN, Hagi. Photography and Its Shadow. *Critical Inquiry* [online], 2015, vol. 41(3), pp. 541-572 [viewed 26 June 2019]. JSTOR. ISSN 0093-1896. Available from: <https://www.jstor.org>

Источник: JSTOR

KETCHUM, Robert Glenn. A Language at Many Levels. (cover story). *World Literature Today* [online]. 2013, vol. 87 (2), pp. 56-61 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0196-3570. Available from: <http://search.ebscohost.com>.

Abstract: The article discusses photography as an art form, and comments on the importance of rhythm in photographic composition. The argument that photography is similar to poetry in its impact is examined, and the necessity of careful presentation of photography in contexts such as galleries, books, and magazines is emphasized.

Источник: EBSCO: Academic Search Complete

LACAYO, Richard. 5 Great photo Books. *TIME Magazine* [online]. 2006, vol. 168(25), pp. 140-140 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0040-781X. Available from: <http://search.ebscohost.com>

Abstract: The article reviews several books featuring photography including "Art Photography Now," by Susan Bright, "Fragile Earth: Views of a Changing World," and "A Photographer's Life," by Annie Leibovitz.

Источник: EBSCO: Academic Search Complete

LA TORRE IZQUIERDO, Jorge. El arte de la fotografía. Hacia una nueva mirada aristocrática. *Comunicación y Sociedad* [online]. 2000, vol. 13(2), pp. 117-139 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0214-0039. Available from:

<http://search.ebscohost.com>

Abstract: The article examines the close relationship between creativity and technology in photography. Many critics suggest that photography is experiencing a artistic transformation by incorporating modern visual culture related to the media. Artistic photography, like painting, is composed of selecting a subject and organizing its internal elements from a formal point of view. The difference, however, is that in photography the image is processed instantly. The article explores how contemporary photographers are reinventing the artistic recognition within photography.

Источник: EBSCO: Academic Search Complete

LATORRE, Jorge. Fotografía y Arte: Encuentros y Desencuentros. Alternate Title: Encounters and evades between art and photography. *Revista de Comunicación* [online]. 2012, vol. 11, pp. 24-50. [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 1684-0933.

Available from: <http://search.ebscohost.com>

Abstract: Through a rundown of the history of photography in relation to the arts, and an analysis of the historiographical milestones of photographic art, this article proposes some important questions about the differences between photography and paintings, which makes it especially suitable for the artistic expression of our time. The underlining proposal is that the debate about photography as art -or what time of photography is artistic and what other kind is not is not- is not important, but instead it has to be considered the analysis of photography in the occidental artistic panorama, and the enormous consequences that it has had and continues to have on the reflection about creativity and the reality of our time.

Источник: EBSCO: Academic Search Complete

LEE, Anthony. American Histories of Photography. *American Art* [online]. 2007, vol. 21(3), pp. 2-9 [viewed 26 June 2019]. JSTOR. eISSN 1549-6503. Available from:

<https://www.jstor.org>

Источник: JSTOR

LISTON, Ronald L. Photography as Art. Proclaim It! *PSA Journal* [online]. 2003, vol. 69(7), pp. 27-30 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0030-8277.

Available from: <http://search.ebscohost.com>

Abstract: Provides an offense to the common belief that photography is not an art form. Definition of art; Reason for recognizing photographs for their content and not for their creator; Elements of the creative process; Challenges facing a photographer.

Источник: EBSCO: Academic Search Complete

LOMBARDO, Daniel. KODAK The Art of Photography: Mood, Ambience & Dramatic Effects. *Library Journal* [online]. 2007, vol. 132(19), pp. 56-57 [viewed 26 June 2019].

Available from: <http://search.ebscohost.com>

Abstract: This article reviews the book "KODAK The Art of Digital Photography: Mood, Ambience & Dramatic Effects," by Joseph Meehan.

Источник: EBSCO: Academic Search Complete

MAIMON, Vered. Michael Fried's Modernist Theory of Photography. *History of Photography* [online]. 2010, vol. 34(4), pp. 387-395 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0308-7298. Available from: <http://search.ebscohost.com>

Abstract: This essay critically analyses Michael Fried's book *Why Photography Matters as Art as Never Before*. It examines the relevance of Fried's categories of absorption and theatricality to contemporary photography and his assumption that photography is an inherently modernist art. In his book Fried explains the shift to large-scale colour photographs in the 1980s as signalling a return to problems of beholding, which dominated painting since the 1750s and 1760s. In contrast, this essay argues that this shift reveals the importance of the legacy of conceptualism and minimalism to recent photography and, in particular, the role of the conceptual 'document' within contemporary artistic practices.

Источник: EBSCO: Academic Search Complete

MJAALAND, Thera. Imagining the Real: The Photographic Image and Imagination in Knowledge Production. *Visual Anthropology* [online]. 2017, vol. 30(1), pp. 1-21. [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0894-9468. Available from:

<http://search.ebscohost.com>

Abstract: The exploratory discussion in this article starts from the fact that it is the realism of photographic representations which enables them, in an indexical sense, to point back to a reality beyond themselves as images. In the same vein, it is as a metonymic space-time fragment that the photograph can indicate a continuation of reality beyond its own framing of the visible. Or, putting it differently, rather than constituting transparent representations, presence in photographs is evoked through absence of the real. What is not problematized in photographic theory and visual anthropology is that photographs thus depend on imagination for their interpretative connection to reality. My argument sees photographic practice as interference, which pushes the medium past the implicit positivist premise for visual knowledge production in anthropology. Furthermore, when understanding the ability to imagine as movements in reason, the separation between imagination and reason, presumed necessary for the scientific production of knowledge, is also challenged. Concerned with rethinking photography in visual anthropology, imagination's role in knowledge production will be explored through my photographic art project, *Houses/Homes*.

Источник: EBSCO: Academic Search Complete

MOORE, Alisson. A lightness of vision: the poetics of Relation in Malian art photography. *Social Dynamics* [online]. Sep2014, Vol. 40 Issue 3, p538-555. 18p. [viewed 26 June 2019]. Available from: <http://search.ebscohost.com>

Abstract: "Art photography" is a recent phenomenon in Bamako, Mali, home of renowned studio portraitists Seydou Keita (1921/3–2001) and Malick Sidibé (b.1936). These photographers inspired the founding of the Bamako Photography Biennale in 1994, which sparked the rise of a local art photography movement. The potentialities offered by the Biennale ignited the imaginations of a small cohort of Malian photographers. Yet, instead of following global trends introduced by the presence of international art, the Bamakois art photographers have remained close to the values of studio portraiture. Their practices emphasise photography's social aspect by focusing on the human body and appreciating its beauty, while allowing individual creativity to flourish in ways previously unimaginable. Malian photographers thus have retained a relatively autonomous local identity, while creating art photography stemming from a history of portraiture that itself was repositioned as art on the global stage. This dialectic between local identity and global reception gives contemporary Malian photographs the potential to embody Relation, from Caribbean philosopher Édouard Glissant's *Poetics of Relation* (1990) and *Philosophie de la Relation* (2009). Relation acknowledges differences and diversity within wholeness or totality, and de-hierarchises power relations. Works by Alioune Bâ, Fatoumata Diabaté, Alimata dite Diop Traoré, Seydou Camara, Mohamed Camara, Emmanuel Daou and Youssouf Sogodogo exhibit a diversity of aesthetic approaches toward the theme of the body as a nexus of social networks, as a locus of memory, as marked by difference and as a site not only of desire, but of moral instruction. While Mali struggles

with the violent after-effects of a military coup that ended two decades of peaceful democracy, these photographs commemorate that period of peace through their varied emphases on social interactions, the tolerance and celebration of difference, the importance given to personal and national memory and the traditional values of moral didacticism.

Источник: EBSCO: Academic Search Complete

MORSE, Rebecca. Photography/Sculpture in Contemporary Art. *American Art* [online]. 2010, vol. 24(1), pp. 31-34 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 1073-9300. Available from: <http://web.b.ebscohost.com>

Abstract: The article discusses the interrelationship of photography and sculpture in 21st century art. It notes that the artist Katie Grinnan creates sprawling sculptures that redefine spaces, using constructed forms, found objects and photographs. Sculptor Tom Burr uses a collage approach to combine image and abstract forms. Artist Sara VanDerBeek creates intricate three-dimensional structures which she transforms into two dimensions by using the camera and then destroying the three-dimensional object. It notes that these artists' work shows that an artist is not bound to one medium, and that the norm involves crossover, overlap and influence.

Author Affiliations:

Источник: EBSCO: Academic Search Complete

PALERMO, Charles. The World in the Ground Glass: Transformations in P. H. Emerson's Photography. *Art Bulletin* [online]. 2007, vol. 89(1), pp. 130-147 [viewed 26 June 2019]. ISSN 0004-3079. Available from: <http://search.ebscohost.com>

Abstract: The author presents a discussion of photographer Peter Henry Emerson and his theories of photography that differ vastly from the ideas espoused by Henry Peach Robinson. Emerson embraced the ideas of naturalistic photography compared to the staged tableaux of Robinson. The author also compares art history theories of modernism and postmodernism regarding photography.

Источник: EBSCO: Academic Search Complete

REHMAN, Sharaf. A camera never told the truth: An exploration of objectivity in photojournalism. *Annales. Etyka w Życiu Gospodarczym* [online]. 2018, (4), pp. 45-57 [viewed 26 June 2019]. CEEOL. Available from: <https://www.cceol.com>

Abstract: Several cases have surfaced in the past two decades where the photojournalists associated with some of the most respected and trusted news organizations have been accused of altering the news photos. During the same time, the developments in the digital cameras and editing software have put the image altering technology into the hands of all practicing journalists and journalism students. This paper explores two, somewhat connected, issues: objectivity in photojournalism and ethics of altering photographic images. The paper discusses objectivity in journalism in general and photojournalism to address the question: Can a photojournalist use a camera to record reality in an objective manner? Since the photographers have altered (retouched) images from the very beginning of photography, where are the ethical boundaries of image alteration for the photojournalists?

Источник: CEEOL: Central and Eastern European Online Library

ROBERTS, John. Photography after the Photograph: Event, Archive, and the Non-Symbolic. *Oxford Art Journal* [online]. 2009, vol. 32(2), pp. 281, 283-298 [viewed 26 June 2019].

JSTOR. ISSN 0142-6540. Available from: <https://www.jstor.org>

Источник: JSTOR

ROBINS, Alexander. Peirce and Photography: Art, Semiotics, and Science. *The Journal of Speculative Philosophy* [online]. 2014, vol. 28(1), pp. 1-16 [viewed 26 June 2019]. JSTOR.

ISSN 0891-625X. Available from: <https://www.jstor.org>

Источник: JSTOR

RUTHERFORD. Is this photograph taken? The active (act of) collaboration with photography. *Journal of Visual Art Practice* [online]. 2019, vol. 18 (1), pp. 37-63 [viewed 26 June 2019].

ISSN 1470-2029. EBSCO: Academic Search Complete. Available from:

<http://search.ebscohost.com>

Abstract: Over more than 30 years of commercial and fine art photographic practice, I have often noticed remarkable disparities between the scenes, objects, events or moments 'out there' I had attempted to record – and the images within the resulting photographs. These (sometimes subtle, sometimes profound, but rarely anticipatable) disparities between what I had seen and what the photograph shows me offer the tantalising suggestion that there may be something else going on here – but something which the popular conception of photography may hinder our ability to recognise. This article explores the implications of four central assumptions implicit within the popular conception of photography that may impede alternative ways of thinking about photographic practice. Supported by a number of photographs that depict scenes, events and 'moments' that I will argue were not 'taken' but were instead created by the act of photographing them, I will suggest that new opportunities for practice may be available by 're-imagining' the practice of photography as an active – or as an act of – collaboration between medium and practitioner.

Источник: EBSCO: Academic Search Complete

SEAMON, Roger. From The World is Beautiful to The Family of Man: The plight of photography as a modern art. *Journal of Aesthetics & Art Criticism* [online]. 1997, vol. 55(3), pp. 245 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0021-8529. Available from:

<http://search.ebscohost.com>

Abstract: Opinion. Focuses on the question of whether or not photography may be an art. When this question first came into focus; Factors influencing the question; Reference to the book 'The World is Beautiful,' and the exhibition 'The Family of Man,' as answers to the question; Details on the two; Possible sources of the low status of photography.

Источник: EBSCO: Academic Search Complete

SHUSTERMAN, Richard. Photography as Performative Process. *The Journal of Aesthetics and Art Criticism* [online]. 2012, vol. 70(1), pp. 67-77 [viewed 26 June 2019]. JSTOR. ISSN 0021-8529.

Avialable from: <https://www.jstor.org>

Источник: JSTOR

SKLAROFF, Sara. The Timeless Moment. *U.S. News & World Report* [online]. 2001, vol. 131 (2), pp. 24-26 [viewed 26 June 2019]. Available from: <http://search.ebscohost.com>

Abstract: Focuses on the history of photographers and photography as an art form. Discussion of the influence of photography on everyday living; Mention of how the practice of photography began; Description of early photography by historian Mark Osterman.

Источник: EBSCO: Academic Search Complete

SMITH, Trudi Lynn. Photography After Conceptual Art. *Visual Studies* [online]. 2011, vol. 26(3), pp. 270-271 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN1472-586X. Available from: <http://search.ebscohost.com>

Источник: EBSCO: Academic Search Complete

STALLABRASS, Julian. What's in a Face? Blankness and Significance in Contemporary Art Photography. *October* [online]. 2007, (122), pp. 71-90 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0162-2870. Available from: <http://search.ebscohost.com>

Abstract: This article examines the characteristics of contemporary art photography by assessing the works of several photographers that include Rineke Dijkstra, Jitka Hanzlova, and Thomas Ruff, among others. The author explains that one distinct characteristic of this art form is the depiction of people or subjects in uniform series where they are placed centrally in the picture. He comments that the subjects are represented straightforwardly and lack the intervention of the photographer. Dijkstra's pictures depict youths standing against natural backgrounds like the beach or forest.

Источник: EBSCO: Academic Search Complete

STAMELMAN, Richard. Photography: The Marvelous Precipitate of Desire. *Yale French Studies* [online]. 2006, (109), pp. 67-81 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0044-0078. Available from: <http://search.ebscohost.com>

Abstract: The article discusses the development of the art of photography in Paris, France. The photography of Brassai represents the confrontation between want an desire, pain and pleasure, ignorance and revelation in

keeping with a spirit at once surrealist. Brassai adored the night and when he became a photographer, he said he wanted to capture Paris by night.

Источник: EBSCO: Academic Search Complete

STOJKOVIC, Jelena. Found sculpture and photography from surrealism to contemporary art. *Visual Studies* [online]. 2014, vol. 29(2), pp. 228-230 [viewed 26 June 2019]. EBSCO:

Academic Search Complete. ISSN 1472-586X. Available from: <http://search.ebscohost.com>

Источник: EBSCO: Academic Search Complete

SUKONIK, Alexandr. The Productive Limitations of Art Photography. *Raritan* [online]. 2003, vol. 23(2), pp. 129-141 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0275-1607. Available from: <http://search.ebscohost.com>

Abstract: Comments on the aesthetics of art photography. Difference between painting and photography as an art form; Shortcomings experienced by photographers with regard to their artistic freedom; Details on the proximities of art photography.

Источник: EBSCO: Academic Search Complete

TALI, Gil. Meaningful Learning through Art: Nature Photography, Haiku Writing, Mobile Technologies and Social Media as a Path to Oneself. *International Journal of Art & Design* [online]. 2019, vol. 38(2), pp. 360-375 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 1476-8062. Available from: <http://search.ebscohost.com>

Abstract: The article describes a workshop that combines nature photography and haiku poems writing with the use of smartphones in an outdoor educational setting. The workshop's purpose is to enhance the experience of being close to nature by observation and introspection. The participants use photography and haiku-writing as means of visual and textual self-expression. While wandering in nature, they take pictures and then write haiku poems inspired by them. Later they upload their photos to a WhatsApp forum created for the workshop. At this stage, they can write new haikus, inspired by the pictures taken by other participants, and upload them too. By the end of the day, the participants have a joint artistic product that contains all photos and haikus created at the workshop. The photographs that were chosen as samples for this article are analysed with interpretive tools based on semantic theory and Barthes' methodology, and take into consideration the Photovoice method's principles. The poems were analysed considering their content and artistic measures and in comparison, with haiku writing's principles, and then compared to the photographs' visual content. The analysis shows that observing nature through the camera's eye and writing poems while close to nature can generate self-expression and introspection. The use of mobile technology in the workshop does not intrude on the experience of being in nature; on the contrary, it is used to get the participants closer to it and to each other. The workshop described here contributes to the experience of meaningful learning through art.

Источник: EBSCO: Academic Search Complete

TANDECIARZ, SILVIA R. Mnemonic Hauntings: Photography as Art of the Missing. *Social Justice* [online]. 2006, vol. 33(2), pp. 135-152 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 1043-1578. Available from: <http://search.ebscohost.com>

Abstract: The article focuses on the importance of photography in the fixation of the historic events. According to the author, the functions of a photograph is to recall an absence, recoups a presence that demonstrates links between life and death, the explainable and unexplainable. The assimilation of photography and language has been a main struggle for value and power in modern representations of reality. The variation of photographic formats established to be extraordinarily effective in resisting and enforcing present negotiation.

Источник: EBSCO: Academic Search Complete

TOLSON, JAY. It May Be Pretty, But Is It Art? *U.S. News & World Report* [online]. 2001, vol. 131(2), pp. 69-71 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0041-5537. Available from: <http://search.ebscohost.com>

Abstract: Discusses photography as a form of art, and how the seemingly autonomous power of the camera to reproduce the seen world raised doubts about photography as an art form. Views on the environment in the art world at the time of photography's invention; Resentment of photography by artists, including John Ruskin; Discussion of the work of photographer Andreas Gursky.

Источник: EBSCO: Academic Search Complete

TRACHTENBERG, Alan. Photography and Social Knowledge. *American Art* [online]. 2015, vol. 29(1), pp. 5-8 [viewed 26 June 2019]. ISSN 1073-9300. JSTOR. Available from: <https://www.jstor.org>
Источник: JSTOR

WALDEN, Scott. Four Arts of Photography: An Essay in Philosophy. *Journal of Aesthetics & Art Criticism* [online]. 2017, vol. 75 (3, p303-306. 4p [viewed 26 June 2019]. Available from: <http://search.ebscohost.com>
Источник: EBSCO: Academic Search Complete

WALDEN, Scott. Photography and Knowledge. *The Journal of Aesthetics and Art Criticism* [online]. 2012, vol. 70(1), pp. 139-149 [viewed 26 June 2019]. JSTOR. ISSN 00218529. Available from <https://www.jstor.org>
Источник: JSTOR

WILDER, Kelley. Photography and the art of science. *Visual Studies* [online]. 2009, vol. 24 (2), pp. 163-168 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN1472-586X. Available from: <http://search.ebscohost.com>
Abstract: Photography and science have a symbiotic relationship; they always have. It was in the context of science that photography was first announced to the public by Francois Arago in 1839. And it was the rhetoric of observation and objectivity that was so beloved of scientists in the mid-nineteenth century that photography very soon acquired. It was, in fact, photography's close ties to science that hindered its bid to claim fine-art status. It is photography's close and continued ties to science that have also been utilised by artists through the decades, artists who played with the concepts of objectivity, truth, documentary and surveying. The author discusses the unique place that photography has taken up in the art of science and the science of art, dwelling on moments when the two appear to be one and the same, and moments where they appear to diverge. Rather than writing a sort of survey, the paper will dip in at various points in history, looking at the debates from various historical perspectives so as to consider the paradigm 'art science' as it has variously been applied to photography. The paper will take up the conflicting rhetorics of passivity and control, mechanical and creative, showing how each is used in its place, but always emphasising the back-and-forth, the give-and-take between science and art. It will be argued that photography's dual nature is exactly what makes it interesting to artists, and what makes it valuable to the sciences.

Источник: EBSCO: Academic Search Complete

WINKLER, Anne. „Kept Things“: Heterotopic Provocations in the Museal Representation of East German Everyday Life. *Laboratorium. Журнал социальных исследований* [online]. 2014, (2), pp. 101-122 [viewed 26 June 2019]. Available from: <https://www.ceeol.com>
Abstract: This article undertakes a reciprocally informed analysis of Michel Foucault's concept of heterotopia and the temporary exhibition *Aufgehobene Dinge: Ein Frauenleben in Ost-Berlin* (Kept Things: A Woman's Life in East Berlin), on display in Eisenhuettenstadt, Germany, from March 28, 2010, until May 5, 2011.
Источник: CEEOL: Central and Eastern European Online Library

WITCHER, HB. Art of the Future: Julia Margaret Cameron's Poetry, Photography, and Pre-Raphaelitism. *Victorian Studies* [online]. 2019, vol. 61(2), pp. 204-215 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0042-5222. Available from: <http://search.ebscohost.com>
Abstract: The National Portrait Gallery's *Victorian Giants: The Birth of Art Photography* (2018) was the first exhibition to examine photography as "the art of the future" (Cullinan 6). Defying earlier conventions of still, dull portraiture, mid-century Victorian photographers turned the medium into an art form. While recent scholarship draws parallels between photography and painting, this essay gestures toward connections between art photography and Pre-Raphaelite poetry by examining the photographic process of Julia Margaret Cameron alongside her poem "On a Portrait" (1876). Positioning Cameron within a larger Pre-Raphaelite tradition, this essay argues that discourses surrounding nineteenth-century photography can help us to understand the characteristics of literary Pre-Raphaelitism and to broaden scholarly conceptions of Pre-Raphaelitism beyond the Pre-Raphaelite Brotherhood.

Источник: EBSCO: Academic Search Complete

YU, Chong Ho. Aesthetical Values of Photography and Arnheim's Psychology of Art. *PSA Journal* [online]. 2003, vol. 69(3), pp. 14-19 [viewed 26 June 2019]. EBSCO: Academic Search Complete. ISSN 0030-8277. Available from: <http://search.ebscohost.com>

Abstract: Profiles Rudolf Arnheim, who is a psychologist of art. Career background; Philosophy of Arnheim on art; Pursuit of logic and rationality in Western culture; Definition of visual thinking and visual dynamics; Use of the analogy of physics to explain the vitality of visual forces in art.

Источник: EBSCO: Academic Search Complete

ZUROMSKIS, Catherine. Ordinary Pictures and Accidental Masterpieces: Snapshot Photography in the Modern Art Museum. *Art Journal* [online]. 2008, vol. 67(2), pp. 104-125. [viewed 26 June 2019]. ISSN 0004-3249. EBSCO: Academic Search Complete. Available from: <http://search.ebscohost.com>

Abstract: An essay is presented on vernacular photography as a visual medium and practice. It offers an analysis of photography's vernacular history. The visual structures and aesthetics of photography are discussed, along with the concept of ordinary photography, in which photographs are taken by non-artists for non-artistic purposes. Picture postcards, jewelry embellished with photographs, and tintype portraits are all discussed.

Источник: EBSCO: Academic Search Complete

КНИГИ

FINNEGAN, Cara A. *Making Photography Matter: A Viewer's History from the Civil War to the Great Depression* [online]. University of Illinois Press, 2015 [viewed 3 July 2019].

Available from: <https://ebookcentral.proquest.com>

Abstract: Photography became a dominant medium in mass culture starting in the late nineteenth century. As it happened, viewers increasingly used their reactions to photographs to comment on and debate public issues as vital as war, national identity, and citizenship. Cara A. Finnegan analyzes a wealth of newspaper and magazine articles, letters to the editor, trial testimony, books, and speeches produced by viewers in response to specific photos they encountered in public. From the portrait of a young Lincoln to images of child laborers and Depression-era hardship, Finnegan treats the photograph as a locus for viewer engagement and constructs a history of photography's viewers that shows how Americans used words about images to participate in the politics of their day. As she shows, encounters with photography helped viewers negotiate the emergent anxieties and crises of U.S. public life through not only persuasion but action, as well.

Источник: Proquest

GIBLETT, R.J. and J.P. TOLONEN. *Photography and Landscape* [online]. Bristol, UK: Intellect, 2012 [viewed 2 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: *Photography and Landscape* is a unique collaboration between a writer about photography and a landscape photographer that provides a new critical account of landscape photography which focuses on the settler societies of the United States and Australia. Beginning with the frontier days of the American West, the subsequent century-long popularity of landscape photography is exemplified by images from Carleton Watkins to Ansel Adams, the New Topographics to Richard Misrach, all of whose works are considered here. Along with discussions of other contemporary photographers, this illustrated volume demonstrates the influence of settler societies on landscape photography, in which photographers captured the fascination with and the appeal of the land and its expense. The latest installment in Intellect's Critical Photography series, *Photography and Landscape* is a visually striking introduction to one of the most important modes of photography.

Источник: EBSCO: eBook Collection

DUTTLINGER, C. *Kafka and Photography* [online]. Oxford: OUP Oxford, 2007 [viewed 3 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: Throughout his life, Franz Kafka was fascinated by photography, a medium which for him came to encapsulate both the attractions and the pitfalls of modern life. Kafka's personal engagement with the medium - as a keen viewer and collector of photographs as well as an amateur photographer - is reflected in his writings,

which explore photography from a variety of different perspectives. By far the most frequently and extensively discussed visual medium in Kafka's texts, photography is paradigmatic of his relationship to visuality more generally. This study not only explores photography's recurrence as a theme within his texts but it is also the first to take systematic account of Kafka's use of photographs as literary source material. *Kafka and Photography* presents one of the most important modern writers from an entirely new perspective; it sheds new light on familiar works and uncovers unexplored aspects of Kafka's engagement with his time and context. Providing a chronological account of key prose works, as well as the personal writings, this study is accessible to students and lay readers. It will be of interest not only to literary scholars but also to those working in photography, media, and cultural studies. Its detailed textual analyses are set against a richly documented historical context which illustrates Kafka's interest in contemporary culture through a range of visual material taken from public as well as private sources - some of which has only recently become available. As this book demonstrates, photography had a profound impact on Kafka's literary imagination and as such helps to explain the mesmerizing intensity of enigmatic visual detail which is a hallmark of his narratives.

Источник: EBSCO: eBook Collection

EDWARDS, S. *Photography: A Very Short Introduction* [online]. Oxford: Oxford University Press, 2006 [viewed 3 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: Photographs are an integral part of our daily lives - from snapshots and tabloid newspapers to art photography in galleries and exhibitions. Edwards combines a sense of the historical development of photography with an insightful analysis of its purpose and meaning within a wider cultural context. -

;Photographs are an integral part of our daily lives from sensationalist images in tabloid papers and snapshots, to art photography displayed in galleries and sold through international art markets. In this thought-provoking exploration of the subject, Edwards combines a sense of the historical deve.

Источник: EBSCO: eBook Collection

INGLEDEW, J. and L. GULLACHSEN. *Photography* [online]. 2nd ed. London: Laurence King Publishing, 2013 [viewed 2 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: A complete introduction to photography, this book is an essential resource for students across the visual arts. This accessible, inspirational guide explores the subjects and themes that have always obsessed photographers and explains technique in a clear and simple way. It introduces the work of the masters of the art as well as showing fresh, dynamic images created by young photographers from all over the world. The book also provides a valuable overview of careers in photography and a comprehensive reference section, including a glossary of technical vocabulary. This second edition has been extensively updated, with a greater range of visual examples from master photographers and up-to-date information on digital photography.

Источник: EBSCO: eBook Collection

MEMOU, A. *Photography and Social Movements : From the Globalisation of the Movement (1968) to the Movement Against Globalisation (2001)* [online]. [N.p.]: Manchester University Press, 2017 [viewed 2 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: Now available for the first time in paperback, *Photography and social movements* is the first thorough study of photography's interrelationship with social movements. Focusing on photographic production and dissemination during the student and worker uprising in Paris in May 1968, the Zapatista rebellion, and the anti-capitalist protests in Genoa in 2001, the book argues that at times of political uprisings, photographic documentations, often contradictory, strive to prevail in the public domain, extending the political or economic struggle to a representational level. Photography plays a central role in this representational conflict, by either reproducing or challenging stereotypical narratives of protest. This groundbreaking interdisciplinary analysis of a wide range of practices - amateur and professional - and of previously unpublished archival material will add considerably to students', researchers' and scholars' knowledge of both the visual imagery of political movements and the developing history of photographic representation.

Источник: EBSCO: eBook Collection

PEZZATI, Alessandro. *Adventures in Photography: Expeditions of the University of Pennsylvania Museum of Archaeology and Anthropology* [online]. University Museum Publications, 2002 [viewed 3 July 2019]. Available from: <https://ebookcentral.proquest.com>

Abstract: Since 1887 the University Museum has been one of the leading archaeology and anthropology museums in the world and has sponsored field research in every corner of the globe. A key outcome, from its first expedition to Nippur, in modern-day Iraq, through more than 300 expeditions in the past century, to its

research in fifteen different countries today, has been a wealth of primary photographs capturing both expeditions and excavations and also images of modern peoples on every inhabited continent of our planet. These vintage photographs, carefully selected from hundreds of thousands, range from mundane record-keeping pictures to glorious aesthetic treats, and they are in demand by international scholars and students and researchers worldwide. One of the most powerful of media to convey information about--and to advance understanding of--foreign peoples and places is photography. Soldiers, missionaries, merchants, and other travelers carried out early anthropological photography in distant lands. Field photography was extremely difficult when the Museum began its research program in the late 1880s, requiring the transport of a complete dark room and other heavy equipment. The Museum's intrepid adventurers sought scientific accuracy, with no artifice that may have obscured the realism of the image. An engaging narrative essay highlighting the Museum's fieldwork explains the contexts of the range of photographs from the Museum's Archives and the role of photography in studying human cultures.

Источник: Proquest

ROSS, K. *Photography for Everyone: The Cultural Lives of Cameras and Consumers in Early Twentieth-Century Japan* [online]. Stanford, CA: Stanford University Press, 2015.

[viewed 2 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: The Japanese passion for photography is almost a cliché, but how did it begin? Although Japanese art photography has been widely studied this book is the first to demonstrate how photography became an everyday activity. Japan's enthusiasm for photography emerged alongside a retail and consumer revolution that marketed products and activities that fit into a modern, tasteful, middle-class lifestyle. Kerry Ross examines the magazines and merchandise promoted to ordinary Japanese people in the early twentieth century that allowed Japanese consumers to participate in that lifestyle, and gave them a powerful tool to define its contours. Each chapter discusses a different facet of this phenomenon, from the revolution in retail camera shops, to the blizzard of socially constructive how-to manuals, and to the vocabulary of popular aesthetics that developed from enthusiasts sharing photos. Ross looks at the quotidian activities that went into the entire picture-making process, activities not typically understood as photographic in nature, such as shopping for a camera, reading photography magazines, and even preserving one's pictures in albums. These very activities, promoted and sponsored by the industry, embedded the camera in everyday life as both a consumer object and a technology for understanding modernity, making it the irresistible enterprise that Eastman encountered in his first visit to Japan in 1920 when he remarked that the Japanese people were almost as addicted to the Kodak habit as ourselves.

Источник: EBSCO: eBook Collection

THOMPSON, J. L. *Why Photography Matters* [online]. Cambridge, MA: The MIT Press, 2013 [viewed 3 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: A lucid and wide-ranging meditation on why photography is unique among the picture-making arts. Photography matters, writes Jerry Thompson, because of how it works—not only as an artistic medium but also as a way of knowing. With this provocative observation, Thompson begins a wide-ranging and lucid meditation on why photography is unique among the picture-making arts. He constructs an argument that moves with natural logic from Thomas Pynchon (and why we read him for his vision and not his command of miscellaneous facts) to Jonathan Swift to Plato to Emily Dickinson (who wrote “Tell all the Truth but tell it slant”) to detailed readings of photographs by Eugène Atget, Garry Winogrand, Marcia Due, Walker Evans, and Robert Frank. Forcefully and persuasively, he argues for photography as a medium whose business is not constructing fantasies pleasing to the eye or imagination, but describing the world in the toughest and deepest way.

Источник: EBSCO: eBook Collection

SHNEER, David. *Through Soviet Jewish Eyes: Photography, War, and the Holocaust* [online]. Rutgers University Press, 2011 [viewed 3 July 2019]. Available from:

<https://ebookcentral.proquest.com>

Abstract: Most view the relationship of Jews to the Soviet Union through the lens of repression and silence. Focusing on an elite group of two dozen Soviet-Jewish photographers, including Arkady Shaykhet, Alexander Grinberg, Mark Markov-Grinberg, Evgenii Khaldei, Dmitrii Baltermants, and Max Alpert, *Through Soviet Jewish Eyes* presents a different picture. These artists participated in a social project they believed in and with which they were emotionally and intellectually invested—they were charged by the Stalinist state to tell the visual story of the unprecedented horror we now call the Holocaust. These wartime photographers were the first liberators to bear witness with cameras to Nazi atrocities, three years before Americans arrived at Buchenwald and Dachau. In this passionate work, David Shneer tells their stories and highlights their work through their very

own images—he has amassed never-before-published photographs from families, collectors, and private archives. Through *Soviet Jewish Eyes* helps us understand why so many Jews flocked to Soviet photography; what their lives and work looked like during the rise of Stalinism, during and then after the war; and why Jews were the ones charged with documenting the Soviet experiment and then its near destruction at the hands of the Nazis.
Источник: Proquest

SHEEHAN, T. *Photography, History, Difference* [online]. [Place of publication not identified]: Dartmouth College Press, 2014 [viewed 3 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: Over the past decade, historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium, while shedding light on non-Western, vernacular, and “other” photographic practices outside the Euro-American canon. *Photography, History, Difference* brings together an international group of scholars to reflect on contemporary efforts to take a different approach to photography and its histories. What are the benefits and challenges of writing a consolidated, global history of photography? How do they compare with those of producing more circumscribed regional or thematic histories? In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference, such as race, class, gender, and sexuality? Do studies of “other” photographs ultimately necessitate the adoption of nontraditional methodologies, or are there contexts in which such differentiation can be intellectually unproductive and politically suspect? The contributors to the volume explore these and other questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum practices; and creative proposals to rethink the connections between photography, history, and difference. A thought-provoking collection of essays that represents new ways of thinking about photography and its histories. It will appeal to a broad readership among those interested in art history, visual culture, media studies, and social history.

Источник: EBSCO: eBook Collection

McTIGHE, Monica E. *Framed Spaces : Photography and Memory in Contemporary Installation Art* [online]. Dartmouth College Press, 2008 [viewed 3 July 2019]. Available from: <https://ebookcentral.proquest.com>

Abstract: While earlier theorists held up “experience” as the defining character of installation art, few people have had the opportunity to walk through celebrated installation pieces from the past. Instead, installation art of the past is known through archival photographs that limit, define, and frame the experience of the viewer. Monica E. McTighe argues that the rise of photographic-based theories of perception and experience, coupled with the inherent closeness of installation art to the field of photography, had a profound impact on the very nature of installation art, leading to a flood of photography- and film-based installations. With its close readings of specific works, *Framed Spaces* will appeal to art historians and theorists across a broad spectrum of the visual arts.

Источник: Proquest

WEBB, Robert H., BOYER, Diane E., TURNER, R. M. *Repeat Photography: Methods and Applications in the Natural Sciences* [online]. Washington, DC: Island Press, 2010 [viewed 3 July 2019]. Available from: <http://search.ebscohost.com>

Abstract: First developed in the 1880s as a way to monitor glaciers in Europe, repeat photography—the practice of taking photographs at different points in times from the same physical vantage point—remains an essential and cost-effective technique for scientists and researchers working to track and study landscape change. This volume explores the technical and geographic scope of this important technique, focusing particularly on the intertwined influences of climatic variation and land-use practices in sculpting landscapes. Contributors offer a broad-perspective review of the state-of-the-art of repeat photography, with twenty-three chapters written by researchers around the globe who have made use of repeat photography in their work. Topics addressed include the history of repeat photography techniques for creating and analyzing repeat photographs applications in the geosciences applications in population ecology applications in ecosystem change cultural applications Repeat Photography demonstrates the wide range of potential applications, examines new techniques for acquiring data from repeat photography, and clearly shows that repeat photography remains a valuable and efficient means of monitoring change in both developed and developing regions. Over one hundred sets of photographs, including thirty-two pages of color photos, serve as examples. Recent concerns about climate change and its effects on natural landscapes, combined with ongoing concerns about land-use practices, make this state-of-the-art review a

timely contribution to the literature.

Источник: EBSCO: eBook Collection

WEISSBERG, Liliane and Karen BECKMAN. *On Writing with Photography* [online]. University of Minnesota Press, 2013 [viewed 3 July 2019]. Available from:

<https://ebookcentral.proquest.com>

Abstract: From James Agee to W. G. Sebald, there has been an explosion of modern documentary narratives and fiction combining text and photography in complex and fascinating ways. However, these contemporary experiments are part of a tradition that stretches back to the early years of photography. Writers have been integrating photographs into their work for as long as photographs have existed, producing rich, multilayered creations; and photographers have always made images that incorporate, respond to, or function as writing. *On Writing with Photography* explores what happens to texts—and images—when they are brought together. From the mid-nineteenth century to the present, this collection addresses a wide range of genres and media, including graphic novels, children's books, photo-essays, films, diaries, newspapers, and art installations. Examining the works of Herman Melville, Don DeLillo, Claude McKay, Man Ray, Dare Wright, Guy Debord, Zhang Ailing, and Roland Barthes, among others, the essays trace the relationship between photographs and “reality” and describe the imaginary worlds constructed by both, discussing how this production can turn into testimony of personal and collective history, memory and trauma, gender and sexuality, and ethnicity. Together, these essays help explain how writers and photographers—past and present—have served as powerful creative resources for each other. Contributors: Stuart Burrows, Brown U; Roderick Coover, Temple U; Adrian Daub, Stanford U; Marcy J. Dinius, DePaul U; Marianne Hirsch, Columbia U; Daniel H. Magilow, U of Tennessee, Knoxville; Janine Mileaf; Tyrus Miller, U of California, Santa Cruz; Leah Rosenberg, U of Florida; Xiaojue Wang, U of Pennsylvania.

Источник: Proquest